



International Harp Therapy Program An Education Certification Program

At-Home Study Student Handbook

“A harp player for every hospital & hospice by 2020”

Second edition

June 21, 2017

(previously revised January, 2017)

TABLE OF CONTENTS

by hyperlink

[Welcome!](#)

[IHTP Goal](#)

[IHTP Motto](#)

[IHTP Mission](#)

[Code of Ethics](#)

[National Standards Board for Therapeutic Musicians \(NSBTM\)](#)

[Program Tracks](#)

[The Purpose of this Handbook](#)

[IHTP Guiding Principles](#)

[IHTP Student Expectations](#)

[Mentor Responsibilities](#)

[Tuition and Refunds](#)

[Student Status Designations](#)

[Good Standing](#)

[Honor Code](#)

[At-Home Study Program Course Content](#)

[Unit 1A](#)

[Unit 1B](#)

[Unit 1C](#)

[Unit 2A](#)

[Unit 2B](#)

[Unit 2C](#)

[Unit 3A](#)

[Unit 3B](#)

[Unit 3C](#)

[Unit 4A](#)

[Unit 4B](#)

[Unit 5A](#)

[Unit 5B](#)

[Student Types](#)

[Basic Computing Technology Skills Required](#)[IHTP Document Formats](#)[How to record, edit, and send music](#)[Conference Call Technology](#)[Viewing Videos](#)[Support for Creative Harping DVD Series](#)[Troubleshooting](#)[Conference Calls](#)[Creative Harping Music Development](#)[General Music Development](#)[Reflection Papers and Book Reviews](#)[Book Reviews](#)[Internship](#)[How to Approach a Facility for your Internship](#)[Assembling Your Portfolio Recordings](#)[Your Portfolio](#)[Information for newly certified practitioners](#)[Continuing Education Units \(CEUs\)](#)[IHTP Websites](#)[Contact information](#)[Useful Links](#)[APPENDIX A - Health Care Practices and Protocols](#)[APPENDIX B - Color My World songs](#)[APPENDIX C - IHTP Repertoire Study at a Glance](#)[APPENDIX D - IHTP Musical Categories](#)

TABLE OF CONTENTS

by page number

Welcome!	5
IHTP Goal	6
IHTP Motto	6
IHTP Mission	6
Code of Ethics	6
National Standards Board for Therapeutic Musicians (NSBTM)	7
Program Tracks	8
The Purpose of this Handbook	8
IHTP Guiding Principles	8
IHTP Student Expectations	9
Mentor Responsibilities	13
Tuition and Refunds	14
Student Status Designations	14
Good Standing	15
Honor Code	15
At-Home Study Program Course Content	16
Unit 1A	16
Unit 1B	17
Unit 1C	17
Unit 2A	17
Unit 2B	18
Unit 2C	18
Unit 3A	19
Unit 3B	19
Unit 3C	20
Unit 4A	20
Unit 4B	21
Unit 5A	22
Unit 5B	22
Student Types	23
Basic Computing Technology Skills Required	26
IHTP Document Formats	27

	4
How to record, edit, and send music	27
Conference Call Technology	28
Viewing Videos	29
Support for Creative Harping DVD Series	29
Troubleshooting	29
Conference Calls	30
Creative Harping Music Development	31
General Music Development	33
Reflection Papers and Book Reviews	34
Book Reviews	35
Internship	37
How to Approach a Facility for your Internship	37
Assembling Your Portfolio Recordings	38
Your Portfolio	39
Information for newly certified practitioners	41
Continuing Education Units (CEUs)	42
IHTP Websites	42
Contact information	42
Useful Links	43
APPENDIX A - Health Care Practices and Protocols	45
APPENDIX B - Color My World songs	46
APPENDIX C - IHTP Repertoire Study at a Glance	48
APPENDIX D - IHTP Musical Categories	51

Welcome!

Welcome to the International Harp Therapy Program!

2017 marks our twenty-third year and the expansion of the complete At-Home Study Program. We are privileged to work with students from 28 countries.

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

Greetings from the IHTP team:

Christina Tourin - founder and course director

Bambi Niles, director of mentors and CEU administrator

Betty Truitt, vice-president, IHTP

IHTP Core Team:

Hannah Roberts Brockow, Director of Admissions

Laurence Naughton-Furr, Director Of Development

Kevin Roddy, Curriculum Coordinator

Rachel Christensen, Sharon Stoll, Margie Bekoff, and Laurence Marie.

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

Program Contributors: Deborah Noland, Jeff Volk, Joshua Leeds, Sarajane Williams, Richard Groves, Jeanne Martin, James Peterson and Don Campbell.

International leaders and organizers include:

European Director – Liesbeth Schroen (NL) and her core team of Alix Colin (BE), Margaret Forrest (NL) and Lisa Joosten, (NL); UK Director – Sue Caden (UK); Brazilian Director – Claudia Miranda (BR); Australian and Asian Directors – Carla Whiteley (AU) and Lau Suet Ting (CH) and core team Miu Toto, Carmen Lee, and Rebecca Leung.

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

IHTP Goal

A harp player for every hospital and hospice by 2020!

IHTP Motto

We hear your voice

IHTP Mission

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

Code of Ethics

The Code of Ethics statement is stated in its entirety below. The form is available in the “Forms & Music” section of the harpterapylessons.com Web site (for registered student access only). Students are asked to observe those sections of the Code that do not imply they are yet certified program graduates. Students must read, agree, sign, and submit the document to your mentor at the end of Unit 2. Keep a copy for your own records and Portfolio.

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.
- 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 socioeconomic status or political affiliation.
- I will maintain professional confidentiality as defined by IHTP course instructors.

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

Signature, and Date

National Standards Board for Therapeutic Musicians (NSBTM)

NSBTM is the accrediting body for therapeutic music programs, and refers to students from these programs with the generic title “Therapeutic Musician.”

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

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

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

The absolute minimum number of hours you must serve in a healthcare facility as an intern in our PRogram is 45 hours, according to NSBTM standards.

Note: Therapeutic Music programs, *not individuals*, are accredited by the NSBTM. Program graduates (such as “Certified Therapeutic Harp Practitioners” in the IHTP) are granted certification by their Program’s administrator at the end of successful study. Only accredited therapeutic music programs may use the NSBTM logo on their Web sites. Graduates of these programs *may not use* the logo on their professional Web sites. For more information, visit the NSBTM Web site.

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

Program Tracks

In addition to our complete At-Home Study Program, we offer two Attendance Study weeks for those who want to learn in-person.

We currently offer Level 1 Attendance Programs for our International Affiliates. Future plans include offering Level 1 programs for those in North America (the United States and Canada) wishing to attend an eight-day training program in-person.

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

The Purpose of this Handbook

This handbook has been designed as a “Go-To” reference source to answer questions about program policies and procedures, course content, how to record and submit your work, and more. Please keep it handy!

Sections of the Handbook will be updated from time to time with a “date revised” note attached to the section that has changed. You will be informed when revisions/updates are available.

IHTP Guiding Principles

Students, faculty and staff strive to:

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

IHTP Student Expectations

Christina, Bambi, Mentors, and IHTP graduates are all very committed to your learning, and we fully support you on this path you have chosen! The IHTP has developed over the years, and now, follows many of the same standards and expectations of colleges and universities. Prospective students apply to enroll, and applications are reviewed by a committee. If a student is accepted, s/he pays tuition, makes the time to attend conference calls and in-person training, and turns in required work. Instructors work with students, evaluate submitted work, and provide feedback for improvement. Your mentor may ask you to re-submit a musical piece after listening to it based on the criteria established in the curriculum. Students progress from one Unit to the next once the work from a Unit has been accepted.

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

Your tuition entitles you to access all learning materials, including audio and video

lectures, to listen and participate in real-time conference calls, to listen to recordings of past calls, and work with your Mentor, an IHTP graduate and Certified Harp Therapy Practitioner. You learn and implement the IHTP methods of practice as you go along. You learn how to create individualized music for specific clients/patients in healthcare environments. You also learn how to take care of yourself through self-care. Your mentor is there to guide you and answer any questions you may have. You also have access to other IHTP students and graduates on our Facebook page, which is quite active, and timely.

You have the freedom - and the responsibility - to complete the program according to your own schedule within the IHTP time limits that you agreed upon when you accepted a seat in our Program.

Other student responsibilities include:

- *noting when your tuition payments are due if you are on a payment plan.* Tuition [payments can be made either by check](#) to IHTP or through the payment link at:
<http://harptherapycampus.com/getting-started/application/payment-options-paypal/>
- [purchasing the following texts.](#)
- attending and participating in conference calls; see [Schedule](#) posted on the campus Web site.
- doing assigned reading of texts and PDF documents in each lesson, completing and submitting all assigned papers, Book Reviews, and recordings as outlined in the Units. We recommend that you create and follow a schedule to ensure your work is submitted on time. Allow your mentor time to review and respond (2 weeks is appropriate). Late submissions of work may delay your promotion to the next Unit.
- Develop your improvisational skills using the *Creative Harping Video Series* by completing the Music Development activities in each Unit, and submitting audio files of your music to your mentor in a timely manner.

The purpose of regular music submissions is to receive regular evaluations, guidance, and valuable feedback. If your music submission needs work, your mentor will provide specific actions to take and will ask you to re-record and re-submit it.

Mentors are looking for your ability to keep an even tempo, to play smoothly, and to use expressive transitions when improvising. It is not about how many patterns you can play, or speed, but about the flow of the music. Your music is not a performance. Remember, "Less is more." This means that you can simply play the melody with the right hand, and add an occasional bass note to the melody.

You must be able to demonstrate the ability to play your harp in the following modes: Dorian, Aeolian, Mixolydian, Locrian, Ionian, Angel (Pentatonic), Middle Eastern, and the modulations as taught in the Celtic Circle lesson.

When your mentor has determined that you have finished the required work for a particular Unit, you will receive access to the next Unit.

