

The International Harp Therapy Program Student Handbook



2026 - 2027

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Welcome!

Welcome to the International Harp Therapy Program!

2026 marks our entrance to the thirty-second year and the expansion of the International Affiliate IHTP Programs. We are privileged to work with students and graduates from 35 countries now serving on all 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 forwards. We are returning to attendance programs that bring together the community of learners with the added bonus of the work of the late Kevin Roddy and Jennifer Kubina, who have 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: <https://www.nsbtm.org/> Through this connection, the program is also accredited by the American Music Therapy Association (AMTA).

Visit: <https://www.musictherapy.org/about/>

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.

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: <https://harptherapyinternational.com/instructors-b/>)

Program Contributors; past and present: Deborah Noland, Jeff Volk, Joshua Leeds, Sarajane Williams, Richard Groves, Amy Kanner, Rachel Christensen, Sunita Stanislow, Louise Bell, and Marianne Gubri.

IHTP representative for NSBTM: Rebecca Wertz

IHTP CEU Director: Hannah Brockow

International Affiliate program leaders and organizers include:

Affiliate IHTP: Karen Soronow - Co-Leader (AIHTP) with Christina Tourin

Americas/Australia: Jennifer Kubina – IT Technical Assistant, Heidi Jaeger – Leader of Mentors (USA)

Northern Europe: Liesbeth Schroen - Leader (NL), & team: Margaret Forrest (NL), Lies Joosten (NL), Alix Colin (BE) and Julia Mitchell (Representative - UK)

Southern Europe: Marianne Gubri - Leader (Italy, France, & Spain (soon))

Asia: Carmen K.M. Lee – Leader of HK (& Chinese speaking regions Asia) and Rebecca Leung

Mentors are listed on: <https://harptherapyinternational.com/your-mentor/> and on their individual websites in their own languages.

The IHTP

IHTP Goal

A harp player for every Health Facility!

IHTP Motto

“What is willing to meet me?”

IHTP Mission

The International Harp Therapy Program trains harpists to assist patients in healing or transitioning in a supportive and comforting environment. Utilizing interactive therapeutic harp music, the practitioner creates a ‘cradle of sound’, which is tailored through the practitioner’s skill at recognising and incorporating the 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. Skilled Certified Therapeutic Harp Practitioners can provide physical and emotional comfort and release to patients and family members.

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.
- Be respectful of all complementary healing modalities in healthcare environments.

IHTP Code of Ethics

The Code of Ethics (CoE) statement is stated in its entirety below. The form is available for the registered student in the Student Portal. 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 units. (CEUs)
- 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 CTHP

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 Website 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: <https://www.nsbtm.org/professional-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 the successful study. ONLY accredited therapeutic music programs may use the NSBTM logo on their websites. Graduates of these programs *may not use* the logo on their professional websites. For more information, visit the NSBTM website.

The current legislation of the American Music Therapy Association (AMTA) recognises accredited programs through the NSBTM and therefore IHTP.

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.

IHTP Program Tracks & Affiliate Programs

The IHTP course consists of two modules and an internship.

Our Module 1 training varies depending on our IHTP Affiliate Programs. Some of the Affiliate Programs offer an Attendance Study week as an Attendance Program for those who want to learn in person. Other Affiliate Programs create remote viewing with presentations and work through a digital IHTP Portal. Some IHTP Affiliate programs are translating this material into their own language.

Our Module 2, also known as the Experiential Specialty Module (ESM), is a required attendance module with a requirement of a minimum of 6.5 days (preferably 7 full days).

Our Affiliate Programs are held in the following countries: USA, Australia, Hong Kong (covering Chinese speaking regions in Asia), The Netherlands (covering Northern Europe), Italy and France (covering Southern Europe with Spain in preparation).

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

IHTP Student Expectations

The Affiliate Leaders, Christina Tourin, the IHTP Teams, 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. This section lays out what is expected of students.

