



INTEGRATIVE THERAPEUTIC HARP CONFERENCE

JULY 14-16, 2026, BOLOGNA - ITALY, INTERNATIONAL MUSIC MUSEUM / ONLINE

THERAPEUTIC HARP WEEK

EXPLORING THE HEALING POWER OF THE HARP

RESEARCH, RESONANCE AND CONNECTION

ARTISTIC & SCIENTIFIC DIRECTOR

MARIANNE GUBRI

EDITORIAL & SCIENTIFIC COLLABORATION

SARAJANE WILLIAMS - SILVIA MASERATI

DAY 1 | JULY 14 | MORNING

INTRODUCTION

PAOLA BELTRAMI (ITALY), CHTP, Harpist, certified music therapist, trainer and lecturer in music therapy and harp therapy, founding member and FIM representative, author of music therapy and harp therapy texts such as *Harp Therapy: Sounds that Heal the Soul* and *Humanistic Music Therapy*.

SOUNDS, CUDDLES AND MUSICAL PLAY: THE VALUE OF HARP THERAPY IN THE FIRST TWO YEARS OF LIFE

During the nine months of pregnancy, the baby develops and grows... immersed in music: the mother's heartbeat, her voice, the flow of her breath, intestinal sounds, and the entire external world filtered through the maternal body and the amniotic fluid. The newborn experiences silence for the first time after birth. Before that, everything is music, movement, and rocking. Afterwards, through the alternation of sounds, voices, noises, and silence, the child gradually learns to listen, discriminate, recognize, and memorize—essential competencies for the development of communication and verbal language. The gentle sound of the harp evokes ancient memories—those connected to the very origin of life. The transmission of sound waves through bodily resonance provides a sense of safety; it is like coming home. Improvised music, carefully attuned to each child, to the mother–infant dyad, and to the whole group, offers young children the opportunity to feel welcomed and deeply listened to. It instills joy, security, and warmth. Within the atmosphere of joyful attentiveness that emerges, the many tonal nuances of the instrument are explored together. According to their developmental stage, children are offered an additional opportunity to enjoy the relationship with their mother, while activating coordination, fine motor skills, regulation of muscle tone and posture, and—last but not least—a healthy state of relaxation. Listening to the harp supports the development of proprioception and self-awareness: What happens when the hands or feet receive sound vibrations? How does listening—and the relationship with the mother or with peers present—change? The timbre of the harp, often unfamiliar to children, acts as a source of wonder. It fosters emotional co-regulation, enhances attention, and stimulates both nonverbal and verbal communication. The present work

investigates the effects of harp therapy in two distinct settings: “Musical Cuddles” sessions for mothers and infants aged 0–12 months and Music projects within a nursery school setting. Both have been regularly conducted by the author for the past ten years.

BARBARA ZUCCARO (ITALY), CHTP, Professor of Music Pedagogy and Music Psychology at the Conservatory of Perugia, trained in Shamanic and Integral Yoga; she carries out teaching, training, and research activities on psychophysical wellbeing through music.

THE SHAMAN IN THE CLASSROOM: HARP THERAPY AS PEDAGOGICAL APPROACH IN CREATIVE PROCESSES

What happens when the shaman enters the classroom? A new world is recreated where the relationship with students transforms into a special attunement, an agreement between the parties that allows the discovery of unexplored ways of learning and sharing. The shamanic gaze sees the group as a collection of unique individuals carrying ideas and talents that ask to be seen. Harp therapist and shaman guide the other toward multiple emotional worlds from a helping perspective, using music and words. Sounds are a means to accomplish missions aimed at building new contexts. From an educational perspective, harp therapy offers fields of action different from the traditional session intended to provide class groups with well-being and relaxation. The use of ancient modes, the ancestral and evocative sound of the harp, and its magical function in past civilizations can make a significant contribution to creative activities, stimulating imagination, an ability today compromised by the use of digital technology. I will illustrate three educational pathways addressed to second-year lower secondary school classes in which I used the foundational elements mentioned above. *Aedi Medi*: the classes read and listened to fragments of ancient heroic deeds accompanied by the harp which, depending on the mode used, changed the emotion and point of view of reader and listener. The classes also experienced the ancient practice of storytelling supported by sound. *Primordial Sounds*: a pathway on the sounds listened to and experienced by primitive/natural human beings. I guided, improvising on the harp, a meditation aimed at evoking places and musical situations, from which archetypal models and symbols common to all classes emerged. Following these images, the students built primitive instruments. *The Shaman’s Recipe*: in small groups the classes recreated a shamanic session by identifying an adolescent issue to be treated with music, choosing one aspect of sound among those also used in harp therapy (tempo, modes, dynamics), inventing a magical formula to recite while playing.