- Expect to spend between 45-60 hours per unit reading, writing, recording, and studying;
- *Harp practice time is not academic time.* Recommended *minimum* practice time is 15 minutes per day, 5 days a week;
- Please keep to the schedule of completing each unit within the 6 months allowed;
- 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;
- If you are having any difficulties with any of the work in the program, or if you are experiencing a serious illness or have other serious personal difficulties that will interfere with your studies, contact your mentor and the IHTP administration as soon as possible. We can [arrange a leave](#) for you.
- *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 may use our Web site to upload copies of your work for easy access for you and your mentor.
- If you exhaust all 15 mentor hours that your tuition pays for, you must arrange to pay your mentor directly, according to his or her own fee schedule for any additional time that you need. Your mentor will let you know if/when your balance

of hours is low. Plan your 15 hours with your mentor accordingly!

- Maintain confidentiality of your clinical experience and materials. It is essential (and required by law) that names of clients and healthcare staff members not appear in any document - written or electronic - as a student of the IHTP. You have two choices: You may change names when relating an event - a good practice is to include a very common name enclosed in quotation marks, e.g., "Jane," "John," etc. You may also use generic terms: 'physician,' 'nurse,' 'patient,' and if more than one is involved in your write-up, 'patient 2,' 'nurse 2.' You must always ask and secure a client or resident's permission to take and use their photograph. Here is a [sample model release](#) from the Professional Photographers of America. The rules, regulations and laws of the [Health Insurance Portability and Accountability Act](#) (HIPAA) - apply to healthcare professionals in the United States, as well as to you!
- Demonstrate practical knowledge of how to work in a medical facility during your internship (e.g., policies, procedures, etc. particular to that facility);
- Maintain a practice of healthy self-care. Working in healthcare environments can be uniquely stressful. It is important that you take care of yourself by eating well, keeping yourself hydrated, and getting enough rest and sleep.

It is also important to engage in outside physical activities, events with community groups, commune in natural settings, and other ways keep your mind and spirit engaged to reduce and eliminate stress. Do not go to a facility if you have a fever, sore throat, cough, rash or diarrhea. Wear a mask when near clients with precautions (posted on their room door), and follow all health directives from medical staff.

- Lastly, successfully complete all course work in a timely fashion with the goal of graduating within 2 1/2 years. You may finish earlier if you wish - It's all up to you!

If you feel there is a conflict with your mentor, or that you have been treated unfairly, you may petition the IHTP administration for a committee of other mentors to review your work. The decision made by the committee is binding and final. We will do all we can to help you achieve the standards set forth for our graduates.

Mentor Responsibilities

- Your mentor is your primary contact as a student in the IHTP.
- S/he is there to provide guidance and advice as you move through the Program. Your mentor will review Reflection Papers, Book Reviews, and Quizzes. S/he will provide valuable feedback and advice on your music pieces. *Your mentor maintains strict confidentiality concerning all of the work you submit.*
- Your mentor will give clear and specific guidance on your progress. Should you need to resubmit a music piece, your mentor will provide clear instructions on how to improve it.
- You and your mentor will assess your strengths and interests *prior* to arranging for your Internship.
- Your mentor is there to help guide you through the program and graduate on time. However, s/he is not a personal counselor, life coach, information technology specialist, or your private music teacher. Contact your mentor if you feel your studies are not going well, or you are experiencing personal challenges that will interfere with your studies.
- Your tuition pays for 15 hours of mentor time over the five unit, 2 1/2 year program. Your mentor maintains a record of 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.

- You and your mentor decide on how to send and receive work. You may send your work 1) via email; 2) postal mail; or 3) upload your files directly to your account on the harptherapylessons.com Web site. Your mentor will be notified immediately that your uploaded file are available for review.

Please 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. Your mentor may ask you to re-submit a piece of music after providing constructive feedback to improve it.

Tuition and Refunds

Students have two tuition payment options:

- two equal payments of \$1250 (the 2nd payment due at the beginning of Unit 3); or
- five payments of \$525 each, “*pay-as-you-go*” (due at the beginning of each unit).

Other Program Graduates (OPGs) make a one-time tuition payment of \$1250.

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

Students who need additional time during their studies to address unexpected personal events are eligible to apply for an "Extension," or "On Hold" status, detailed below.

Student Status Designations

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

1. A *Currently Enrolled Student* (includes new students to therapeutic music and Other Program Graduates) is one who is progressing on schedule.
2. An *Extended Student* is a currently enrolled student whose request for a one-semester extension to the student’s current unit was approved by the IHTP Team after careful review. Extensions enable students to have more time to complete a particular Unit by a Semester due date (either March 1 or September 1). A maximum of two extensions may be granted to students *in good standing* over their time in the program, but only one Extension is permitted for a given unit. If a first extension has been approved, the fee is \$50, payable at the time the Extension begins; if a second extension has been approved for a different Unit, the fee is \$150 due at the beginning of the Extension.
3. A student *ON HOLD* was granted a leave of two semesters (one calendar year) by the IHTP Team to attend to a *serious life challenge or situation* personally involving the student or an immediate family member. The IHTP Team may require the student to provide official documentation of the circumstances from medical and/or legal professionals to approve the request, and the student must

be in good standing for the application to be approved. The student does not work on Program assignments during this time. An On Hold status secures the student's place in the program and tuition paid. A fee of \$100 is assessed at the beginning of the On Hold leave period.

4. An *Inactive student* is one who has not maintained contact with their mentor after repeated attempts for contact by the mentor. A student in this category who wishes to continue in the program must reapply to the program, submit the \$100 application fee, and the two recordings and quiz. If the student is accepted, tuition fees must be paid again.
5. A *Returning* student is one who previously withdrew from the program in good standing, and has requested reinstatement. A reinstatement fee will be assessed based on the student's prior performance and tuition paid.

Good Standing

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

- regular communication with the mentor;
- submission of coursework on or before the announced due dates;
- compliance with policies and procedures of the healthcare facilities in which the student interns; and
- normal progression through the program, defined as the successful completion of one Unit every six months.

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 and professional integrity as well as a violation of the law.

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

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

At-Home Study Program Course Content

There are five Units in the At-Home Study Program. Six months is allowed to complete each unit.

The approximate time to finish each Unit - reading, writing Book Reviews and Reflection Papers, viewing videos, completing Quizzes, and recording music to share with your mentor - is approximately 45-60 hours per Unit over six months - 8-10 hours per month. *This time estimate does not include the time spent learning required music pieces and practice time at the harp.*

The following is a detailed account of IHTP Program content, by Unit and subsection:

Unit 1A

- Read the Student Handbook and complete the Student Handbook Quiz
- Video lectures
 - ✓ The History of Therapeutic Music - Jeanne Martin (video run time: 27 minutes) and Quiz
 - ✓ Music, Magic and Medicine - Amy Kanner (31 minutes) and Quiz
- *Cradle of Sound* reading assignment - write two paragraphs on the assigned content.
- Music Development – How to Find the Mode - Creative Harp Series DVD #1 (video run time: 75 minutes)
- Music Development - take the How to Find the Mode of a Piece of Music Quiz (Prep students who completed this prior to enrollment in the Program should forward these files to their mentor)
- Music Development - There are no required musical submissions for #1
- Review Music: “Over the Rainbow”
- Read and write Book Review #1 (any book)
- Unit checklists in PDF form are available “Forms & Music” on the Web site to keep track of your work in Unit 1 - you may also use the online Checklist feature on the Web site

Unit 1B

- *Cradle of Sound* reading assignment (22 pages) - write two paragraphs on the assigned content.
- Self-Discovery through Transactional Analysis (TA) - You may read the book OR watch the videos. Use the video packet of materials as you work through the video series, or use the reduced packet of materials as you read the book.
- Music Development - review The Dorian Mode - Creative Harp Series #2
- Music Development - record and submit a Dorian tune and an improvisation
- Book Review #2 - if you decide to watch the videos instead of reading the book, we recommend that you read the required book "TA Today: A New Introduction to Transactional Analysis" for this review
- [Video demonstrations of beginner improvisations](#) for Dorian, Aeolian, Mixolydian, Locrian and Ionian modes

Unit 1C

- *Cradle of Sound* reading assignment (24 pages) - write two paragraphs on the assigned content - then append written paragraphs from 1A, 1B, and 1C and submit at the end of the Unit
- Empathic Listening - Video presentation by Dr. Richard McQuellon (146 minutes)
- Neural Linguistic Programming (NLP) Video presentation by Jim and Neysa Peterson - 3 videos (65 minutes)
- Alexander Technique, Self-care - Video presentation by Jacqui Bell - 2 videos (56 minutes)
- Music Development – review The Aeolian Mode - *Creative Harping Video Series #3*
- Music Development - record and submit an Aeolian tune and improvisation
- Book Review #3 (required or elective book)
- Submit your Unit 1 Reflection paper containing your thoughts, personal insights and reflections on TA, NLP, AT, and your music making skills at this point - [follow this link for instructions on how to write your Reflection Papers](#)
- Maintain and submit your Unit 1 Checklist to your mentor (optional - your account will keep track of the documents you have uploaded)

Unit 2A

- *Cradle of Sound* reading assignment (20 pages) - write two paragraphs on assigned content.
- An Introduction to Cymatics - Videos by Jeff Volk (28 minutes)
- Awakening the Spirit with Sound - video presentation by Don Campbell - 11 Videos (5 hours)

- Music Development - review The Mixolydian Mode - *Creative Harping Video Series #4* (Beginning harp players may choose a song from the *Color My World* series rather than *Illuminations*). See [Appendix B](#) for *Color My World Series* contents
- Music Development - record and submit a Mixolydian tune and improvisation
- Read and write Book Review #4 (You may wish to [select books that complement](#) the content in this unit)
- Cymatics - Rosslyn Cube Singers - audio, 2 minutes
- Video interview with Dr. Masaru Emoto - "The Magic of Water" - 10 minutes
- "Healing Sounds" article by Jonathan Goldman - 8 pages
- A visit with Ani Williams
- Unit checklists in PDF form are available in "Forms & Music," or upload your work to the Web site and use the online checklist system

