



International

Harp Therapy Program

Australia

Newsletter 2 ~ November 2020

From IHTP~AU Co~Director Anke Arkesteyn

Dear IHTP Community

Hello to you fellow practitioners and a warm welcome to the students who undertake this great study of the Cradle of Sound. I hope you enjoy it as much as I did. Rest assured that our team is always there to help you.

Once you start on this journey it never ends. There is always more to discover. We at IHTP experience this all the time. The moment you start to envelop your patient with the sound of the harp, you realise what an honour and sacred ministry this is. I wish you a great and joyful journey.

Reverend Anke Arkesteyn



Module 1: November 27~29 and December 11~13, 2020

3 weeks away! There's still time to register & join our vibrant group!

Topics include: Modes / TA / Improvisation / Repertoire /
Mysticism, Science & Death / Cymatics / Overtones / Self-care /
NLP / Clinical Experience / Marketing ... Games - and more!

[https://www.harptherapycampus.com.au/module-1-nov-27-29-
and-dec-11-13-2020/](https://www.harptherapycampus.com.au/module-1-nov-27-29-and-dec-11-13-2020/)

Module 1: November 27~29 and December 11~13, 2020

Over 2 long weekends: November 27-29; and December 11-13, 2020. Friday afternoon & evening / Saturday & Sunday morning & afternoon sessions with a lunch break. Please join us at this virtual gathering on the Zoom platform.

For current and incoming IHTP-AU students, the Module is included in your overall study fees. For others who wish to refresh their skills the cost is only AU\$300!

Presenters

- Christina Tourin** Founder & Director, IHTP; Music Therapist (ASU)
Founder, Rainbow of Sound™/Color My World© Harp Circles
harptherapyinternational.com playharp.com/christinas-world
- Alison Ware** Creative Arts Therapist, Clinical Musician (Harp), Registered Counsellor, CHM, CTHP, CCM
alisonware.com atha.org.au/alison-ware
- June Swatman** Grad Dip Community Health, Master of Women's Studies, General & Palliative Nurse, Reiki Master, Aromatherapist, Reflexologist
- Anke Arkesteyn** IHTP-AU Co-Director, CTHP, BA, Music & Dance Teacher
atha.org.au/anke-arkesteyn
- Anna Muller** IHTP-AU Student Administrator, CTHP, BA (mus), DipCouns, Pastoral Care Associate, Performer
atha.org.au/anna-linky-muller
- Louise Bell** IHTP-AU Director of Mentors, CTHP, Certificate in Sound Healing, Composer, Performer, Artist, Educator
louisebell.com.au atha.org.au/louise-bell
- Vimukti Warr** IHTP-AU Director, CTHP, Yoga & Meditation Teacher, Naturopath
wholebodyharmony.com.au atha.org.au/vimukti-warr
- Deidre May** IHTP Student, Harp Music for Health
<https://www.youtube.com/channel/UC0X-FVWouoKlrryCVD9q02g>



Plus surprise guest speakers
sharing their CTHP stories



Feature Article

Internship? by Carla Whiteley

So where does one do an internship you may ask. Do you find a facility that meets with your interests, or do you seek out somewhere to broaden your horizon and gain experience and insight in a field that may be of interest in the future. For me it was a challenging question in 2011.

I realised that I was on a journey, but with this journey I was not quite certain as to where the next step would take me. I was still discovering the harp and all its beauty and magic and I recognised I still had so much to learn. Where to go and how to go about it?

I came across this quote *"Don't give up, when you still have something to give. Nothing is really over until you stop trying. Don't be afraid to admit that you are less than perfect. It is this fragile thread that binds us to each other. Don't be afraid to encounter risks. It is by taking chances that we learn to be brave"*.

So, I encountered the risks, took the chances, and went to Anchorage, Alaska, which is just about as far away from Australia as one can get, but yes, that is where I did my internship.

You may well ask 'Why Anchorage?'

It was, as I said, 2011. Early days for Therapeutic Harp in Australia. At that point, places to do the hours for the final qualification for the IHTP were not readily available. My dream was to work as a Therapeutic Harp Practitioner in the local Hospital, just 7 minutes down the road, but they were reluctant for me to be there, even on a volunteer basis.

I mentioned in my previous article that when I commenced with the IHTP, the modules all required one to travel to the USA. One of those journeys, in 2009, took me to San Diego, where I shared an apartment with Heidi from Utah and Dr Liuhsiu Kuo from Alaska. Liuhsiu was originally from Taiwan and was working 40 hours a week at the Providence Hospital in Anchorage, employed as the Therapeutic Harp Practitioner. It is a large hospital, the second largest private employer in Alaska with 401 beds, 1190 nurses, more than 850 physicians, and a team of 6 chaplains. Heidi mentioned to me in 2010 that she had gone to do her internship there and it had been a wonderful experience, having been given a broad overview of all the aspects of a large hospital, NICU [Neonatal Intensive Care Unit], pre and post- surgery, oncology etc. She encouraged me to go there as it would give me such a broad perspective.



Playing in an open area



Dr. Liuhsiu Kuo

Internship? by Carla Whiteley, contd.

I had been wanting to see our daughter in New York again so it was a perfect opportunity to combine the two, plus collect my harp, a Triplett Sierra 34 string, which the makers were able to ship to Alaska, and bring it back to Australia as excess baggage.

So, the journey began. First New York, where hurricane Irene threw my travel plans into some sort of disarray, and then onto Anchorage, a 17 hour journey. It was a long way from home.