ERICA VOLTA (ITALY), PhD, Music therapist and harp therapist CHTP, researcher at the Institute of Cognitive Sciences and Technologies of the National Research Council (ISTC-CNR), founder of *La Stanza del Suono* (Genoa)

WHEN THE BODY IS LOST: NARRATIVE CASE STUDY OF RECEPTIVE HARP THERAPY AND GUIDED IMAGERY FOR SOMATOSENSORY DYSFUNCTION AND CHRONIC PAIN

This case study explores the therapeutic potential of the harp as an instrument for sensory reintegration and chronic pain management. The participant was a 52-year-old woman diagnosed with chronic neuropathy, presenting with intense tactile pain, proprioceptive loss, and a profound disconnection from her body. Over a period of six months, she attended weekly individual harp therapy sessions (60 minutes each), based on an integrative model combining receptive harp therapy, guided imagery, and tactile-proprioceptive stimulation through live harp, piano, and ocean drum. The intervention aimed to support pain regulation, body awareness, and the restoration of a sense of safety in bodily experience. Validated assessment tools were administered pre- and post-intervention, including the McGill Pain Questionnaire, the Body Perception Questionnaire, and the Visual Analog Scale for pain intensity. Quantitative results showed a reduction in pain intensity and an improvement in body awareness, particularly in the dimensions of body ownership and

interoception. Qualitative observations revealed a gradual shift from fear of touch to an embodied presence, accompanied by improved emotional regulation and the emergence of positive body imagery during guided sessions. The participant reported that harp-based interventions produced markedly greater benefits compared to other musical instruments, describing the harp's resonance as "a language my body recognizes." This case highlights how an integrative harp-based approach may support neuro-sensory rehabilitation and the reconstruction of bodily identity. The embodied, vibrational, and imaginal dimensions of the harp appear to offer specific pathways toward sensory integration and emotional grounding in individuals living with altered somatic perception.

ELSA CHIESA (ITALY), CHTP, Mindfulness trainer and counselor at the Centro Mindfulness Milano, author (*La quieta dimora*); she facilitates pathways of awareness and personal growth, and practices and leads Vipassana meditation retreats in the Theravada tradition.

HARPFULNESS: WHEN HARP AND MINDFULNESS MEET

Harpfulness is an experiential approach that integrates the meditative practice of Mindfulness with harp therapy, placing sound as the primary object of attention. Mindfulness and the harp are useful and complementary tools that produce synergistic effects. In this approach, the sound of the harp becomes a natural mediator of presence: an attentional object that facilitates concentration, reduces mental distraction, and supports the meditative experience without requiring active cognitive effort. Mindfulness acts as an amplifier: when we are aware, we become more sensitive and receptive, and the object of our attention is perceived more intensely. If the object is the sound of a harp in the hands of a harp therapist, a sacred space is created, capable of welcoming and holding the listener. A relational field thus takes shape, in which subtle energies move and a shared communication emerges, where the presence of the one who plays and the very act of offering sound cooperate in fostering the emergence and expansion of wholesome states of consciousness, nourished by loving-kindness and compassion. This process contributes significantly to the individual's psychophysical well-being. From a structural perspective, a Harpfulness session unfolds through an alternation between the use of voice and sound. In the initial phase, at times, the voice accompanies and introduces presence and listening; subsequently, the sound of the harp becomes the primary vehicle of the experience, guiding and sustaining the meditative state. In some cases, a meditation precedes the introduction of sound; in others, the sound itself naturally induces a meditative state.