Unit 2B

- *Cradle of Sound* reading assignment (9 pages) - write two paragraphs on assigned content
- Acoustics - Barbara Crowe - 10 videos (run time: 4 hours, 40 minutes)
- Acoustics - Barbara Crowe - 5 audio recordings of conference calls (total listening time: 90 minutes)
- Music Development – Review the Locrian Mode - *Creative Harping Video Series #5*
- Music Development - Record and submit a Locrian tune and improvisation
- Book Review #5 (Crowe: *Music and Soulmaking* - write your review on Chapters 1, 2, and 8)
- Maintain your Checklist for Unit 2

Unit 2C

- *Cradle of Sound* reading assignment (57 pages) - write two paragraphs on assigned content, and then append all of your written paragraphs from 2A, 2B, and 2C and submit at the end of the Unit
- Living Anatomy - Read 2 PDFs: 37 pages
- Living Anatomy - Watch 1 video: video run time: 19 minutes
- Living Anatomy - Take the Quiz
- Hospital Etiquette and Procedures, Deborah Noland, RN - 4 videos – (60 minutes)
- Liability Insurance Introduction
- Professional Ethics - Barbara Crowe - Read "Professional Ethics - Key to Professional Acceptance" (PDF of Powerpoint presentation)
- Ethics - Barbara Crowe - Listen to audio recording - audio run time: 20 minutes
- Music Therapy - Barbara Crowe - Listen to audio recording - audio run time: 15 minutes
- Grant Writing - Susan Raimond
- Professional Skills – An introduction to the professional skills set required of members on a healthcare team in diverse healthcare facilities. Topics covered include accountability and liability issues, policies and procedures, and medical and administrative terminology specific to healthcare settings.

- Marketing and Administrative Skills
- Music Development – review the Ionian Mode - *Creative Harping Video Series #6*
- Music Development - record and submit an Ionian tune and improvisation
- Book Review #6
- Unit 2 Reflection Paper on Insights gained in Unit 2 - [follow this link for instructions on how to write your Reflection Papers](#)
- Use your PDF or online checklist to ensure that you have completed all assignments for Unit 2

Unit 3A

- *Cradle of Sound* reading assignment (24 pages) - write two paragraphs on assigned content
- Sacred Art of Living and Dying - Rediscovering Our Ancient Roots - Richard Groves
 - ✓ listen to 4 audio files (107 minutes)
 - ✓ watch 3 videos (44 minutes)
- The Death and Dying Process
- Grief Process
- Music Development – review the “Angel” (Pentatonic) Mode - *Creative Harping Video Series #7* - Follow this link to [Instructions on how to record this mode](#)
- Music Development - record and submit a pentatonic tune and improvisation
- Book Review #7
- View [Video demonstrations of beginner improvisations](#) for Dorian Aeolian, Mixolydian, Locrian and Ionian modes
- Maintain your Checklist of assignments

Unit 3B

- *Cradle of Sound* reading assignment (9 pages) - write two paragraphs on assigned content
- The Various Roles of Music in Medicine
- Examples of Music Therapy - 8 videos, 1 hour total viewing time
- Therapeutic Harp Training - Christina Tourin - video, 7 minutes
- Music Thanatology
 - ✓ video, 8 minutes
 - ✓ audio with Jennifer Hollis, 14 minutes
- Read “Definitions of Sound/Music Modalities,” “American Music Therapy Association - Music Therapy and Medicine,” “What is Music Therapy?” (total reading: 11 pages)
- Music Development – Review the Middle Eastern Mode - *Creative Harping Video Series #8* - Follow this link to [Instructions on how to record this mode](#)
- Music Development - record and submit a Middle Eastern tune and improvisation
- Book Review #8
- National Standards Board for Therapeutic Musicians - video, 1 minute
- Gentle Muses Hospital Program - video, 8 minutes
- VibroAcoustic Harp Therapy - video, 12 minutes

- Psychoacoustics - Joshua Leeds, audio recording, 19 minutes
- Sound Healing Modalities
 - ✓ audio with Don Campbell - run time: 26 minutes
 - ✓ audio with all other presenters - run time: 23 minutes
 - ✓ audio with Christina Tourin - run time: 12 minutes

Unit 3C

- *Cradle of Sound* reading assignment (105 pages) - write two paragraphs on content and then append all of your written paragraphs from 3A, 3B, and 3C and submit at the end of the Unit
- Working with various populations using Music Therapy (Autism, Cerebral Palsy, Asperger's, Alzheimer's, psychological disorders) - 12 videos, total run time: 27 minutes
- Business skills for marketing and job applications
- Read and write Book Review #9
- Music Development – Elemental Music/The Chinese Five Elements, *Creative Harping Video Series #9* - there is no submission due for #9 at this time
- Listen and begin to choose four Elements pieces from *Illuminations* you will record for your Portfolio
- Begin to select, learn, and [record three tunes each](#) from 11 genres - See also [Appendix D](#) for ideas - you may also use tunes not on this list, but ones that fit the genre
- Begin to think through and plan your Internship - listen to four audio files of what other students have done in the past - audio run time: 1 hour
- Unit 3 Reflection Paper on your personal insights Insights of Unit 3 - Death and Dying, Music Therapy, Using Harp with Special Needs populations, Chinese Five Elements Study - [follow this link for instructions on how to write your Reflection Papers](#)
- Maintain Checklist for Unit 3

Unit 4A

- *Cradle of Sound* reading assignment (38 pages) - write two paragraphs on assigned content
- Resonance and Learning to Find Resonant Tone
 - Barbara Crowe - 4 videos, 83 minutes
 - Inclusive Attention - Judith Hitt - 6 videos, 138 minutes
- Music Development – Review the Celtic Circle of Music 1 - *Creative Harping Video Series #10*
- Music Development - begin to learn “Over the Rainbow”
- Music Development - continue to select, learn and record your 33 tunes
- Book Reviews #10
- Maintain Unit Checklist

Unit 4B

- *Cradle of Sound* reading assignment (35 pages) - write two paragraphs on assigned content and then append all of your written paragraphs from 4A and 4B and submit at the end of the Unit
- HeartMath - Thomas Winn, video - run time: 31 minutes
- Resonant Kinesiology - Judith Hitt, 4 videos - total run time: 113 minutes
- The Ancient Roots of our Work - Jeanne Martin, 2 videos - run time: 40 minutes
- Read and write Book Review #11
- Music Development – The Celtic Circle of Music 2 - record and submit a Celtic Circle piece - Follow this link to [Instructions on what to record and how to record](#) it
- Resonant Tone and the Celtic Circle Quiz
- Double Resonance
- Double Resonance Quiz (question 11 of the Quiz includes creating a double resonance improvisation)
- Experiential Specialty Module (ESM) 2 videos - total run time:14 minutes
- Additional beautiful modulations
- Unit 4 Reflection Paper on Personal Insights (3-4 pages)
- Maintain Checklist for Unit 4

Optional: - you may attend a Level 2 Experiential Specialty Module (ESM) in Resonant Studies and Interactive work at an Attendance Week *instead of completing the Unit 4 workbook*. By taking the Level 2 Attendance Week, you will receive a designation on your Graduate listing for Hospice work. If you choose this option:

- ESM dates and locations around the world will be posted on the [Schedule](#) on the campus site.
- Level 2 includes: Inclusive Attention, Resonant Tone Identification, Interactive work with the harp, and Music Development.
- Level 2 requires that you reserve 35 hours of your internship in Unit 5 for working with resonant tone.
- Students are asked to complete their study of Creative Harping DVDs (or have completed several of the DVDs) before attending Level 2.
- A paper is due to your Mentor within 6 weeks after Level 2 attendance. The paper will discuss: your personal growth and understanding of Harp Therapy in practice; and review of your understanding of resonant tone and how to apply it.
- Students will still need to submit the Unit 4 Quizzes on Resonant Tone and Double Resonance, and the additional improvisation for Question 11

Note: If you choose the At-Home Study Unit 4, you may take the ESM/Level 2 Attendance Week later as a Refresher course and receive required CEUs, and the designation for hospice work.

Unit 5A

Interactive Harp Therapy work - 11 videos, 107 minutes
 Children, Teens, and Adults on Harp - 2 videos, 12 minutes
 Rainbow of Sound, Harp Circles, *Color My World* - 3 videos 16 minutes
 Children with Disabilities - 3 videos, 18 minutes
 Easter Day Parade theme, St. Patrick's theme - 2 videos, 6 minutes
 Creating an interactive program for a group

Unit 5B

Establishing and Developing your Career as a Professional Harp Therapist - Patricia Dewey - 2 videos, 50 minutes

Begin to Assemble your Portfolio

- *Cradle of Sound* - assemble all of the paragraphs you have written about the content in each Unit and assemble it into a single document to submit in your portfolio
- Your Internship
- All recordings
- See "Assembling your Portfolio" below

Keeping Records

Keeping a Journal

Music Submission reminders and guidelines for your Portfolio

Information for the newly certified

In Unit 5, students will design one interactive program or presentation targeted to a specific population: memory care (Alzheimer's) residents, a special needs group (autistic, physically challenged, etc), retirement center residents, and/or particular school groups from kindergarten to college. The group-specific and age-appropriate program will consist of 45 minutes of activities and music.

- Begin by choosing a theme, and consider how you would design a unique program for a particular social or religious group. How would you design a program for a holiday?
- Your program may use PowerPoint and background recorded music.
- Your program may include poetry, age-appropriate physical activities, and encourage music-making, singing, and playing simple musical instruments.
- The program may include age-appropriate physical activities (such as the paper plate rhythmic activity that Don Campbell has taught) or a "make and take"

project - something that participants create in the presentation and take away with them afterwards.