Applying to join

Applicants to the program must submit two recordings, the IHTP application form and an application fee, which varies depending on the Affiliate IHTP Program.

A letter of reference may be required by some Affiliate Programs.

Applications at some Affiliates may be reviewed by a committee. **Acceptance into the International Harp Therapy Program and the payment of *tuition* does not guarantee that you will graduate and be certified.**

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

- a. Choose and play one tune in the Dorian mode and segue into an improvisation, keeping in the same tempo, mode, and time signature.
- b. Submit a recording of a piece of your choice.

The submission does not need to be perfect! We realize that 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.

Payment, mentorship and timing

If the offer of a seat in the program is accepted, the student pays tuition for (in-person and online) training. Your tuition fee for each module entitles you to access all learning materials in that module (including audio and video lectures) and work with your Mentor, who is an IHTP graduate and Certified Therapeutic Harp Practitioner.

The method of payment for your tuition is dependent upon your Affiliate Program Location. Most programs will accept personal check, money order or bank transfer and some will accept credit cards or PayPal.

Instructors and mentors work with students, evaluate submitted work and provide feedback for improvement. Your mentor is there to guide you and answer any questions you may have. **Your mentor may ask you to re-submit a musical piece after listening to it based on the criteria established in the curriculum.** When your mentor has determined that you have satisfactorily finished the required work for a particular Module Section, you can then access the next section. 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.

Your tuition pays your mentor for 15 hours of work with you, for the whole program. 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!

If you feel there is a conflict with your mentor, or that you have been treated unfairly, you may petition the Affiliate Admin. of Mentors or the IHTP administration advisors for a committee 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.

Work must be handed in on schedule.

The approximate time to finish is approximately 60 hours academically per module section over six months – or 10 hours per month. This includes reading, writing book reviews and reflection papers, viewing videos, completing quizzes and recording music to share with your mentor. It does NOT include the time spent learning required music pieces, practice time at the harp and theory of music.

The program is designed for students to complete Module 1 and Module 2 (+internship) within 2.5 years, although some students choose to do a fast track and the program can be completed in 18 months. Alternatively, some students may need more time to complete the program. Modest fees will be implemented for 6-month extensions after 3 years. Contact your Affiliate Program for more details.

Other student responsibilities

- 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. This will entail completing and submitting required papers, book reviews, and recordings as outlined in the module sections.
- Developing your improvisational skills using the *Creative Harping Series* by Christina Tourin, available at <https://www.playharp.com/product-category/books-dvds/creative-harping-books-dvds/>. Complete the Music Development activities in each Section and in a timely manner submit audio files of your music to your mentor, who should respond within 72 hours. Please note that these lessons are copyrighted (videos or streaming equivalents) and lending/borrowing is not allowed as the income generated from the sales helps to support the program. Many continue to refer to text and continue working on developing new patterns of music. The first video of the series is free.
- We recommend that you create and follow a schedule to ensure your work is submitted on time. Please allow yourself to plan for the above list. It does not include the time for practicing.
- Harp practice: We highly recommend that you spend 45 minutes of practice for 5 days a week which according to Christina Tourin's advice for success can be divided into 3 sections:

1. warm up exercises for technique (10 mins.)
2. improvisation on the mode of the song being studied – Right brain work - (15 mins.)
3. lastly, the song being studied – Left brain work – (20 mins.)

If you are interested in more training and bi-weekly supervision and development, you may sign up for Christina's Tutorials at: <https://playharp.com/tutorials/>. In addition, we highly recommend the very beginner harp player to study in the Tutorial Programs with Christina or our Module 1 Theory teachers prior to entering the International Harp Therapy Program for a small fee. This will help you prepare your application and get a head start on the basics of the 10 Creative Harping lessons.