Providence Hospital was established by four women, from the Sisters Of Providence, who travelled from Montreal, Canada, in 1902, to Nome, Alaska, following their mission to minister to the needs of the poor, sick and unfortunates amongst the goldmining communities (remember the song 'North to Alaska, go North the Rush is on').



Hospital Entrance



2nd Floor hospital view

It was, for me, a challenging, enriching and in many ways a rewarding time, that had at times feelings of achievements as well as a sense of great inadequacy.

Hospitals, the size of Providence, can be daunting and overwhelming, at times. For me the hours were long. I would arrive at the hospital at 8.30 and more often than not be there for up to 12 hours. My main task was to 'shadow' Liuhsiu, as she moved to the various sections of the hospital. I watched her give talks to new staff and I spent time with the chaplains, learning from them and observing their work. Every day I was required to sit in a public section of the hospital and play. This was often in an area where the sound travelled through an open section which allowed the music to reach several floors. Liuhsiu had also set me 12 tasks which she required me to write about.

One of these tasks was the following article she asked me to write which I thought you might find of interest:

QUALITIES REQUIRED FOR THE THERAPEUTIC HARP MUSICIAN.

It is most important for Therapeutic Music to flow, do not stop and start.

Don't play too loudly, cut back on dynamics.

Learn to be flexible with a piece of music: maybe it needs to be faster, maybe it needs to be slower.

Sometimes when people make a request there is not always the need to play the whole piece, just play a phrase and modulate around it.

Avoid stopping and starting, go through the piece gracefully, stopping and correcting is not good for the listener. Look at the patient once in while, find an angle so you can see the Harp and the patient.

Internship? by Carla Whiteley, contd.

When you are going to a meeting with a patient it is important to stay focused on the immediate situation and not to be distracted with idle conversation.

Music is accessible and connects to memory and emotions. All people have had experiences with music.

Live music is able to be structured to the listener. The player is intuitive and sensitive to the situation. It can be a catharsis to the listener and release emotions. The patients are encouraged not to repress tears and to move, sing, hum, whatever pleases them. The musician can match the listener's moods and bring them to a state of greater calm if needed. The breathing can calm down, heart rate can settle, blood pressure reduces. The musician works not just with the heart beat but also the brainwaves.

In hospitals people are weak. Live music can match their bio-rhythms.

4 stories of the effects of music when Liuhsiu played.

1. A young person aged 7 who had been treated for a brain tumour and had short term memory loss. He asked for Michael Jackson's "Beat It". He really enjoyed LH's rendition of it and when she returned the next day he remembered her, the harp and the song.
2. Amazing Grace is one of the most requested songs. A lady had Amazing Grace played for her. She was in Palliative Care and in her last days she had not responded for some time. When the music played she folded her hands as if in prayer. Music helped her connect with reality in those last moments.
3. Hearing is the last thing to go. Another lady, mid 50's, who was palliative in ACC (Acute Critical Care) and had not responded for some time had Amazing Grace played for her. Two weeks later she saw LH and told her that the music had given her hope. She had wanted to die. She felt helpless and afraid as she had heard the staff discussing turning off her life support. The music lifted her, gave her the will to live, it had lifted the suffering
4. A young man in ACC, a gunshot victim, was on life support. LH played for him during the last moments and his mother testified that for a short time he had been able to breathe on his own. He became an organ donor.

A few More Points Highlighting the Qualities of the Therapeutic Harp Musician.

1. As therapeutic musicians we have a high standard to maintain. We must be prepared to know our "stuff" 200% and then, when under pressure, we will do 100%+
2. There is a great difference between performing and providing therapeutic music. We as T.H. M. have to be flexible and very well prepared. We have to be in tune with what is going on around us. We must have a wide repertoire at our fingertips as it is important for the listeners not to hear the same thing all the time.
3. The music must flow. If a mistake is made, keep going, do not go back.
4. As we are playing we need to have in our minds some sort of "program" to move the music into the areas of the listener's needs.

Internship? by Carla Whiteley, contd.

5. Even when playing in a public space, doing it as a therapeutic concert or performance we have to be flexible and able to meet what is facing us. We are playing therapeutic music which is not the same as entertainment and performance.
6. We must never have the music between us and a patient.
7. There is a vast difference between a musician and a therapeutic musician, this needs to be recognised. However, both must know their music 100% +. The therapeutic musician is providing music to cater for the emotional well- being of the folks they are playing for.
8. When playing we may get emotional but we must be able to keep going and distance ourselves at those times from our emotions and deal with them later. Hence it is important to know your repertoire

I returned to Australia, having been away for almost four weeks. I was challenged in so many ways and I know that for me personally it helped to grow as well as confirm the path that I had taken.

Did I fulfil my dream of playing at the local hospital?

That is another story to be told at a later date.

Carla Whiteley. TPTC. BA Music, CTHP, CCM, August 2020.

News Flash!

Module 2 ESM to be offered Virtually in 2021

Due to unpredictable travel conditions, for the first time ever the Module 2 ESM Program will be hosted Virtually.

Dates: 20 ~ 22 & 26 ~ 28 March 2021

Christina will be hosting weekly Internship lessons from January 16 in the lead up to the Virtual training.

More info coming soon



IHTP~AU Newsletter is designed & edited by Louise Bell.
Please send any contributions to music@louisebell.com.au



Until next time, heartfelt harping!