- Include an outline, a detailed summary of activities and the amount of time allocated to each, and a list of equipment needed for the program. Be sure that you know how to operate all electronic equipment that you plan to use!
- Be sure to have plenty of “manipulatives” - shakers, paper plates, etc. for each participant.
- Have the presentation ready to go before the participants enter the room if at all possible.
- PRACTICE presenting your program to another person, or video yourself. Watch with a critical eye.
- After you have presented your program, ensure that all instruments and materials are thoroughly disinfected.

Student Types

Beginning in 2017, new students will enter the program twice per year: March 1 and September 1.

1. *Prospective students* (beginners to the harp and to music making) will study the first three *Creative Harping Video Series* Lessons (#1 Finding the Mode of a Piece, #2 the Dorian mode, and #3, the Aeolian mode) and *submit the quiz and the Dorian and Aeolian improvisations as part of their application to the program.*

Students will be notified if they have been accepted into the Program, and a mentor will be assigned to them. If the student’s entry date is a few months away, we strongly recommend that they continue studying the remainder of the *Creative Harping Video Series*, and record submissions. Doing this will set them ahead when they formally enter the program.

To prepare for study prior to applying for the Program, prospective students may:

1. contact the IHTP Office for the name of a harp teacher familiar with IHTP standards in the student’s local area;
2. purchase the first three *Creative Harping Video Series* videos (either in DVD or streaming format)

3. request the name of an IHTP SKYPE teacher from the IHTP Office; or
4. study the three lessons independently if they are an Advanced Beginner, Intermediate, or Advanced player.

*Note: The student is responsible for the expense of a private teacher.

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

- a. Complete the Find the Mode of a Piece of Music Quiz (*Creative Harping Video Series #1*);
- b. Choose and play one tune from the Dorian and Aeolian lessons, and segue into an improvisation, keeping in the same tempo, mode, and time signature. The improvisation must have at least 2-3 alternating left hand patterns. For the Aeolian mode, reviewers will look for a few third intervals in the Right Hand. The piece and improvisation should be played as if the student is playing by the bedside.

The submission does not need to be perfect! We realize for many, this is the first time they have worked with improvisation, and for some, the first time they have recorded and shared their music. However, the application review committee will determine if the student has grasped the concepts of the lessons. The student may be asked to re-record a music submissions after feedback is given. Students may also re-record and submit the first 3 lessons in Unit 1 once accepted into the program.

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

Other IHTP student types include:

2. Currently enrolled students in the At Home Study program. Each student is assigned a mentor, and is responsible for successfully completing the material in all five Units.

3. Graduates from Other Therapeutic Programs (“OPGs”). These are advanced students who are seeking IHTP certification *and are already certified* as a Music Thanatologist (M-Th), Certified Clinical Musician (CCM), certified in another NSBTM-accredited therapeutic music programs, or a Board-Certified Music Therapist.

OPG students are assigned a mentor. Working on an advanced level, they are required to:

- a. Read the *Cradle of Sound* and submit two paragraphs for each reading assignment beginning in Unit 1. They will submit their paragraphs for Units 1-3 at the end of Unit 3; and will submit a cumulation of *Cradle of Sound* paragraphs as a single part of their Portfolio.
- b. Attend an ESM (Experiential Specialty Module).
- c. Complete *45 hours* of Internship in a healthcare facility, and apply the methods learned in resonance training.
- d. Submit the Creative Harping Video Series improvisations as follows:
 - Unit 1, Dorian and Aeolian;
 - Unit 2, Mixolydian, Locrian and Ionian;
 - Unit 3, “Angel” mode and Middle Eastern;
 - Unit 4, 1 minute each for Mixolydian, Aeolian, and Ionian improvisations if the mentor determines they are needed;
 - a four-minute Celtic Circle composition in the key of G, your own resonance, or your key of choice; and
 - a four-minute Celtic Circle improvisation using double resonance;
 - [five pieces from *Illuminations*](#) are designated as Elemental songs (Your Dorian recording of “Scarborough Faire” or “The Chanter” satisfies the Metal Element).
 - two additional pieces: “Over the Rainbow” and “Clair de Lune.”
- e. Review the At-Home Study Units. OPGs do not have to complete Quizzes in Units 1-3; however, they are responsible for completing the Resonant Tone/Celtic Circle Quiz and the Double Resonance Quiz in Unit 4 (including an improvisation based on a double resonance situation presented in Question 11).

- f. Other Program Graduates are responsible for two Reflection Papers. The first one, after Unit 3, will include an introduction and discussion of any ideas or information in any of the IHTP materials and how they relate to their previous training. The second required Reflection Paper will document their experiences and insights after the ESM Resonance training module.
 - g. In Unit 5, the OPG will submit a digital portfolio of their work, including the recordings cited above, along with any additional work and certificates issued from the therapeutic music program from which they are certified.
 - h. Create one 45 minute interactive program for a specific-needs group.
4. Refresher Student - Graduates of the IHTP who wish to review their previous training may take any of the following for Continuing Education Credits;
- Take an Attendance Level 1 or Level 2 program at any of the worldwide locations for \$300.00.
 - Take the At-Home Study Program (Units 1-5) online for \$300.00. The student will be required to submit a final paper discussing new insights gained as a result of the Refresher.
 - Refresher Students are not assigned a mentor, nor are they required to submit the Quizzes.
 - A 3-4 page Reflection Paper is due:
 - after the Attendance Level 1;
 - after Attendance Level 2; or
 - Unit 5

The paper will be submitted to the CEU Administrator along with a \$50 processing fee.
 - [CEUs will be granted](#) after receipt of your paper according to the CEU schedule. For more information, see the “CEU Information” Section under “Practitioner Support Info” on the harptherapylessons.com Web site.
 - Refresher students are encouraged to attend periodic conference calls.

Basic Computing Technology Skills Required

To satisfy the IHTP requirements for coursework, you must know how to:

1. Connect to the Internet/World Wide Web;
2. Use a Web browser of your choice;
3. Send and receive email messages;
4. Download, view and save a document from a Web page to your local device (desktop computer, laptop, tablet, or smartphone);

5. Watch a video 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 email your musical submissions to your mentor;
7. Upload files to a remote site (we offer storage capability for your written and sound files);
8. Ask for help from friends or family when you have questions about the device you are using for your IHTP studies.

IHTP Document Formats

All materials on the IHTP Web site 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. We now offer PDF Form-Fillable documents, which you can download from our site and directly enter text upon (e.g., Book Reviews, etc.), and save it to your desktop. When ready, you can then email completed documents to your mentor or upload them to your account.

Form-fillable PDFs can be used on any device. If you are using a tablet device (Apple iPad, Windows Surface, etc.) you will need to download a free app to fill out forms. Windows and Mac operating systems have PDF fillable capabilities built into the software and need no additional downloads.

How to record, edit, and send music

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

“Audacity” is a 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. With it you can easily record and edit sound.

<http://www.audacityteam.org/download/>

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

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

A .wav file is an uncompressed file, meaning it has the richest quality of sound, and it is the format that compact discs use. However, .wav files are very, very large. You can record in .wav on your own machine if you wish, but when you send a file to your mentor, you must convert it to a size that can be easily sent over the Internet. The Audacity program mentioned above does this quite easily.

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

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

Conference Call Technology

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

Occasionally a student may experience technical issues hearing the call, or being heard. Rather than take up valuable time trying to resolve technical issues during a call with as many as 50 students connected simultaneously, we suggest that *you test your computer before the call* to check for problems. You may call the Maestro Conference number as soon as you get the upcoming conference call email to test your system.

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

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

Viewing Videos

Your 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 iPad.

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

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

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

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

Support for *Creative Harping DVD Series*

If you have purchased the *Creative Harping Video Series* as DVDs or streaming video, and want to access the Support Papers containing music and other information for each of the videos:

1. Go to <http://emeraldharp.com>
2. Click on SUPPORT on the top of the page.
3. If you are using the streaming format, your support papers access code will be available to you after purchase.

Troubleshooting

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

We now ask that the student take on the responsibility of maintaining your own

computing device. If you experience a problem with our Web site, and you have determined your computing device is working properly, please contact us as soon as possible. An example of this is entering a URL link for a document on our site, and receiving the message “404 DOCUMENT NOT FOUND.”

When contacting us, tell us:

1. What were you trying to do?
2. What happened....or what did *not* happen?
3. What kind of device were you using at the time (desktop, laptop, tablet, smartphone, and what version of the operating system were you using)?

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 there to provide technology 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 get to know your classmates.

Conference calls are considered part of your instruction, and last 60-90 minutes. 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.

Prior to the call, the conference call service we use will send out a notice 24 hours in advance, and two hours in advance. The IHTP Administrator will try to contact everyone a few days before the call, *but it is the responsibility of the student to keep an eye on the Schedule on the HarpTherapyCampus.com Web site*.

See the Campus site “Schedule” page for dates of the conference calls:
<http://harptherapycampus.com/campus-2/schedule/> or the link to the schedule on the harptherapylessons Web site.

Creative Harping Music Development

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

- Please purchase the *Creative Harping Video Series*, available at the Emerald Harp Web site. The current cost is \$480.00 for the set. The first lesson and the accompanying support papers are available free on the Emerald Harp Web site:

<http://www.emeraldharp.com/creative-harp-series-1-10/>

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.

- 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 15 minutes practice on the harp, 5 days a week. Remember that your practice time is in addition to your time spent on Unit lessons!

- The first *Creative Harping Series* video, Find the Mode (#1) shows you how to determine the mode of a tune. 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:

<http://www.emeraldharp.com/creative-harp-1-free-lesson/>

- Record one of the songs in the DVD lesson. Follow it with an improvisation based on the same tempo, mode and rhythm of the song. Your submissions are to be no longer than 4 minutes and no shorter than 2 minutes.