- 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 valuable evaluations, guidance, and 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. You will want your music you enter in your student portal to be your best at your current level. We look for how you are progressing in your therapeutic harp skills.
- Keep your details up to date on the portal.
- *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.
- 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. <https://www.govinfo.gov/content/pkg/PLAW-104publ191/pdf/PLAW-104publ191.pdf> Check the laws in your own country!

- 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 the medical staff.

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.

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 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.
- *Your mentor maintains strict confidentiality concerning all of the work you submit.*
- Contact your mentor if you feel your studies are not going well, or you are experiencing personal challenges that will interfere with your studies.
- 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.
- 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.

I'm interested! Where do I start?

Prospective Students are encouraged to:

1. Contact your IHTP Affiliate Office (USA/AU, NL, Italy, Hong Kong) 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).
2. Purchase the first three *Creative Harping* Video Series videos (either in DVD or streaming format <https://PlayHarp.com/shop>) - the First lesson is FREE. If you have been a member of Christina's Tutorials, then you will be eligible for a 50% discount on the *Creative Harping Series*. [CONTACT](#) her for a specialized invoice.
3. Study the first three lessons independently if you are an Advanced Beginner, Intermediate, or Advanced player, select your level within the Lesson.

Payment 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 in the US 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.

In other countries the laws can be different, so contact the Affiliate Leader of your country for more details.

Student Categories

Enrolled students in the IHTP have one of the following statuses:

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.

Other categories referred to are:

- *Waiting students*: 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 the attendance program until there are enough students to hold the class. Simply it gives the student extra time to start their journey while waiting.
- *Students who are preparing* are those who are studying harp to get their playing to an acceptable level. This may be done through a private teacher or through Christina's Tutorials. During this time they are preparing their applications for admission. For more advanced students, you can begin your music development with the bi-weekly classes with Christina. See semester schedule at <https://harptherapyinternational.com/schedule/> .
- *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 other NSBTM-accredited therapeutic music programs. An OPG may also be a Board-Certified Music Therapist.

- *Refresher Student* – Graduates of the IHTP who wish to review their previous training may redo training for Continuing Education (CEU) Credit (see page 37), and contact the Affiliate Program leader (page 43) for more information.

*“**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
- normal progression through the program.

IHTP Study Program Course Content

The IHTP Study Program consists of two modules and an internship, which are described below. Detailed requirements are found on the student portal.

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 'Cradle of Sound' and required booklist plus 'elective' books
- **Reflection Paper** after Module 1, including the Attendance Days.
- **Music Development** on Creative Harping Lessons 1-6, (Finding the Mode, Dorian, Aeolian, Mixolydian, Modified Locrian, Ionian). NB. Lessons 1-6 are to be submitted before taking Module 2. However, please Introduce yourself to 7 - 10 (Pentatonic 'Angel Mode', Middle Eastern Mode, Chinese Five Elements and Celtic Circle Modulations) which will be explained in detail once you open the Module 2 Portal.
- **Topics covered are:**
 - 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 – e.g. Music Therapy, Music Thanatology, Therapeutic Music, Sound and Healing
 - Grant Writing
 - Marketing and Administrative Skills
 - The Death and Dying Process
 - The Grieving Process
 - Psychoacoustics.

Module 2

- **Reading Assignments** in the textbook 'Cradle of Sound' and required booklist plus 'elective' books.
- **Reflection Paper** within 6 weeks after Module 2 (ESM) Attendance Days.
- **Music Development** on Creative Harping Lessons 7 - 10 (Pentatonic/ 'Angel Mode', Middle Eastern Mode, The Chinese Five Elements and Modulations & the Celtic Circle).
- **Topics Covered:**
 - Inclusive Attention
 - How to Find and apply Resonant Tone
 - Applying Resonant Tone
 - HeartMath
 - Resonance and Double Resonance Training
 - Ancient Roots of Therapeutic Harp work
 - Dissolution of the Elements at the End-of-Life
 - 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/Practicum
 - Assembling your Portfolio.

Requirements for Other Program Graduates

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 43.