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CARMEN LEE (HONG KONG, CHINA), CHTP, VAHTP, Occupational Therapist, Wellness Consultant & Educator, Adjunct Assistant Professor (The Education University of Hong Kong), Asia Director of International Harp Therapy Program, Founder of Harpmony® Studio

BEYOND THE CONSERVATORY: A HEALTHCARE-BASED PATHWAY INTO THERAPEUTIC HARP PRACTICE

Therapeutic harp work is often imagined as a natural extension of conservatory training, centering performance skills and musical virtuosity. This framing can unintentionally narrow who feels "qualified" to participate and limit collaboration with healthcare, education, and community settings—especially in regions where harp therapy is still emerging. It may also reinforce the perception of harp work as aesthetic enhancement or "nice-to-have" relaxation, rather than concrete healthcare skills. Entering the field as an occupational therapist without formal conservatory training, the speaker developed a therapeutic harp

practice grounded first in healthcare values: clinical listening, relational presence, and service design. Informed by research on music, autonomic regulation, and psychosocial well-being, this approach has shaped fifteen years of bedside work, institutional collaborations, and public education across Hong Kong and wider Asian contexts. It positions harp therapy as a science-informed healthcare service with clearly describable skills, rather than abstract artistic mystification. This presentation traces a healthcare-based pathway into therapeutic harp practice, demonstrating how it:

- Reframes professional identity from “musician” to “healthcare practitioner who works with sound and harp”, including attention to clinical language, boundaries, and culturally sensitive communication about benefits and “healing”;
- Opens inclusive learning pathways for non-conservatory harp players, healthcare professionals, and beginners who wish to engage meaningfully in therapeutic music, by emphasizing concrete clinical listening skills and relational competencies over artistic virtuosity.

Through concrete examples from Asian training programs and institutional work, this session invites practitioners to reconsider competence, service design, and professional communication. It proposes that healthcare-informed pathways can dispel myths of elitism and artistic mystification while building sustainable, accessible therapeutic harp practice across diverse cultural contexts.

BETH BROWN (USA), CTHP, sound healing artist, Advisory Board member (IHTP)

AUGUST WORLEY (USA), creator of the Physioacoustic BioResonance instrument PYRADYM, Founder of AugusTara BioResonance, LLC, former Principal Engineer – Moog Music

BRIDGING HARMONIC FIELDS: EXPLORING INTUITIVE RESONANCE THROUGH THERAPEUTIC HARP AND PYRADYM PHYSIOACOUSTICS

This live experiential presentation invites participants into a co-resonant field created through therapeutic harp and the PYRADYM physioacoustic instrument. Through attuned listening and intuitive collaboration, Beth Brown and August Worley weave live electro-acoustic harp tones with harmonic vibration to create a multidimensional soundscape that fosters coherence, connection, and deep inner alignment. Rooted in the principles of resonance and entrainment, their process explores sound as both a healing modality and a relational experience. As they attune not only to the energy of participants and the surrounding environment but also to one another, a living field of harmonic intelligence emerges — uniting human intention, vibration, and awareness. This co-attunement demonstrates how deep listening, relational presence, and reciprocal resonance can amplify the therapeutic potential of sound and connection. A 10-minute live demonstration with electro-acoustic harp and PYRADYM will bring these principles to life, offering participants a direct, embodied experience of resonance, mutual attunement, and harmonic interplay. Participants will gain an experiential understanding of how vibrational coherence and conscious connection support physical, emotional, and energetic regulation. The presentation offers insight into sound as a bridge between art and science, spirit and matter, and human and environmental systems. It provides inspiration for therapeutic musicians, sound practitioners, and researchers interested in integrative approaches to healing, connection, and consciousness. This collaboration embodies the conference’s themes of research, resonance, and connection, offering a model for interdisciplinary sound work. It illustrates how therapeutic harpists can expand their practice through partnerships with complementary modalities such as vibroacoustic therapy, enhancing the healing impact of sound, vibration, and human connection.