- Strive to utilize at least 2 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.
- The Chinese Five Elements (#9) songs are [pieces from Illuminations](#)
- While you are studying a particular Unit, 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, Follow this link for [Instructions on how to record your pieces](#).
- Your mentor will evaluate and critique each of your music submissions. We strongly recommend that you keep on schedule with your modal recordings in Units 1-3. 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. You may also send your music on a USB drive to your mentor using the postal service, but you are responsible for the postage. Remember that you can upload your recordings to the Web site so you and your mentor can easily access them.

If you are a beginning harp player, consult [Appendix B](#) for the *Color My World Series* tunes, designated for the various Elements for balancing energy that can be substituted for the *Illuminations* songs.

- The Celtic Circle of Music submission requires only improvisations on the Mixolydian, Aeolian, and Ionian modes and *not the modal tunes themselves* - however, you may put in the tunes if you want. Your submission should be *at least four 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).
- To best understand what we are looking for, watch Christina's demonstrations:

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

SKYPE Instruction Available. You or your mentor may discover that additional

supplemental music instruction and development would be helpful. You may contact the IHTP practitioners below, who are also professional teachers.

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

1. Susan Zevenbergen - myharpsdelight@gmail.com Web site:

<http://www.myharpsdelight.com>

2. Martha Lawrance - harpheals@gmail.com -

<http://www.myharpheals.com/#!/about-martha/cjg9>

3. Rachel Christensen - rachelabc@charter.net

General Music Development

You will find that recording your music is time-consuming, but the effort is well worth the work. We highly recommend that you spend at least a minimum 15 minutes a day, five days a week. More time spent will produce optimum results in less time.

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

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

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

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

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

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

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

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

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

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

Follow this link to [view a demonstration of the Angel/Pentatonic mode](#).

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

Reflection Papers and Book Reviews

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

Please format your Reflection Papers as follows:

1. Include your name, the date, and email address at the top of each page;
2. Title of paper;
3. Provide a short “abstract” - one or two concise sentences that describe the paper’s content;
4. For font size, please use Times New-Roman, Arial, or Verdana, 11 or 12 point, and space your sentences using 1.5 or double spacing;
5. Please provide an analysis of the content you are reading. This means reading the content with a critical eye, making connections with what you read, your life experience, and what you are currently experiencing as a developing therapeutic musician. Provide any relevant evidence to support your ideas and conclusions.
6. If you create arguments in your writing, acknowledge the opposing view, and justify and support your ideas with sufficient evidence and detail. Take personal responsibility for the opinions you state, e.g.: “in my opinion...” We would prefer that you back them up with evidence!

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

The IHTP supports an online environment where all documents can be accessed by all desktop and laptop computers, tablets, and smartphones. *Please convert all textual information you write in the form of papers or Book Reviews to the PDF format* - All word processing programs can easily convert documents from their ‘proprietary’ formats - e.g., “.docx,” “.pages,” etc. to PDF.

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

Book Reviews

The IHTP Program assigns seven required texts, and five elective texts you choose. Written Book Reviews are required for all texts EXCEPT *Color My World - Blue Series*.

The seven required texts are:

1. Harp Therapy Manual - Cradle of Sound, with CD - Christina Tourin. This is the primary textbook for your Harp Therapy studies.

2. *Illuminations Healing Music Book* - Christina Tourin - The book contains beginner and intermediate arrangements for core IHTP repertoire used in clinical work, along with a CD. [Follow this link for a list of the required pieces.](#)
3. *Music and Soulmaking: Toward a New Theory of Music Therapy* - Barbara Crowe This text is a very scholarly work. For our purposes, you only need to read the first, second and last chapters of the book for your review. International students may have a substitute book suggested by your program director/mentor for any of the IHTP required books with exception of the *Cradle of Sound - Harp Therapy Manual*.
4. *The Healing Musician* - Stella Benson
5. *Color My World - Blue Series - Songs of Stillness and Tranquility* - Christina Tourin (you do not need to complete a book review for this title). The songs here are extremely useful in therapeutic music settings. There are five additional sets in the *Color My World* series you may consider purchasing for clinical use.
6. *Grace Notes* - Tami Briggs
7. *At the Heart of the Matter* - Anne R Bewley

All of the above books can be purchased at the Emerald Harp Store. You will receive a discount if you purchase the books as a set:

<http://harpterapycampus.com/getting-started/reading-list/>

You are to choose five books to read, reflect upon, and submit a short review.

Suggestions are available at <http://harpterapycampus.com/getting-started/reading-list/>

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

Students are responsible for a total of 11 Book Reviews.

We have created a standardized format for your review which can be found on the "Forms & Music" page of the harpterapylessons Web site. We are not looking for a particular length for your review - two good paragraphs to one-half page per review will

suffice. If you write your review with your computer's word processing, please use the same format as the PDF online - and, don't forget to convert your book review to PDF before you send it to your mentor!

International Students may check the International list for suggested books in their own language or suggest a book. See Reading List:

<http://harpterapycampus.com/getting-started/reading-list/>

Internship

The IHTP requires a total of 80 hours of work in the field to be considered for graduation and certification.

Remember that the NSBTM requires 45 hours playing by the bedside. To complete your 80 hour commitment, you may choose to simply complete 35 additional hours in the facility, totaling 80; 35 hours in focused and directed musical development studies; 35 hours in a directed independent study (this could include doing a research study on the effects of music and the body in the facility you are in; translating IHTP materials into another language; or other projects); or 35 hours in a facility with a focus on implementing resonance tone from your ESM training.

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 your locale.

Your Internship does not commence until Unit 3 has been completed.

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 or 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!

Assembling Your Portfolio Recordings

This section outlines the specific recordings you need to submit, in the proper order. The Portfolio's recorded requirements are listed below.

- A.** A three-minute representation of your best playing - your choice of music. *Please do not exceed three minutes.*
- B.** Three tunes each from the eleven genres below:
1. Classical/Medieval
 2. "Oldies"
 3. Children's Music
 4. Holiday Music
 5. Ethnic/Celtic
 6. Country/Western (or folk tunes from your country)
 7. Patriotic/National (international students may submit well-known folk tunes from your country, along with your national anthem):
https://en.wikipedia.org/wiki/List_of_national_anthems
 8. Opera
 9. "Pop" or Popular music
 10. Hymns
 11. Broadway

Christina has created a video to show you exactly what she wants for your 33 tunes: <https://player.vimeo.com/video/21295958> (this video appears several times in the Unit Lessons) The tunes you select and record in the .mp3 format must *contain the essential melody* and the *most important refrain of the piece*. Maintain steady rhythm. (*Color My World* cards are great for this).

C. Select, record and submit one corresponding tune to each of the Chinese Five Elements from *Illuminations*:

- "Little Dove" OR "Unite" (Earth element)
- "Harbor Cove" OR "Tranquility" (Water element)
- "Shadow Spirit" OR "Annwryn" (Wood element)
- "Diamonds from Heaven" OR "Cherubim" (Fire element)

- “The Chanter” or “Scarborough Faire” (Metal element) - [You have already recorded one of these for your Dorian mode improvisation submission]

D. Three additional recordings to submit include:

- “Claire de Lune” - Christina Tourin’s arrangement is available on page 132 of *Illuminations Healing Music*. A suggested fingering of her arrangement is here: <https://player.vimeo.com/video/46765484> (You may use another arrangement of this tune if you wish) ;
- “Over the Rainbow”;
- The Celtic Circle of Music improvisation you submitted in Unit 4 in a key of your choice.

NOTE: All tunes should be clearly identified with enough of the tune’s title in the file name to figure out what it is.

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

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

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

View a list of suggested songs from different genres from *Color My World* in [Appendix B](#).

Your Portfolio

Once you have submitted all five Units of work to your mentor over the course of your time in the program, and you have been recommended for graduation and certification, you will need to create your Portfolio.

You are free to construct and arrange your Portfolio any way you want, but an intuitive way for others to easily review your material like the one described below is best.

Create four folders on your computer's desktop. Label them "Music," "Clinical Work," "Supporting Documentation," and "IHTP Written Work."

In the "Music" folder, place the "Assembling Your Portfolio Recordings" described above, in the order shown.

In the "Clinical Work" folder, place the following:

- All of your Internship documentation, including:
 - timesheets;
 - site supervisor contact information;
- Your site supervisor's evaluation; and
- Your self-evaluation.

In the "Supporting Documentation" folder, place the following:

- support letters from physicians, nurses, chaplains, or other healthcare personnel you have worked with;
- photographs of you at work;
- hospital newsletters where you are featured;
- newspaper articles where you are featured;
- any other article, photo, or video that showcases you and your work.

In the "IHTP Written Work" folder, place the following:

- Your Unit Reflection Papers (you may create a compilation of these as one document);
- Book Reviews (You may create a compilation of these as one document);
- Cradle of Sound book review paragraphs compiled as a single document;
- Your mentor's evaluation of each Unit you completed.

NOTE: create names for all of your files that would make sense to a person looking at them i.e., "timesheet," "supervisor_evaluation," "self_evaluation," etc.)

Now, Create a folder with the following title "<Your Name> IHTP Portfolio" and move the Four Content Folders you created above inside.

Make a copy of this folder, label it "MY IHTP Portfolio backup" and keep for your records.

If you are sending a USB drive to your mentor, insert it into your device, drag the "<Your Name> IHTP Portfolio" on to it. Once it has finished, eject the drive, and

prepare it for mailing to your mentor. A copy will be forwarded to IHTP Administration for their files.

You may also elect to use a free service called Dropbox (<http://dropbox.com>). Create an account and simply drop your IHTP Portfolio file in it, and share it by entering the recipient's email address.

You **may also submit your work in 'hard copy,'** though you are responsible for postal charges. Due to storage concerns, we encourage you to consider the digital method described above.

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

Information for newly certified practitioners

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

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

You will join the other CTHPs on the IHTP Web site, at <http://www.harptherapyinternational.com/practitioner-listing/> Please be sure we have the most up-to-date contact information for you.

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. We have a 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.

You must obtain **20 CEUs** every **two years** to be in compliance with the NSBTM and maintain your certification.

