

Christina Tourin, trained in Resonant Kinesiology by Susan Borg, also holds a degree in music therapy from Arizona State University (ASU) under the tutelage of Barbara Crowe (author of *Soul and Music Making* and *A Transpersonal Model of Music Therapy*). Barbara served as vice president and then president of the National Music Therapy Association and is director emerita of the Music Therapy department at ASU. She continues to teach numerous courses at the IHTP.

For a certified therapeutic harpist (CTHP), it is essential to feel the resonance in order to learn to interpret the signals emitted by patients. Once the practitioner becomes aware of all the sounds surrounding and within them, they are able to integrate the beeps of a medical device with the patient's personal resonance. This is called "double resonance." The result is a unique melody or improvisation, in harmony with both the patient's body and the atmosphere of the room, often incorporating tempo and rhythm. Attempting to play against the sound of a device or against the sounds produced by the patient can create a dissonance that will negatively affect both patient and practitioner, and those who can communicate will let the harpist know they have had enough music. The goal is not to give them a concert, but to find the sound, tempo, key and mode – as well as the right resonance that allows the magic to happen. It is an extraordinary and rewarding harmonic journey that the harpist undertakes when seeking to support a patient through music, drawing on the ambient sounds of the room and the patient's own resonance.

Finally, a large part of this experiential relies on the harmonics of the fourth octave. Thanks to the QR code on the back of this leaflet, you will access a page explaining these harmonics as well as a lesson allowing you to learn the piece of music provided and share it with others. It is important to note that the resonant pitch can vary depending on mood and emotions; generally, this difference does not exceed a semitone, or at most a whole tone. Some days, for example, while you are usually very sensitive to the resonance of D, E-flat might be more suitable, with its added energy! You will know for sure that you have found the ideal key as soon as you hear it. It truly is like feeling enveloped in a heavenly down comforter, with a veritable Cradle of Sound! – A. C.

From Christina: I am very grateful to have met Dr. Joel Funk at the IANDS seminar in 2004 in Evanston, Illinois,

where I first discovered the Music of the Spheres. 27 CDs offering a variety of musical genres were available to us. We were asked to listen to them all to determine which one brought us closest to what we had heard "on the other side" during our NDEs (Near-Death Experiences) or out-of-body experiences. Everyone turned to a CD by Morten Lauridsen, composer of the work Lux Aeterna (Eternal Light). While everyone else wanted to listen to it, I personally wanted to see the music score on the screen which illustrated how the sound incorporated the frequencies of the planets to create the resurgence of memories of the music heard during the NDEs. Musically speaking, it was the augmented fourth and the minor seventh. In the key of C, this implies the presence of an F-sharp and a B-flat (which is almost equivalent to superimposing the Greek Lydian and Mixolydian modes). For the listener, the effect is a sonic whirlwind reminiscent of the sounds emitted by the planets in space (sounds that can be found online). Played all at once, one hears notes emerging that correspond to the harmonics 4th octave, generated by mathematical ratios. The workshops listed in the leaflet will demonstrate how these elements combine.

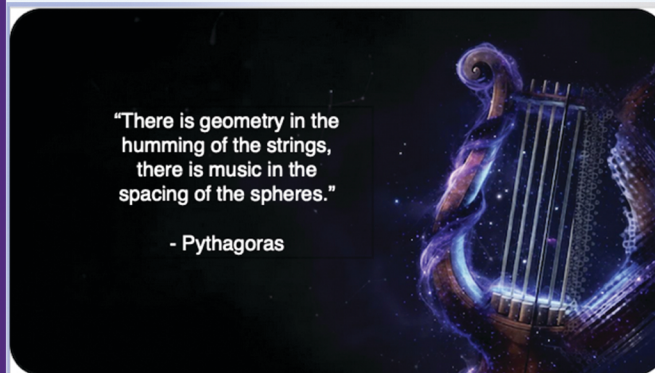
Feel free to scan the QR code for more information of if you'd like to join Christina's Tutorials or, starting in September, a group dedicated to the harmonics of the 4th octave, where we will create a new musical harp collection together:



"Music of the Spheres"

To receive the result of the experiential and further info:
 << visit:

HarpTherapyInternational.com/Resonance



This hands-on workshop, led by Christina Tourin, will introduce you to the work of Susan Borg, an eminent figure and one of the founders & leaders of sound healing through Resonant Kinesiology (RK) – a practice that has become a foundation for practitioners in many therapeutic approaches. Since ancient times, people have known that sound has a healing effect. Many used it knowing, or not knowing, why it produced these effects, sometimes even during heightened states of consciousness such as near-death experiences (NDEs). This field was explored tentatively until Susan Borg and her followers, such as Christina, founder: International HarpTherapy Program (IHTP), laid the groundwork that many disciplines have since adopted.

During this workshop, Christina will guide you through a gentle experience dedicated to resonance and the frequencies of the planets. She will immerse you in one of her compositions high-lighting various planetary frequencies, thanks to musical tones that include the harmonics of the 4th octave. These will float in the background, and you will be guided to observe what is happening within your body. You will have a few minutes for each tone, representing some of the planets, to determine if that particular tone and frequency resonated with you. You might feel an area of your body, or an area of your consciousness, vibrate in sympathy.