STEPHANIE MILLER (USA), CMP, VAHTP, Music for Life of Pittsburgh, LLC & VA Pittsburgh Healthcare System

VIBROACOUSTIC HARP THERAPY WITH VETERANS: OBSERVATIONS FROM A CLINICAL SETTING AT THE VA PITTSBURGH HEALTHCARE SYSTEM

This presentation describes the design, implementation, and early outcomes of a Vibroacoustic Harp Therapy (VAHT) program developed in 2021 for veterans receiving care through the VA Pittsburgh Healthcare System. Supported by a federal grant, this initiative established the first VAHT offering for veterans at the H. John Heinz III Department of Veterans Affairs Healthcare Center located in Pittsburgh, Pennsylvania, USA. Vibroacoustic Harp Therapy integrates live therapeutic harp music with specially designed vibrotactile equipment, enabling recipients to both hear and physically experience the sound and vibrations of the harp in the body. VAHT sessions are tailored to meet the veteran's unique physical, emotional, and psychosocial needs using a lever harp connected via an amplifier to a vibrotactile reclining chair. Veterans are commonly referred for chronic pain, post-traumatic stress, anxiety, depression and/or sleep disturbances. Frequently veterans describe the VAHT experience as "a musical massage." Observed responses since the program's inception include deep relaxation, improved sleep quality, reduced pain, decreased PTSD-related symptoms, and enhanced emotional processing. This presentation will share emerging patterns from clinical observations, qualitative feedback from veterans and staff, and practical considerations for integrating VAHT within a large healthcare system. The session aims to contribute to the growing understanding of how vibroacoustic modalities may support veteran health and well-being in clinical settings.

MARTHA WALDVOGEL (USA), (CTHP) Vibroacoustic Therapeutic Music Practitioner (VATMP). Educator

HARP THERAPY AND COHERENCE: BRIDGING INDIVIDUAL REGULATION AND SHARED ENVIRONMENTS SUBTITLE: SOUND, PRESENCE, AND MEANING IN CARE

Harp therapy sits at the intersection of sound, presence, and regulation. We will examine how therapeutic harp music supports individual wellbeing and may shape the emotional tone of shared environments. We draw on neuroscience and psychophysiology, alongside music-based practice, with a lens from depth psychology. Polyvagal theory describes how the nervous system responds to cues of safety and threat, with sound, rhythm, and relational presence playing a central role. The harp's gentle articulation, sustained resonance, predictable rhythmic flow, and rich overtone structure provide auditory conditions that may support vagal regulation and emotional stability. Neurovisceral integration links heart-brain regulation with adaptive emotional response and social engagement, suggesting that regulated individuals tend to support calmer interactions. These regulatory mechanisms—autonomic responses to cues of safety (polyvagal theory) and heart-brain regulation supporting social engagement (neurovisceral integration)—are further supported by research on emotional contagion, which shows that affective states spread implicitly within groups. In harp therapy practice, shifts are often observed not only in the listener, but also in family members, caregivers, and the wider atmosphere of a space. Music-medicine research indicates that slow, structured music can measurably influence heart rate, respiration, and blood pressure, underscoring sound as a physiological input. The presentation also introduces coherence-based frameworks, including research associated with the Maharishi Effect, as conceptual models for reflecting on how individual regulation may relate to collective well-being, without asserting causal conclusions at population level. Carl Jung's writings on dreams offer a further perspective: recurring images across cultures can express shared human concerns, including the enduring aspiration for peace. Within this interdisciplinary context, the harp therapist can be understood as a practitioner who cultivates conditions of safety, order, and attentiveness through sound—a grounded contribution to both individual care and the quality of our shared environments.

GERALDINE JIPPÉ (QUEBEC), harpist, therapeutic harp practitioner (in training), sound yoga and nature sound bath facilitator, founder and president of *Blossoming House*, founder and president of the *Société des Harpistes de Montréal (OBNL)*, festival director (*Journée de la Harpe*)

ECHOES OF RESONANCE: VIBRATIONS, INNER JOURNEY, AND NEUROSCIENCES

This conference offers a dynamic and educational exploratory encounter, combining theory, discussion, and practice around harp therapy and sound-based therapies. It invites participants to follow the mystical journey of the harp, from its ancestral and spiritual roots to its contemporary applications for harmonizing body and mind. The session brings together a theoretical component, presenting the foundations and effects of harp therapy, and an experiential component, in which participants can receive and feel the vibrations of the harp and complementary sound instruments—such as bowls, bells, sound table, and ocean drum—integrated with Reiki-based exercises. The duo *Echoes of Resonance* illustrates how music creates living spaces for healing, centering, and transformation. The conference connects these experiences with scientific and social reflections, showing how harp therapy can influence psychological resilience, social cohesion, and overall well-being. It thus offers a comprehensive approach—bridging mysticism, practice, and scientific observation—to explore the power of harp therapy as a tool for healing and sensory awakening.