For detailed information on CEUs, visit the “Practitioner Support Info” page on the <https://harptherapylessons.com> Web site.

Your CEU updates are made at the end of each odd-numbered year to your profile in the [Certified Practitioners Directory](#) on the Harp Therapy International Web site.

IHTP Websites

- <https://harptherapylessons.com> - the main site for IHTP students and Unit lessons
- <http://harptherapyinternational.com> – the main site for the IHTP, with a practitioners listing, and general information
- <http://harptherapycampus.com> – this site is being phased out as the harptherapylessons site is further developed. Please continue to visit it until such time as announce that it is no longer needed.
- <http://playharp.com> – the main site for all of Christina’s work and programs, including her schedule, biography, and blog. PlayHarp.com includes information on how to start playing harp. Discover the Rainbow Of Sound/*Color My World* program, how to start a harp career in schools, community groups, and special needs facilities, and everything you need to know about harp circles.
- <http://emeraldharp.com> – the shopping cart for the IHTP and Christina Tourin. Find and purchase all the materials and products you need for any of Christina’s programs here.

Contact information

Christina Tourin may be reached at: harprealm@gmail.com

Bambi Niles may be reached at: bambi.niles@gmail.com

Tuition payments made by check can be sent to Christina Tourin, Post Office Box 333, Mt. Laguna, California 91948

Payments to Bambi can be sent to: Bambi Niles 220 Drake Avenue, Oneida, NY 13421

Useful Links

1. Core Instructor Bios - <http://harptherapycampus.com/campus-2/instructors/>
2. Mentor Bios - <http://harptherapycampus.com/campus-2/instructors-2/>
3. Definition of Therapeutic Harp: <http://www.harptherapyinternational.com>
4. Definition of Resonant Tone: <http://www.harptherapyinternational.com/resonance>
5. IHTP online application form:
<http://harptherapycampus.com/getting-started/application/online-application-%20form/> <http://harptherapycampus.com/getting-started/music-development/>
6. Computing requirements for IHTP Program:
<http://harptherapycampus.com/getting-started/tech-req/>
7. FAQ's - <http://harptherapycampus.com/current-students/troubleshooting-faqs/>
8. Tuition Payment Link:
<http://harptherapycampus.com/getting-started/payment-options-paypal/>
9. IHTP Requirements -
<http://harptherapycampus.com/getting-started/program-requirements/>
10. Tuition Costs - <http://harptherapycampus.com/getting-started/tuition-rates/>
11. Reading List, Requirements, and ordering:
<http://harptherapycampus.com/getting-started/reading-list/>
12. Creative Harping DVDs:
<http://harptherapycampus.com/getting-started/music-development/>
13. Newsletters - <http://harptherapycampus.com/next-newsletter/>

14. Forums: <http://harptherapycampus.com/forums/> [You must be logged in to view this page with your personal student passcode]
15. Graduate Practitioners
<http://www.harptherapyinternational.com/practitioner-listing/>
16. CEU Information <http://www.harptherapyinternational.com/cthp-support/>
17. Graduate BLOG <http://www.harptherapyinternational.com/cthp-blog/>

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.

Dusty Strings of Seattle has provided a page on how to disinfect their instruments, which can be used for harps built by other makers.

<http://manufacturing.dustystrings.com/blog/2015/03/sanitizing-harps-therapy-settings/>

APPENDIX B - *Color My World* songs

[may also be viewed on the IHTP Web](#) or directly below

Songs of Love and Beauty	Songs of Strength and Courage
<ol style="list-style-type: none"> 1. Ode to Joy - Ludwig von Beethoven 2. That's Amore - Jack Brooks and Harry Warren 3. You are my Sunshine - J Davies and C. Mitchell 4. 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 Sai Baba - Round) 9. Gathered Here - Round 10. Liebestraum - Franz Liszt 11. Believe Me If All Those Endearing Young Charms (words by Thomas Moore) 12. Aura Lee - (Love Me Tender) Words: W. W. Fosdick Music: George R. Poulton 13. Simple gifts - Shaker Tune 14. Cherubim - Christina Tourin 	<ol style="list-style-type: none"> 1. Michael Row Your Boat Ashore - African American Spiritual 2. Canoe Round - Margaret Embers, early 20thC 3. For Health and Strength - Old English Round 4. Surprise Symphony - J. Haydn 5. Shepherd's Hey - English Morris Dance Tune 6. Swedish Dance - Swedish Traditional Tune 7. Jensukkudansen - Norwegian Scottish Canon 8. Brian Boru's March - Irish Traditional 9. Cutting of the Fern - Scottish Traditional 10. Scotch Cap - Scottish Traditional 11. Spencil Hill - Irish Traditional 12. Water is Wide - English Traditional 13. Avenging and Bright - Irish Traditional 14. Marche Militaire - F. Schubert 15. Alla Danza (Water Music) - G. F. Handel 16. Toreador Song - G. Bizet 17. Farandole - G Bizet 18. Rights of Man - Scottish Traditional 19. Cridhe - Christina Tourin 20. The Rowan Tree - Scottish Traditional
Songs of Hope and Inspiration	Songs of Nature and Healing
<ol style="list-style-type: none"> 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 	<ol style="list-style-type: none"> 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)

Alix Colin	
<p style="text-align: center;">Songs of Tranquillity and Stillness</p> <ol style="list-style-type: none"> 1. Mighty Lak a Rose - Stanton & Nevin 1901 2. Brahm's Lullaby - Johannes Brahms 1868 3. Through Shadows Dark - Australian Aboriginal Lullaby 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 - Appalachian Lullaby 9. Too-Ra-Loo-Ra-Loo-Ral - Irish Lullaby, J.R. Shannon, 1914 10. Flow Gently Sweet Afton - Scottish, Robert Burns, 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 by permission) 17. Acalanto - Brazilian Lullaby 18. Seal Lullaby - Christina Tourin 	<p style="text-align: center;">Songs of Faith and Gratitude</p> <ol style="list-style-type: none"> 1. Coire en Easa - Medieval 2. Gloria - Canon, Round 3. He's Got The Whole World - Spiritual by Obie Phillis - 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 to Worship - Phil Porter 8. O Great Spirit - Native American 9. Amba Bhavani - Sanskrit Bhajan 10. Lokah Samastah Sukhino Bhavatu - Sanskrit Bhajan 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 John Newton 1725-1807 16. I Believe - composed by Drake, Graham, Shirl and Stillman 17. Panis Angelicus - composed by St. Thomas Aquinas/Cesar Franck 18. Ave Maria - J. S. Bach, Ch Gounod 19. Abide with Me - Henry Monk, tune; Henry Francis Lyte - words 20. Anam Cara - Christina Tourin

APPENDIX C - IHTP Repertoire Study at a Glance

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

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

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

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

Water Element - Songs in the Deep Aeolian Mode

"Harbor Cove" - Green Series

"Tranquility" - Yellow Series

"Seal Lullaby" - Blue Series

"Hashivenu" - Purple Series

Wood Element - Songs in a Lighter Aeolian Mode

"Now I Walk in Beauty" - Pink Series

"Gathered Here" - Pink Series

"Swan Lake" - Yellow Series

"All The Pretty Little Horses" - Blue Series

"Cutting of the Fern" - Orange Series

"Orjankukka" - Wild Rose - Blue Series

"Apple Trees in Bloom" - Green Series

“Mother Nature” - Green Series

“Foggy Dew” - Green Series

Fire Element - Songs in Upbeat Mixolydian or Ionian Modes

“Simple Gifts” - Pink Series

“Jubilate Deo” - Pink Series

“Cherubim” - Pink Series

“This Little Light of Mine” - Pink Series

“Shepherd’s Hey” - Orange Series

“Swedish Dance” - Orange Series

“Jensukkandansen” - Orange Series

“Jo’s Vale” - Green Series

“Spring” - Green Series

Earth Element: Songs in a relaxed calm Ionian Mode

“Liebestraum” - Pink Series

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

“Aura Lee” - Pink Series

“Finlandia” - Yellow Series

“Moonlight on River Gota” - Yellow Series

“Canon” - Yellow Series

“Andante” - Yellow Series

“Largo” - Yellow Series

“Waltz of the Flowers” - Yellow Series

“Winter” - Yellow Series

“Hope” - Yellow Series

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

“Mighty Like a Rose” - Blue Series

“Brahm’s Lullaby” - Blue Series

“Schlaf, Kindlein Schlaf” - Blue Series

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

“Flow Gently Sweet Afton” - Blue Series

“Sleep Baby Sleep” - Blue Series

“Suo Gan” - Blue Series

“All Through the Night’ - Blue Series

“Restful Sleep” - Blue Series

“Acalanto” - Blue Series

“Water is Wide” - Orange Series

“Cridhe” - Orange Series

“Rowan Tree” - Orange Series

“In The Bleak Mid-Winter” - Green Series

“Autumn” - Green Series

“To A Wild Rose” - Green Series

“Sheep May Safely Graze” - Green Series

“Dona Nobis Pacem” - Purple Series

“For the Beauty of the Earth” - Purple Series

“Amazing Grace” - Purple Series

“I Believe” - Purple Series

“Panis Angelicus” - Purple Series

“Ave Maria” - Purple Series

“Abide With Me” - Purple Series

“Anam Cara” - Purple Series

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

“Mist Covered Mountains of Home” - Green Series

“Spencil Hill” - Orange Series

“Scotch Cap” - Orange Series

“Brian Boru's March” - Orange Series

“Alla Danza” - Orange Series

“Rights of Man” - Orange Series

“Michael Row Your Boat” - Orange Series

APPENDIX D - IHTP Musical Categories

IHTP musical categories/genres are on the pages that follow



Music Categories and examples of music

CELTIC

Ash Grove
Believe Me if all those endearing
Young Charms
Carolan's Welcome
Castle of Dromore
Chanter
Danny Boy
Eleanor Plunkett
Famine Song
Fanid Grove
Flow Gently Sweet Afton
Foggy Dew
Galway Piper
Garryowen
Garten Mother's Lullaby
Gentle Maiden
George Brabazon
Greensleeves
Grenadier and the Lady
John O'Connor
Last Rose of Summer
Loch Lomond
Londonderry Air (Danny Boy)
Maid of Mourne Shore
Mairi's Wedding
Mary, Young and Fair
Minstrel Boy
My Little Welsh Home
My Wild Irish Rose
Rosebud by my Early Walk
Sweet Molly Malone
The Silkie
When Irish Eyes are Smiling