1. Written work:
 - a. Read the *Cradle of Sound*
<https://www.playharp.com/learn-play/cradle-of-sound/> and write a summary paragraph on each reading assignment in Module 1. These Paragraphs will cumulate into a written paper for the Portfolio.
 - b. Read and submit a personal book report on the compulsory Transactional Analysis book, **A new Introduction to Transactional Analysis, (Second Edition) - Ian Stewart and Van Joines**
2. Attend an ESM (Experiential Specialty Module) in person.
3. Complete 35 Internship hours in a healthcare facility using Resonant Tone training.
4. Recordings:
 - a. Submit the Creative Harping Video Series improvisations as follows:
Section 1: Dorian and 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*
 - b. a four-minute Celtic Circle composition in the key of G, or your own resonance, or your key of choice
 - c. five pieces from *Illuminations*, designated as Elemental songs (Your Dorian recording of "Scarborough Faire" or "The Chanter" satisfies the Metal Element).
 - d. two additional pieces: "Over the Rainbow" and "Clair de Lune." (Be sure to watch the 'tricks of the trade' on the *Clair de Lune* video).
5. Review the content in each online Module Section. Complete Resonant Tone/Celtic Circle quiz and the Double Resonance quiz in Module 2 (including an improvisation based on a double resonance situation presented in Q.11). There is no requirement to complete Module 1 quizzes.

6. Write two Reflection Papers:
 - A one to two page reflection on ideas and information in the IHTP Module 1 materials and how they relate to their previous training. This is submitted to the mentor after Module 1 (i.e. either after the review of the Module 1 student portal or after audited videos/attendance of module 1)
 - A one to two page reflection review on experiences and insights after the mandatory Module 2 ESM Resonance training. This should be submitted within 6 weeks of the Module 2 training.
7. Create one 45 minute interactive program for a specific-needs group. (See outline in the portal.)
8. Create a digital Exit Portfolio from the above work, and include the certification document from the previous therapeutic music program.
9. 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.

Options for refresher students

- An Attendance Module 1 or Module 2 program offered worldwide. A 3-4 page Reflection paper is due within 6 weeks of attending.
- 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 encouraged to attend periodic conference calls.

CEUs will be granted after receipt of your paper according to the CEU schedule. For more information, contact: harptherapyceus@gmail.com

Please note: Refresher students are not assigned a mentor, nor are they required to submit the quizzes.

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 PlayHarp.com website. 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 Module section 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 url will be available for the Support papers will be available in 8.5x11inches and A4 paper. However, if you are asked for the code, 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 at your level. 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 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 more intricate songs in the *Illuminations* Healing Music Book.
- 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 *four to 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!

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. Your submission should be *four to six minutes* long.

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, keep them as a surprise.

Follow this link to the Angel Mode harp set up: <https://vimeo.com/532061828> (tuned with three flats - 3b, only raise levers D & G).

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

- To best understand what we are looking for, watch Christina’s demonstrations: <https://player.vimeo.com/video/18492719>

SKYPE (now called Microsoft Teams) Instruction is 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
2. Martha Lawrance - harpheals@gmail.com
3. Rachel Christensen - rachelabc@charter.net
4. Marianne Gubri - info@mariannegubri.com (Italian, French, English)
5. Lies Joosten – lies@arpalisa.nl (Spanish, English, Dutch)
6. Margaret Forrest – harpmargaretforrest@gmail.com (English, Dutch)
7. Louise Bell – music@louisebell.com.au
8. Carmen Lee - harptherapist@gmail.com
9. Vimukti Warr - vimukiwarr@gmail.com

General Music Development

On page 13, 'Other student responsibilities - harp practise' there are details covering this.

Written Work

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.

Reflection Papers

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 some might do in a "book report." We would like to see you in your writing! Provide any relevant evidence to support your ideas and conclusion.
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 proof-read 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 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 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 by all IHTP Affiliate are the following:

1. **Harp Therapy Manual: 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.