CHRISTINA TOURIN (USA), founder/director of the Int'l Harp Therapy Program which has training centers in multiple countries. She is both a T-MUS and MT having studied at ASU-AZ/USA and as a professionally trained orchestral harpist from the Mozarteum, Austria and McGill, Montreal. Her 17 albums have earned many international awards.

A HARMONIC JOURNEY TO THE SPHERES: PARTICIPATE IN A RESONANT KINESIOLOGY EXPERIENCE

This experiential by Christina Tourin will show you the work of the honorable Susan Borg, one of the great founders and leaders of Sound Healing through Resonant Kinesiology (RK) - a foundation for Sound Healers in various healing modalities; Therapeutic Touch, Cranial Sacral Therapy, HeartMath™ and many Sound Healing practices. RK became noticed as the foundation of Sound Research in the 1970's (and has continued through the decades). From Ancient times people knew that Sound has a healing effect. Many would use Sound knowing (and not knowing) why it worked at times even during heightened Consciousness experiences from NDE's (Near Death Experiences) and not to others. In many cases it was hit and miss until Borg and followers laid a foundation that has been adopted by many modalities. A short relaxation experiential will focus on the frequencies of the Planets. Christina will play various planet sounds with addition of the 4th octave overtones floating along while you will be asked to determine what is happening to your body through a self-chosen color indicator answering questions put forth. You will have 2 minutes for each selected planet to determine if it was positive or not, and where you felt sympathetic vibrational movement in your body. At the end of this short exercise, Christina will briefly explain harmonically the way music appears to those when they experience the overtones and how we can create the powerful music that is truly Music of the Spheres. Your participation in this workshop will help you explain the steps of RK to Doctors, Nurses and those interested in Sound Healing - and why the Harp is one of the purist instruments that offers the Overtones.

ROUND TABLE

DAY 2 | JULY 15 | MORNING

MARIANNE GUBRI (FRANCE / ITALY), CHTP, VAHTP, Music Imagery, Hospital-based interventions, VAHT studio practice, corporate wellness programs, holistic events with sound healing, musician and composer, founder of *Resonantya* and author of *Resonances: The Harp, a Path of Harmony and Transformation*.

INTENTIONAL MUSIC AND INTEGRATIVE THERAPEUTIC HARP: FROM ONCOLOGY PRACTICE TO DIRECT EXPERIENCE

Since 2024, a meditation and therapeutic harp program has been active at Bellaria Hospital in Bologna, dedicated to women undergoing or recovering from cancer treatment. The program was developed in

collaboration with Donne al Centro and Komen Italia under the direction of Prof. Gioacchino Pagliaro, psychologist and psychotherapist, former Director of the Oncology Psychology Unit and President of the European Association for Quantum Activism. Within this context, a model of intentional music has been structured as an integrative practice grounded in healing intentionality, understood as a specific attentional quality integrating relaxed presence, conscious focus, and emotional coherence. This approach includes the bodily perception of vibration, the emergence of inner imagery, and the use of empowering phrases as cognitive and emotional anchors. The presentation will outline how this dimension develops within contemplative practices, particularly Tonglen meditation, and how the harp can become a vehicle of intention through resonance, entrainment phenomena, modulation of sound dynamics, therapeutic touch, and vocal support. Data collected during the first year of activity (153 participants) will be briefly presented, showing reductions in anxiety and stress, improved emotional and somatic regulation, and strengthened psychological resilience. The concluding section will offer a moment of intentional music, allowing participants to directly observe how the quality of intention transforms the sonic field and perceptual experience, perceiving in their own body changes in resonance, breathing patterns, emotional state, and level of conscious presence.

LIES JOOSTEN (NEDERLAND), (ArpaLisa), CHTP, IHTP Europe team member, mentor and teacher, 10 years of experience in hospitals and care homes, specialization in ICU and NICU harp interventions, harp and yoga practice, Guided Imagery and Music (GIM) with harp, original music production.

