

Those of you who listen to the piece entitled “Sky’s Invitation” and feel its vibrational frequencies will be able to determine whether the sounds in this composition feel pleasant, warm, engaging, or not. We will collect this information and on the back of this leaflet, you will find a QR code allowing you to access the results.

Areas of your body can truly be affected by resonance, as described in the following testimony. Christina gave a lecture in London on the five qualities required to create healing music, qualities also taught in IHTP. These five qualities are:

1. MODES – 2. TEMPO – 3. GENRE
4. DELIVERY OF MUSICAL INTERVALS
and 5. RESONANT TONE

While she was giving her lecture, a man on crutches came limping forward from the audience and asked, “Can you heal my leg? I haven’t been able to walk without these crutches for 12 years!” As he pulled up his trousers to reveal his bare leg and gangrenous foot, she drew upon what she had learned in RK and began to play one note at a time. Nothing happened during the first three notes. “what is ready to resonate with me? she wondered. One hand on the harp and the other on the man’s icy leg, she let TRUST take hold, convinced that something might happen.

For the next note, she played a low D: an electric shock started on the D string, traveled up her left arm, through her chest causing her to flinch, then down her right arm to her hand and into the man’s leg. A wave of heat appeared on his swollen leg! She tried another note, a D an octave higher, but when nothing happened, she returned to the original D while maintaining the flow of energy through her body to the man’s leg. This phenomenon is reminiscent of the experience of those who practice Reiki and feel the warmth of the energy. It took almost seven minutes for the energy to fully work its way down the leg to the foot. His entire leg became very hot. The man stood up and walked away without his crutches, for the first time in 12 years! She was speechless, as was the rest of the audience.

Two Grand Masters present at the conference came to speak to her. The first said, “As you delve deeper into the study of resonance, you will discover higher frequencies that will help people.” The second Grand Master, from Egypt, declared, “No, no...people will come to the harp because they can connect with it!”

This was one of the first confirmations for her that she needed to trust the process and remain curious to see “what is willing to meet me?” This is the essential question that all our graduates learn to ask themselves, rather than presuming to have answers or attempting to make a diagnosis and apply “prescriptive” measures. This is precisely the purpose of this living experience. Nowadays, many are quick to claim that a certain frequency will cure, say, sciatic pain. But the question becomes, “Will this frequency have the same effect on all people suffering from sciatica?”

It is obvious that our bodies have different weights; will a person weighing 200 lbs and a newborn baby feel vibrations in the same places and at the same frequency? Since the water content of our bodies varies, can we assume that a given note will affect everyone in the same way? However, some variables indicate consistent results. For example, lower notes tend to resonate more strongly in the larger parts of the body, such as the shinbone, while the small, butterfly-shaped sphenoid bone, located in the middle of the base of the skull, will generally respond to a higher frequency. Determining a person’s resonant tone requires a foundation in methods of exploring sound vibrations. At IHTP, we teach students a technique called “Inclusive Attention,” which is the core component of the Resonant Kinesiology (RK) program. Students observe certain bodily indicators until they identify the general tone of the person’s resonance. With training, determining this tone becomes easier, with time and practice.

When certain frequencies are emitted, various parts of the body are affected. Different systems have been developed to describe how these frequencies work. The late Kay Gardner conducted extensive research on how energies from various systems interact. The work of French researcher Fabian Maman on the effect of sound vibrations on cancer cells, as well as his studies on Chinese medicine, is truly fascinating. Not everyone will necessarily agree with their conclusions or the systematic applications they have inspired; however, when you experience the effects of sound in your own body, you will recognize its potential as a powerful healing agent. Sound vibrations are now being used to treat conditions such as gallstones and, as has recently been announced, certain cancers. Once again, we are on the cusp of new knowledge about frequencies. Throughout history, it has become clear that the

path of discovery and awakening is a continuous journey.

Let us now briefly examine the history of the emergence of the concept of “music of the spheres.” Then, let us revisit the musical era in which astrology and music were explicitly used for therapeutic purposes. Because we are fortunate to work with many people who have had a near-death experience (NDE) or who are in palliative care – a stage where the veil between the worlds thins considerably – the role of the therapeutic harpist often extends to that of a trusted confidant of the client or patient. To better understand its history and rationale, the following paragraphs will be devoted to the origin of the harp’s close association with angels and heaven.

The origin of “music of the spheres” lies in the belief that the movements of celestial bodies (planets, stars, spheres) obey mathematical relationships analogous to musical harmony, and that the cosmos, in a sense, “sings” an inaudible music. In Ancient Greece, this concept emerged in the 6th century BC under the influence of Pythagoras and his followers. Pythagoras is generally credited with first establishing a link between musical intervals (based on simple numerical ratios) and the planets (their order and movements), in a form of numerical harmony. His followers believed that the planets, moving at varying speeds and distances, formed a cosmic scale or chord. This is the earliest known form of the concept of “the music of the spheres.”

Plato joined this movement in the 4th century BC (in *Timaeus* and *The Republic*), developing the concept of order. He was known for playing different modes on the lyre at different times of day to promote well-being.

Then came the Hellenistic and Roman periods (from the 3rd century BC to the 2nd Century AD), marked by thinkers such as Boethius, who preserved and systematized the tripartite classification of *musica mundana* (music of the cosmos or world), *musica humana* (harmony of the human body and soul), and *musica instrumentalis* (audible and played music). Thus, the idea of the “music of the spheres” likely originates in Pythagorean and Platonic philosophical thought.