<https://www.playharp.com/learn-play/cradle-of- sound/>

Cradle of Sound reviews are done differently from the other required and elective readings. Each Module 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. 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** You may include insights from this book in your Unit 2 Reflection paper.

Other highly recommended books are as follows:

1. **A Transpersonal Model of Music Therapy Deepening Practice** - Barbara Crowe (This book is only available through Amazon at this time.)
2. **At The Heart of the Matter** - Anne Bewley
3. **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 in addition to the Cradle of Sound textbook:

Music / audio packages

[Illuminations Healing Music Book/CD](#) (Available in PDF download form to save shipping & handling)

Color My World: <https://www.playharp.com/shop/> - a **packet** 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! You may be interested in purchasing the Set which contains a Pillar Prompter and Pouch.

Music and Soulmaking by Barbara Crowe: A required audio reading of 3 chapters is available as a download at [PlayHarp.com/shop](https://www.playharp.com/shop) (Scroll to bottom of the page where you will find Required books for the International Harp Therapy Program). Check to see if your Affiliate Program has provided a translation of this Audio Recording from Barbara Crowe.

All of the above can be purchased at the <https://www.playharp.com/shop/> 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 know and 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 (see below for details). 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 (see below for details).

Non-OPG students are required to complete 80 internship hours over the course of the two Modules (duration of the whole program). IHTP requires you to complete the NSBTM 45 hours of bedside visits by the end of the whole program and **35 hours to be done after you have completed the Module 2 ESM (Experiential Special Module) and can therefore apply the resonance training.**

45 hours therapeutic harp music as required by the NSBTM

- must play for a minimum of 100 patient visits
- all 45 hours must be directed to human patients
- most should be one-on-one, but groups of up to three are allowed if separately documented
- must be in health-care setting, including but not limited to hospitals, nursing homes, care centers and hospice facilities.

Note: Of the above 80 hours, at least 35 hours must be spent using resonant tone. IHTP requires your **mentor must approve in writing** if you are ready to start in hospitals, ICU, NICU – and only in Hospice after taking Module 2 (RK training). Care centers, Rehab, Nursing homes are a good place to start after Module 1.

35 additional practical hours, to be discussed and approved by your Mentor

- may simply be *more* hours playing for human patients at a health care facility setting as mentioned above
- may include up to 15 hours playing for sentient beings at a veterinarian

facility or animal shelter. Service animals are not subject to these 15 hours.

- may include group work, e.g. nursing homes, special needs center, emergency room, etc.
- may include up to 15 hours on a special project which may be
 - directed independent study (e.g. a research study of the effects of music on the body), composition of music in the healing modes or Chinese elements
 - contributions to the IHTP organization like translating materials of other gifts of time and talent

Internship Examples

Example 1:

Lisa spent all 80 hours playing in County General Hospital for 165 individual patients in one-on-one interactions. She spent 42 hours using Resonant Tone for her patients.

Example 2:

Jane spent 35 hours playing at the local memory care center playing for 55 individual patients in one-on-one interactions. She spent 20 hours playing in the local NICU for 45 different babies using resonant tone.

For the remaining 25 hours, she spent 10 hours playing in an animal shelter using resonant tone. She spent 15 hours in the local hospital's emergency room playing for the group of patients in the waiting room.

Example 3:

Kevin played in a hospice setting for 35 hours using resonant tone for 60 one-on-one patient encounters. He played in an oncology center's infusion center for 35 hours one-on-one with 50 chemo patients.

For the remaining 10 hours, he worked on a research project in collaboration with the oncology center about reduction of symptoms of nausea with chemo patients who receive therapeutic music during their treatment.

Example 4:

Maria was nervous about playing for people, so she started developing her therapeutic music skills by playing at a local animal shelter. She played for 30 hours, all using

resonant tone. However, she can only count 15 of those hours toward meeting the internship requirements.