COUNTRY/WESTERN

Annie's Song
Davy Crockett
Home on the Range
I Can't Stop Lovin' You
King of the Road
Love Me Tender
My Home is in Montana
On Top of Old Smokey
Red River Valley
She'll be Comin' Round the
Mountain
Shenandoah
Sunshine on My Shoulder
Take Me Home Country Roads
Tennessee Waltz
The Long and Winding Road
Unchained Melody
When Johnny Comes Marching
Home Again
Yellow Rose of Texas
You are My Sunshine
Your Cheatin' Heart

CHILDREN

A Dream is a Wish You Heart
Makes
ABC
Alouette
Au Clair de la Lune
Ballad of Davy Crockett
Bingo
Blue Tail Fly (Jimmy Crack Corn)
Chim Chim Cheree
Chopsticks
Comin' Round the Mountain
Feed the Birds
Frere Jacque
Happy Hornpiper
Heigh Ho
I'm a Little Teapot
If You're Happy
It's a Small World
Itsy, Bitsy Spider
London Bridges
Mickey Mouse March
Muffin Man
Never Smile at a Crocodile
Old MacDonald
On Top of Old Smoky
Pop Goes the Weasel
Puff, the Magic Dragon
Round the Mulberry Bush
Row, Row, Row Your Boat
Sing a Song of Sixpence
Skip to My Lou
Small World
Supercalifragilistic
This Old Man
This Old Man (Barney Song)
Three Blind Mice
Twinkle, Twinkle Little Star
When You Wish Upon a Star
Yankee Doodle
Zip a Dee Doo Dah

CLASSICAL

Allegretto – Bach
Allegro - Haydn
Beautiful Dreamer
Canon in D – Pachelbel
Finlandia
Jesu, Joy of Man's Desiring – Bach
Liebestraume – Liszt
Lullaby – Brahms
Merry Widow Waltz
Minuet – Bach
Minuet in G
New World Symphony
Nocturne – Chopin
Ode to Joy – Beethoven
Reverie
Rondeau – Mouret
Serenade – Schubert
Sheep May Safely Graze – Bach

ETHNIC

Cielito Lindo (Mexican)
Jewish Round
La Cucaracha
La Vie en Rose
Navah Nagila
Raisins and Almonds
Sakura – Cherry Blossom
Santa Lucia
Spanish Eyes

HOLIDAY

Auld Lang Sine
Away in a Manger
Coventry Carol
Deck The Halls
Dreidel, Dreidel
Frosty the Snowman
God Rest Ye Merry Gentlemen
Hark, The Herald Angels Sing
In the Bleak Mid Winter
Infant Holy
It Came Upon a Mid-Night Clear
Lo, How a Rose Ere Blooming
O Holy Night
Oh, Chanukah
Rudolph, the Red Nosed Reindeer
Silent Night
The First Noel
What Child Is This?

HYMNS

Abide with Me
All Through the Night
Alleluia
Amazing Grace
Ave Maria
Be Not Afraid
Be Still My Soul
Come and Journey
Divinium Mysterium
Dona Nobis Pacem
Fairest Lord Jesus
For the Beauty of the Earth
Holy God
Holy, Holy, Holy
How Great Thou Art
I'd Rather Have Jesus
I'll Never Leave You
Immaculate Mary
In the Garden
Jesus Loves Me
Jesus Loves the Little Children
Jesus Remember Me
Joyful, Joyful, We Adore Thee
Just As I Am
Kumbaya
Morning Has Broken
My Peace – Surely the Presence
O Lord I Am Not Worthy
Praise God from Whom All
Blessings Flow
Prayer to St. Francis



Precious Lord
Simple Gifts
St. Basil's Hymn
Tender Mercy
The Old Rugged Cross
What a Friend We Have in Jesus
You are Near

SPIRITUALS

Do Lord, Do You Remember Me?
Go Down Moses
He's Got the Whole World
Kum Ba Yah
Michael Row the Boat Ashore
Nobody Knows the Trouble I've
Seen
Poor Wayfaring Stranger
Sometimes I Feel Like a Motherless
Child
Swing Low Sweet Chariot
This Little Light of Mine

MUSICALS

Beauty and the Beast
Bei Mie Bist du Shoen
Do, Re, Mi (great tune for
balancing all the charkas)
Edelweiss
Getting to Know You
Memories
Over the Rainbow
Somewhere Over the Rainbow
Sunrise, Sunset
Supercalifragilistic
Try To Remember

OLDIES

Auld Lang Syne
Around the World in 80 Days
Bicycle Built For Two
Black is the Color of my True
Love's Hair
By the Light of the Silvery Moon
Camptown Races
Clementine
The Daring Young Man (on the
Flying Trapeze)
Don't Sit under the Apple Tree
Down by the Old Mill Stream
Down in the Valley
Drink To Me Only With Thine Eyes
Fascination
For He's a Jolly good Fellow
Good Night, Irene
Hail, Hail, the Gang's all here
I Got Rhythm
I Love You Truly
I've Been Workin on the Railroad
In the Good Old Summertime
In the Mood
Let me Call you Sweetheart
Little Brown Jug
Michael, Row Your Boat Ashore

Moonlight Bay
Moon River
My Bonnie Lies Over the Ocean
My Old Kentucky Home
Oh, Suzannah
Oh, Dear, What can the Matter Be?
Old Folks at Home
Old Grey Mare
Polly Wolly Doodle
Put on a Happy Face
Red River Valley
Round Her Neck She Wore
Scarborough Fair
Sentimental Journey
Sidewalks of NY
Streets of Laredo
Summertime
The Band Played On
Wayfaring Stranger
What A Wonderful World
When I Grow To Old To Dream
When Irish Eyes are Smiling
When the Saints go Marching In
When You're Smiling
White Cliffs of Dover
Yellow Rose of Texas
You Are My Sunshine

MOVIES

Around the World
Ice Castles
Love Story
Moon River
Somewhere in Time
Tara's Theme
The Rose
Three Coins in a Fountain
Titanic
Whole New World

OPERA

Bohemian Girl
Can Can
Come Back to Sorrento
Evening Prayer – Hansel and Gretel
Farandole
Little Buttercup
March from Aida – Verdi
Merry Widow Waltz
Minuet from Don Giovanni
Miya Sama
Musetta's Waltz
O, Bambino Caro
O Sol O Mio
Santa Lucia
Suzy Little Suzy
Toreador Song
Un Bel Di

LULLABIES

All The Pretty Little Horses
All Through the Night
Brahms' Lullaby
Christ Child's Lullaby
Feed The Birds, Tuppence A Day
Jordanian Lullary
Stay Awake
Suo Gan

PATRIOTIC

America The Beautiful
America – My Country 'tis of Thee
American Patrol
Anchors Aweigh
Battle Hymn of the Republic
God Bless America
God Save the Queen
Marines Hymn
Oh, Canada
Star Spangled Banner
The Caissons Go Rolling Along
This Land is Your Land
Yankee Doodle
You're a Grand Old flag

POPULAR

Both Sides Now
Chariots of Fire
Entertainer
From This Moment
I Will Remember You – Sarah
McLaughlin
Ice Castles
Imagine
Love Story
Memories
Music Box Dancer
Somewhere in Time
Somewhere Over The Rainbow
The Rose
Titanic
Watermark
Wind Beneath My Wings

On the next page you will find resources of popular oldie tunes. They are listed by year of release. Whereas there are many songs that are not mentioned, these are the songs that best fit the harp.



Resources

Here is a helpful list of songs that are familiar to people according to age appropriateness. We find that tunes that were popular during a person's courtship years are a valuable tool for communication. This is especially true for Alzheimer's patients. The titles that appear below are but a few that were popular during the time that a patient was about 18-22 years old. If I list their age, then this list will not be applicable in 4 years to come but if I offer the year they were born, then this list make more sense should someone pick it up a few years from now.

The songs listed are chronological therefore, if the person is born toward the end of the grouping, look to the bottom of the list. (This list represents the songs that were popular in those years – not necessarily when they were written. *Compiled from the Musicians Handbook guide of Popular Music by year, compose and category.* At the end of the list, I have included country/western tunes since that category tends to be sparse in people's repertoire.