RIET BERDEN (BELGIUM), (HarpArt), Master in Music, therapeutic harpist, mentor IHTP Europe, anthroposophical pedagogy background, integration of artistic practice and therapeutic listening, specialization in harp interventions for premature infants, focus on regulation, bonding, and long-term trauma prevention.

HARP THERAPY ON THE NICU: RESONANCE, CONNECTION AND INTEGRATIVE CARE FOR EARLY LIFE.

The Neonatal Intensive Care Unit (NICU) is an environment in which the earliest life is carried by medical technology, while the developing nervous system of premature babies is constantly exposed to intense auditory and sensory stimuli. In this context, carefully attuned sound can grow into a substantial care gesture within integrative neonatal care. This practice-based inquiry explores harp therapy as an artistic-clinical intervention, situated within the NIDCAP framework at UZ Leuven (Belgium) and enriched by clinical practice experience at the highcare neonatal unit of the Rijnstate Hospital in Arnhem (the Netherlands). Harp therapy is used as a live, embodied approach in which the harp acts as a resonant medium. Its specific strength lies in attuned continuous sound fields, tactile vibrations, and a non-intrusive presence based on inclusive attention. These properties make it possible to create an enveloping “sound cocoon” that directly engages the body and supports the parasympathetic nervous system. Through improvisation, tailored to breathing, resonant tone, body language, and affective signals, processes of regulation, coordination, and relational connection arise. Experience shows how harp therapy and the singing voice work on multiple levels: supporting parent–child bonding (with sensitivity to social and cultural diversity), offering a regulatory response to unrest through resonance and entrainment, and providing a supportive space for processing and regulating intense parental emotions. This multi-layered action underscores the potential of harp therapy as a stress-reducing and potentially trauma-preventive intervention with a longer-term impact, increasingly recognized by NICU care teams. Carried by professional expertise and personal involvement — including experiential knowledge as parents of a premature child — this work focuses emphatically on further collaborations in the future. In 2026, a pioneering Tier 3 project will be launched in which certified harp therapists collaborate with music therapists, informed by the Rhythm, Breath & Lullaby (RBL) framework developed at the Louis Armstrong Center for Music and Medicine (New York). In their presentation, Riet (BE) and Lies (NL) will explain the particularities of the vulnerable NICU setting, take the audience on a sensory

journey into the NICU environment, and share case studies that highlight the value of their work on the baby, the parents and the hospital team.

CLAUDIA MIRANDA (BRAZIL), CHTP, music therapist (UFMG), postgraduate studies in vibrational music therapy, training in Sound Therapy, co-organizer of Garden of Harps (First International Harp Therapy Festival in Brazil in 2024), clinical experience in oncology, geriatrics, palliative care, ICU, and hemodialysis. Author (Tons de Cores e Sons – Matizes da Harpaterapia, Oráculo da Harpa, Curso de Harpaterapia Holística).

EXPERIENCE REPORT ON HARP THERAPY IN A HOSPITAL SETTING WITH PALLIATIVE CARE AND ICU PATIENTS

This experience report presents the work of a music therapist specializing in harp therapy with palliative care and ICU patients in a hospital in Belo Horizonte. The nine-month project, supported by a municipal elderly care fund, included approximately 39 visits to 707 patients. Interventions primarily used receptive techniques with live, individualized improvisations on a 26-string Celtic harp, occasionally complemented by singing and verbal relaxation guidance. Patients' spontaneous expressions were grouped into three main dimensions: psychological, mental, and spiritual. The psychological dimension revealed feelings of peace, calm, joy, and comfort, indicating relaxation and serenity. The mental dimension encompassed memories, reflections, and personal imagination, showing that music stimulated reminiscence and meaning reconstruction. The spiritual dimension included expressions of faith, hope, confidence, love, gratitude, and analogies with angels, revealing transcendence and inner connection. Results indicated that harp therapy sessions reduced anxiety and promoted emotional comfort and spiritual well-being. Patients, companions, and healthcare professionals reported positive effects and receptivity. Non-invasive and adaptable interventions proved feasible and well accepted in the hospital context. Harp therapy, as a complementary approach within music therapy, shows therapeutic potential to foster emotional, mental, and spiritual integration, especially in palliative care settings.