Then she played at a hospital for 45 hours that were one-on-one with 102 patients. Of those 45 hours, she played 15 hours using Resonant Tone.

She played for 15 hours at a nursing home, playing for groups of senior citizens. In addition, she received 5 hours of internship credit for assisting IHTP staff in updating a PowerPoint presentation for use during the in-person module classes.

Internship Requirements for Other Program Graduates

Other Program Graduates (OPG's) will spend 35 hours on directed, and documented musical development studies focusing on Resonant Tone. See information above.

35 practical hours

- may simply be *more* hours playing for human patients at a health care facility
- may include up to 15 hours playing for sentient beings at a veterinarian facility or animal shelter
- may include group work, i.e. nursing homes, special needs center, emergency room, etc. - may include up to 15 hours on a special project which may be:
 - directed independent study (e.g. a research study of the effects of music on the body), composition of music in the healing modes or Chinese elements
 - contributions to the IHTP organization like translating materials or other gifts of time or talent

Of the above 35 hours, at least 35 hours must be spent using resonant tone.

This must be discussed and approved by your Mentor and entered in your portal prior to beginning your Internship.

All students, of all categories, should 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 the area you live.

NOTE: The earliest you can begin your internship is at the end of Module 1 while you are preparing for Module 2 (e.g. the 45 hours and 100 patient visits – i.e. senior homes, dentist offices, support groups, rehabilitation centers, Pre-natal mothers, special needs facilities). Again, your Mentor is crucial in this process and must be involved.

The remaining 35 hours is reserved for after starting Module 2. Internship at a Hospital, Hospice (and Hospice patients in Senior Homes) 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 the Internships 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:

1. A three-minute representation of your best playing - your choice of music.
2. Three tunes each from the eleven genres = The tunes you select and record in the .mp3/4 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). Right hand melody playing is acceptable as long as you can play smoothly.
3. Select, record and submit one corresponding tune to each of the Chinese Five Elements from *Illuminations*, plus three additional recordings.
 - a. “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 – keep it simple).
 - b. “Over the Rainbow” - you may use Christina’s arrangement, or your own
 - c. The Celtic Circle of Music improvisation only (somewhere around 4 - 6 mins. modulating through the 3 strains of music) that you submitted in Module 2 in a key of your choice.
4. Create one 45 minute interactive program for a specific-needs group. (Refer to the portal for details for the interactive program.)

Regular students must complete sections **1, 2, 3, & 4** from both Module 1 & 2

Other Program Graduates *must complete sections 1, 3, and 4 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, use your required *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.

Note from Christina: The 110 Color My World Cards are now required in place of the individual cases with DVDs. For Beginning Harp Players, The individual cases are now being used for people learning how to play the harp. However, the DVDs have been turned to digital downloads in that the individual Cases/Series – can be shared in group settings – i.e. Rehab situations, support groups.

Written work

As you upload your work to the IHTP server, your Portfolio will be automatically created *depending on the digital platform you use in your country*. More information is available through your Affiliate Program Leader, and detailed instructions will be available on the Website/Digital platform. You must always keep ALL your work on your own computer/laptop/tablet/USB stick.

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 Leader 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 and the American Music Therapy Association 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 **National Association of Therapeutic Musicians (NATA)** <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. For this information you can ask your Affiliate Leader.

(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/>).

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.

To be in compliance with the (US) NSBTM you must obtain **20 CEUs every two years** to maintain your certification. More detailed information is available from your Affiliate Program Leaders or their website.

Technical Information

Basic Computing Technology Skills Required

You will need 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. Connection to the Internet
2. Use a Web browser of your choice
3. Send and receive emails
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 (the US offers 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, 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 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. You can always upload the .mp3 file to your account of the server of the Affiliate in which you are enrolled.

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.

Conference Call Technology

We look forward to seeing you on our periodic conference calls! Most students worldwide connect directly, and successfully to the Zoom platform using their desktop computers/laptops/tablets or smartphones.