Year Born	Year of Hit Song
1900-1905	1918-1920
Darktown Strutters Ball	
For Me and My Gal	
I'm always Chasing Rainbows	
Jada	
Ma, He's Making Eyes at Me	
Rockabye Your Baby With a Dixie Melody	
Till We Meet Again	
Alice Blue Gown	
Irene	
Swanee	
I'm Forever Blowing Bubbles	
Let the Rest of the World Go By	
Margie	
My Man	
When My Baby Smiles at Me	
Whispering	
Apple Blossom Time	

Year Born	Year of Hit Song
1905-1910	1921-1930
April Showers	
I'm Just Wild About Harry	
Say It With Music	
Wabash Blues	

- Caroline in the Morning
- Dark Eyes
- A Smile Will Go a Long Long Way
- Who's Sorry Now?
- California, Here I come
- I'll See you In My Dreams
- It Had To Be You
- Oh, Lady Be Good
- Rhapsody in Blue
- Serenade (Romberg)
- Shine
- Tea For Two
- The Man I love
- Five Foot Two, Eyes of Blue
- If You Knew Susie
- I'm Sitting On Top of the World
- Sweet Georgia Brown
- Yes, Sir, That's My Baby
- Always
- Bye Bye Blackbird
- Gimme a Little Kiss
- Heart of My Heart
- When the Red Red Robin
- In a Little Spanish Town
- Ain't She Sweet
- Blue Skies
- Can't Help Lovin'Dat Old Man
- I'm Looking Over a Four Leaf Clover
- Let a Smile Be Your Umbrella
- Me and My Shadow
- My Blue Heaven
- Ol' Man River
- Girl Of My Dreams
- Button Up Your Overcoat
- I Can't Give You Anything But Love
- Makin' Whoopee
- Ain't Misbehavin
- Louise
- Singin' In the Rain
- Star Dust
- Embraceable You
- Georgia On My Mind
- I Got Rhythm
- Memories of You
- On The Sunny Side of the Street

Year Born	Year of Hit Song
1911-1920	1931-1940
All of Me	
As Time Goes By	
Dream a Little Dream Of Me	
Goodnight Sweetheart	
I Don't Know Why	
Lazy River	
Love Letters In The Sand	
You're My Everything	
Goodnight My Love	
Shanty in Old Shanty Town	
Easter Parade	
Everything I have is Yours	
I'm Getting Sentimental Over You	
It's Only a Paper Moon	
Smoke Gets in Your Eyes	
Stormy Weather	
Blue Moon	
Deep Purple	
For All We Know	
I Only Have Eyes for You	
Moonglow	
Cheek to Cheek	
I Got Plenty O' Nuttin'	
I'm Gonna Sit Right Down and Write Myself	
I'm in the Mood for Love	
Red Sails in the Sunset	
Summertime	
It's Delovely	
Pennies From heaven	
There's a Small Hotel	
The Way You Look Tonight	
The Whiffenpoof Song	
Blue Hawaii	

- In the Still of the Night
- Nice Work If You Can Get It
- Thanks for the Memory
- We're In The Money
- Whistle While You Work
- Someday My Prince Will Come
- Heart and Soul
- My Heart Belongs to Daddy
- September Song
- You Must Have Been a Beautiful Baby
- Roll Out the Barrel
- All the Things You Are
- Over the Rainbow

Year Born	Year of Hit Song
1920-1930	1940-1950
Fools Rush In	
The Breeze and I	
When You Wish Upon A Star	
I Don't Want to Set the World On Fire	
You Aare My Sunshine	
The Anniversary Waltz	
Don't Get Around Much Anymore	
The White Cliffs of Dover	
White Christmas	
Melody of Love	
Oklahoma	
People Will Say We're In Love	
Oh, What a Beautiful Morning	
The Surry With the Fringe on Top	
Don't Fence Me In	
I'll Be Seeing You	
Sentimental Journey	
Swinging On a Star	
If I Loved You	
June Is Bustin' Out All Over	
The More I See You	
It's a Grand Night For Singing	
How Are Things in Glocca Morra	
If This Isn't Love	
I Got the Sun in the Morning	
Old Devil Moon	
Zip A Dee Do Dah	
Almost Like Being in Love	
Ivy	
There But For You Go I	
Once In Love with Amy	
Bali Ha'I	
Red Roses For a Blue Lady	
Some Enchanted Evening	
Younger Than Springtime	
Cruising Down The River	
Far Away Places	
Tenderly	

Year Born	Year of Hit Song
1930-1940	1950-1960
A Bushel and A Peck	
Autmn Leaves	
C'est Si Bon	
La Vie En Rose	
Mona Lisa	
Music, Music, Music	
Tonight	
Goodnight, Irene	
Tennessee Waltz	
Getting To Know You	
In the Cool, Cool of The Evening	
I Talk To The Trees	
I Whistle A Happy Tune	
Tell Me Why	
Unforgettable	
We Kiss In the Shadow	
Hello Young Lovers	
Mockin' Bird Hill	
On Top of Old Smokey	
Blue Tango	
Glow Worm	
I Saw Mommy Kissing Santa Claus	



When I Fall In Love
 You (Musetta's Waltz)
 Down By The Riverside
 Ebb Tide
 I Believe
 You're Cheatin' Heart
 Doggie In the Window
 Hi-Lili, Hi-Lo
 That's Amoure
 The Song from Moulin Rouge
 Mister Sandman
 Three Coins In The Fountain
 Young At Heart
 Cara Mia
 Melody of Love
 Ballad of Davey Crockett
 Cry Me A River
 Love Is A Many Splendored Thing
 Misty
 Moments To Remember
 Unchained Melody
 Yellow Rose of Texas
 Blue Suede Shoes
 Heartbreak Hotel
 Hound Dog
 I Could Have Danced All Night
 I've Grown Accustomed To Her Face
 Love Me Tender
 Marianne
 Shangri-La
 Standing On The Corner
 Little Child
 Whatever Will Be, Will Be
 April Love
 Fascination
 Forgotten Dreams
 Maria
 Old Cape Cod
 Tammy
 Till
 Tonight
 Catch A Falling Star
 Gigi Gigi
 He's Got The Whole World In His Hands
 I Remember It Well
 Seventy Six Trombones
 Thank Heaven For Little Girls
 Volare
 Yellow Bird
 Climb Every Mountain
 Do-Re-Mi
 Everthing's coming Up Roses
 High Hopes
 My Favorite Things
 Put Your Head On My Shoulder

Year Born	Year of Hit Song
1940-1945	1960-1965
Exodus	
Green Leaves Of Summer	
Hey! Look Me Over	
If Ever I Would Leave You	
Itsy Bitsy Teenie Weenie	
Portrait of My Love	
Put On A Happy Face	
Won't You Come Home Bill Bailey?	
Love Makes The World Go Round	
Moon River	
Satin Doll	
The Twist	
Where The Boys Are	
Fly Me To The Moon	
I Can't stop Loving You	
I Left My Heart in San Francisco	
If I Had a Hammer	
Look of Love	
Ramblin' Rose	
Stranger On The Shore	
Taste of Honey	

What Now My Love?
 As Long As He Needs Me
 Blowin' In The Wind
 Blue Velvet
 Call Me Ireponsible
 Days of Wine and Roses
 Domininique
 The Girl From Ipanema
 Tie Me Kangaroo Down, Sport
 Walk Right In
 Puff The Magic Dragon
 All My Loving
 Chim Chim Cherre
 Dear Heart
 Fiddler on the Roof
 A Hard Day's Night
 Hello Dolly
 I Want To Hold Your Hand
 Love Me With All Your Heart
 Matchmaker
 Red Roses For A Blue Lady
 Softly, As I Leave You
 Sunrise, Sunset
 What the World Needs Now Is Love

Year Born	Year of Hit Song
1945-1950	1965-1970
Dear Heart	
Downtown	
King of the Road	
Let Me Cry On Your Shoulder	
On A Clear Day	
The Shadow of Your Smile	
Try To Remember	
We'll Sing In The Sunshine	
Alfie	
Born Free	
Cabaret	
If I Were a Rich Man	
If My Friends Could See Me Now	
Mame	
Michelle	
My Cup Runneth Over	
Shadow of Your Smile	
Somewhere My Love	
Strangers in the Night	
Sugartown	
A Taste of Honey	
Winchester Cathedral	
Yesterday	
Georgy Girl	
Happiness "Charlie Brown"	
Light My Fire	
Penny Lane	
Sherry	
By The Time I Get To Phoenix	
Chitty Chitty Bang Bang	
Do You know the Way to San Jose?	
Gentle On My Mind	
Impossible Dream	
Little Green Apples	
Love is Blue	
Mrs. Robinson	
Put Your Head on My Shoulder	
Scarborough Fair	
Stand By Your Man	
This Guy's In Love With You	
Unicorn	
Eleanor Rigby	
Good Morning Starshine	
Hey, Jude	
I'll Never Fall in Love Again	
Jean	
Raindrops Keep Fallin' on My Head	
A Time For Us	

Year Born	Year of Hit Song
1950-1955	1970-1975
Bridge Over Troubled Water	
Close To You	

Everything Is Beautiful
 It's Impossible
 Let It Be
 Where Do I Begin?
 Cherish
 Go Away Little Girl
 I Don't Know How To Love Him
 I'd Like To Teach the World to Sing
 Put Your Hand in the Hand
 Rose Garden
 Take Me Home Country Road
 We've Only Just Begun
 The Candy Man
 First Time I Ever Saw Your Face
 Hands of Time
 Kiss An Angel goodmorning
 Love Theme "The Godfather"
 Morning Has Broken
 See You In September
 Theme from "Love Story"
 Speak Softly Love
 Delta Dawn
 Killing Me Softly With His Song
 Say Has Anybody Seen My Sweet Gypsy
 Rose?
 Tie A Yellow ribbon 'Round The Old Oak
 Tree
 You Are The Sunshine of my Life
 The Entertainer
 Time In A Bottle
 The Way We Were

Year Born	Year of Hit Song
1955-1960	1975-1980
Feelings	
Love will Keep Us Together	
My Melody of Love (B. Vinton)	
Rhinestone Cowboy	
Thank God I'm A Country Boy	
Theme From "Mahagony"	
Nadia's Theme	
Evergreen "A Star Is Born"	
Send In The Clowns	
Tomorrow "Annie"	
You Light Up My Life	
Can't Smile Without You	
You Don't Bring Me Flowers	
You Needed Me	
Garden Song	
Shadows in the Moonlight	

Country/Western suggestions:
 By The Time I get to Phoenix
 Galveston
 Gentle On My Mind
 Honey
 I Can't Stop Loving You
 Jambalaya
 King of the Road
 Little Green Apples
 Make The World Go Away
 Paper Roses
 Ramblin' Rose
 Release Me
 Rose Garden
 Stand By Your Man
 Take Me Home, Country Roads
 Tennessee Waltz
 This Land Is Your Land
 Your Cheatin' Heart

I'm currently working on a Fake Book of Therapeutic Harp Music which will contain basic melody lines of tunes for different categories. These are but a few that work well for the Therapy Harp. -Christina Tourin