IDUNA BOCKEMÜHL (GERMANY), M.A. Cultural Diversity in Music Education (University of Hildesheim), M.A. Media Consultant (TU Berlin), Certified Systemic Coach (Qual. Coaching & Beratung e.V.), certified experiential education lecturer and practitioner

TUNING INTO YOURSELF, CREATIVE SELFGUIDANCE THROUGH HARP SOUND

This practical and experiential workshop explores the harp as a medium for the cultivation of self-compassion and inner alignment. To many people playing a harp is shaped by myth, symbolism and imagination; the direct experience of playing the instrument opens a creative space to express inner perspectives through sound beyond words. No knowledge is necessary, Iduna will guide playing on small lever harps to explore emphasizing playfulness and discover surprising moments of collaboration. By actively creating and experiencing harp sounds, participants are invited to evoke and explore emotional states and interact with companions. This experience will then be gently reflected upon using principles of systemic coaching to support the development of self-confidence, help identify and soften inner blocks, and foster a positive relationship with one's own inner guidance. Through this integrative approach, participants gradually discover the power of creative self-guidance, learning to arrive within sound as a pathway towards greater presence, resilience, and compassionate self-awareness.

BELINDA M. WELTON (FRANCE), CHTP, healthcare practitioner from first breath to last; journalist, Divemaster, Montessori teacher, practitioner of energy harmonization through music and sound; facilitator of sound

baths, world chants, mantras and inspired/intuitive singing for over 15 years, Master Teacher of traditional Usui Reiki and Unitary Sound, founder of the association Music for Life and for a Better World (2009).

THERAPEUTIC HARP IN THE SERVICE OF LIFE – CLINICAL, HUMANITARIAN AND INSTITUTIONAL EXPERIENCES

This presentation offers a living testimony of the therapeutic harp as a tool for accompanying the human being at all ages and at every stage of Life. The therapeutic harp reveals itself to be far more than an instrument: a presence of trust, a relational mediator and a guide, capable of adapting to highly diverse human and cultural contexts. We will particularly highlight initiatives carried out in humanitarian and institutional settings, especially with migrant populations and in correctional facilities, where the therapeutic harp has demonstrated its capacity to create a space of safety, soothing, creativity, and connection. An invitation to be guided by the strings of the living, in service of humanity, where words at times fall silent. A reflection on the place of the therapeutic harp as a tool of care, connection, and gentle transformation, in service of Life and human dignity, within a perspective of respectful, sensitive, and deeply embodied accompaniment. May it guide us toward a relationship of self-transcendence and entrust us with the key to happiness that opens hearts, allowing us to live in a better world.

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RENAUD KULEMANN (FRANCE), CHTP, practitioner in hospital settings (Hospitals of Paris – Créteil, Blois Hospital, palliative care unit) and in nursing homes (Villa Éléonore) working with end-of-life patients and individuals with advanced neurocognitive disorders; ambassador of the association *Happy End*

RESEARCH PROJECT IN THERAPEUTIC HARP IN A SECURE ALZHEIMER CARE UNIT

At Villa Éléonore in Montlouis-sur-Loire (Indre-et-Loire, France), a facility belonging to the LNA Santé group, a research study was conducted to explore the impact of harp therapy on individuals with Alzheimer's disease residing in two protected care units. This project was proposed by the therapeutic team of the facility following the observation of positive clinical effects during collective harp therapy sessions carried out as part of an IHTP internship in 2023–2024. The research protocol and methodological framework were developed by the headquarters of the LNA Santé group in Nantes. The main objective is to identify a trend regarding the effects of harp therapy on the psycho-emotional and physical state of patients with Alzheimer's disease. The intervention consists of weekly 30-minute group sessions, organized every Wednesday at the end of the day over a 12-week period (from October 1 to December 19, 2025), a time slot recognized as particularly sensitive due to the increase in anxiety states associated with the end-of-day phenomenon. Before each session, a member of the therapeutic team evaluates the psychological and physical condition of each patient included in the study using a scale from 1 to 5. This assessment is repeated immediately after the session, accompanied by qualitative notes integrating caregivers' observations as well as, when possible, verbal feedback from the patients. An interdisciplinary debriefing is then organized with the therapists and the psychologist in order to gather immediate impressions and refine the clinical analysis. The results of this research are expected in the first half of 2026.