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

Some tablets (e.g. 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.

Regrettably, some of the video and audio segments throughout the program were recorded in less-than-optimum conditions. Nevertheless 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

Support Papers containing music and other information for each of the videos in the Creative Harping series is now available from

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

If you have purchased the DVDs in the past, the access code you will need is on the back of the box.

If you are streaming the videos instead the code will be provided.

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 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.

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.

IHTP Websites

<https://harptherapyinternational.com/>

The main site for the IHTP.

<https://playharp.com/>

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.

- ~ <https://harptherapycampus.eu/> - the Northern European Affiliate site is in English, Dutch, French and German.
- ~ <https://www.resonantya.com/> - the Italian/French Affiliate - site in French, Italian
- ~ <https://www.harpmmony.com/> – the Hong Kong Affiliate
- ~ <https://harptherapyinternational.com/> - the USA/AU Affiliate

Contact information

AFFILIATE PROGRAM LEADERS

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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 - 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” (Christina has two different arrangements of this piece)

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
- “Spancil 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

APPENDIX C - *Color My World* songs (required music package)

Songs of Love and Beauty	Songs of Strength and Courage
<ol style="list-style-type: none">1. Ode to Joy - Ludwig von Beethoven2. That's Amore - Jack Brooks and Harry Warren3. You are my Sunshine - J Davies and C. Mitchell4. Now I Walk in Beauty - (Hopi Prayer/G. Smith -Round)5. Love, Love, Love - (Round)6. Jubilate Deo (Michael Praetorius - Round)7. Rise Up O Flame (Christophe Praetorius -Round)8. Start Up the Day With Love (Words - Satya SaiBaba - Round)9. Gathered Here - Round10. Liebestraum - Franz Liszt11. Believe Me If All Those Endearing YoungCharms (words by Thomas Moore)12. Aura Lee - (Love Me Tender) Words: W. W. fosdick Music:George R. Poulton13. Simple gifts - Shaker Tune14. Cherubim - Christina Tourin	<ol style="list-style-type: none">1. Michael Row Your Boat Ashore - AfricanAmerican Spiritual2. Canoe Round - Margaret Embers, early 20thC3. For Health and Strength - Old English Round4. Surprise Symphony - J. Haydn5. Shepherd's Hey - English Morris Dance Tune6. Swedish Dance - Swedish Traditional Tune7. Jensukkudansen - Norwegian Scottish Canon8. Brian Boru's March - Irish Traditional9. Cutting of the Fern - Scottish Traditional10. Scotch Cap - Scottish Traditional11. Spancil Hill - Irish Traditional12. Water is Wide - English Traditional13. Avenging and Bright - Irish Traditional14. Marche Militaire - F. Schubert15. Alla Danza (Water Music) - G. F. Handel16. Toreador Song - G. Bizet17. Farandole - G Bizet18. Rights of Man - Scottish Traditional19. Cridhe - Christina Tourin20. The Rowan Tree - Scottish Traditional

Songs of Hope and Inspiration

1. Sing, Sing Together - English Traditional Round
2. This Little Light of Mine - Gospel Tune by Harry Dixon Loes - 1920
3. Ringing Out The Old - French Traditional Round
4. Morning - Edvard Grieg
5. The Dawning of the Day = Thomas Connellan - 17th Century
6. Bunessan (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.
7. Finlandia - Jean Sibelius, 1899
8. Moonlight on the River Gota - Swedish Tune
9. Canon - Johann Pachelbel
10. Andante - Wolfgang Amadeus Mozart
11. Largo - Antonin Dvorak
12. Swan Lake - Pyotr Ilyich Tchaikovsky, 1876
13. Waltz of the Flowers - Pyotr Ilyich Tchaikovsky, 1892
14. You'll Never Walk alone - Rogers and Hammerstein, 1945
15. Musetta's Waltz - Giacomo Puccini, 1896
16. Reflections - Christina Tourin
17. Winter from the Four Seasons - Antonio Vivaldi, 1723
18. Hope - Used by permission of Daniela Tauchmann
19. Un P'tit Rayon de Soleil - Used by permission of Alix Colin

Songs of Nature and Healing

1. This Land is Your Land - W. Guthrie 1940
2. Oh How Lovely is the Evening - Traditional German Round
3. The Chimes of St. Paul's - Traditional
4. In the Bleak Midwinter
5. The Blue Danube - J. Strauss 1866
6. Autumn - A. Vivaldi, 1723
7. Spring - A. Vivaldi, 1723
8. Morning has Come - Traditional Round
9. Neesa - Native American Seneca Trad. Round
10. Apple Trees in Bloom - Traditional Round
11. To a Wild Rose - E. MacDowell 1904
12. Cuckoo - German Folk Song
13. The Cuckoo Bird Has Come - French Folk Song
14. Sing, Nightingale - Danish Folk Song (Round)
15. the Foggy Dew - Irish Lament 1931
16. Mist Covered Mountains of Home - Scottish 1856
17. Sheep May Safely Graze - J.S. Bach, 1713
18. Jo's Vale - Christina Tourin
19. Harbor Cove - Christina Tourin
20. Mother Nature - Nath Hirsch (used with permission)

Songs of Tranquillity and Stillness

1. Mighty Lak a Rose - Stanton & Nevin 1901
2. Brahm's Lullaby - Johannes Brahms 1868
3. Through Shadows Dark - Australian AboriginalLullaby
4. The Sandman Comes - Old German Melody
5. Schlaf, Kindlein Schlaf - Old German Melody
6. A La Rorro Nino - Spanish Lullaby
7. Deta Deta - "The Moon is Coming Out"Japanese
8. All The Pretty Little Horses - AppalachianLullaby
9. Too-Ra-Loo-Ra-Loo-Ral - Irish Lullaby, J.R.Shannon, 1914
10. Flow Gently Sweet Afton - Scottish, RobertBurns, 1791
11. Sleep Baby Sleep - Dutch Lullaby
12. Suo Gan - Welsh Lullaby 1800
13. All Through The Night - Old WEIsh Air, J. C.Hughes
14. Orjankukka - Wild Rose - Finnish
15. El Noi de la Mare - Catalan Lullaby
16. Restful Sleep - Markey Sandhop (used bypermission)
17. Acalanto - Brazilian Lullaby
18. Seal Lullaby - Christina Tourin

Songs of Faith and Gratitude

1. Coire en Easa - Medieval
2. Gloria - Canon, Round
3. He's Got The Whole World - Spiritual by ObiePhillis - Cherokee Indian
4. Let Us Give Thanks - M. Tierra
5. Hashivenu - Jewish Round Lamentations 5:21
6. Om Mani Padme Hum - Buddhist Chant
7. Gathered Here In The Mystery - UU Call toWorship - Phil Porter
8. O Great Spirit - Native American
9. Amba Bhavani - Sanskrit Bhajan
10. Lokah Samastah Sukhino Bhavatu - SanskritBhajan
11. Dona Nobis Pacem - Latin Traditional Canon
12. The Old Rugged Cross - George Bennard 1873- 1958
13. How Great Thou Art - Swedish Folk Song,words by Carl G. Boberg, 1859
14. For The Beauty Of The Earth - Folliott W.Pierpoint 1835-1917
15. Amazing Grace - Traditional, Text by JohnNewton 1725-1807
16. I Believe - composed by Drake, Graham, Shirl and S. Tillman
17. Panis Angelicus - composed by St. ThomasAquinas/Cesar Franck
18. Ave Maria - J. S. Bach, Ch Gounod
19. Abide with Me - Henry Monk, tune; HenryFrancis Lyte - words
20. Anam Cara - Christina Tourin