BENEDICTE TORRES (FRANCE), CHTP, practitioner in Sensitive Gestalt Massage®, working with vulnerable populations (expectant and young mothers in maternal care centers, eating disorders, prematurity, disability)

HARP THERAPY AND MULTIPLE DISABILITIES

This presentation outlines the effects of harp therapy with adults with multiple disabilities residing in a Specialized Care Home. Following a contextualization of the institutional framework, it describes the modalities of intervention implemented in collaboration with the multidisciplinary team (physician, nurse, psychologist, psychomotor therapist, occupational therapist, special education instructors), including the duration and frequency of sessions, participant selection criteria, and the definition of individualized goals aligned with each person's life plan. The analysis is based on structured observations focusing on the capacity for engagement in the sonic experience, attention, nonverbal communication, as well as physical and emotional state before, during, and after the sessions. It also examines the evolution of these indicators over the medium and long term. The results highlight the importance of careful observation of nonverbal manifestations when working with individuals whose verbal communication is highly limited. They emphasize the potential of the harp as a therapeutic medium that supports sensory and motor stimulation, well-being, emotional expression, and the quality of the relationship with oneself.

EVA HARRANG (FRANCE), CHTP, specialized in supporting older adults, particularly those affected by neurodegenerative diseases

MUSIC, MEMORY, IDENTITY AND RELATIONSHIP – HARP THERAPY TO SUPPORT CONNECTION IN PEOPLE WITH NEURODEGENERATIVE DISEASES

This presentation is based on my personal experience of accompanying individuals with neurodegenerative diseases through harp therapy, in Japan and in France. It also draws on a harp therapy study project specifically adapted to the characteristics of Lewy body disease (LBD), currently conducted in collaboration with the A2MCL association in Paris and Alsace. This project aims in particular to examine the impact of live, personalized music on certain symptoms of LBD, as well as its combined effects on both the patient and the caregiver–patient relationship. This presentation proposes to share concrete situations in which music—and more specifically the harp—has made it possible to maintain connection, provide soothing, and awaken deep memories, even when language and certain cognitive functions were impaired. Through examples drawn from institutional settings and family caregiving contexts, I explore how music can generate perceptible changes: improved posture, fuller breathing, the emergence of positive emotions, spontaneous singing, or the recovery of gestures. The harp, through its gentle timbre, harmonics, and vibrations, supports a sensory and relational approach that is particularly suited to these populations. Improvisation and attentive listening to the other allow for continuous adaptation to the emotional state of the moment. These field observations are placed in perspective with findings from music neuroscience research, which indicate that musical and emotional memory, as well as certain brain networks related to identity, are often preserved in neurodegenerative diseases. This presentation aims to demonstrate how harp therapy can support connection, preserve identity, and offer moments of soothing—even if only briefly—for the individuals accompanied, as well as for their caregivers and healthcare professionals.

LOLA ILLAMEL MONTERO (SPAIN/FRANCE), Harp professor, certified Gestalt therapist (École Parisienne de Gestalt), holder of a postgraduate degree (D.E.A.) in Learning and Educational Psychology, currently in training in harp therapy.

FLOW, INCLUSIVE ATTENTION AND THE GESTALT MODE-MOYEN: FROM PERFORMANCE TO THERAPEUTIC MUSIC

Coming from a traditional training in classical music, I quickly realized, upon beginning my training in harp therapy, that the required shift did not simply involve freeing the imagination through improvisation, nor

moving from a tonal to a modal paradigm. A much deeper transformation was necessary: the transition from musical performance to a therapeutic practice of sound. In cognitive psychology, this type of transition is described as conceptual change, a complex process that involves deconstructing existing cognitive networks in order to rebuild them on new foundations. It is not merely a matter of acquiring new tools, but of revisiting the concepts, experiences, and representations that structure our worldview and our understanding of music.

One of the central axes of this transformation, for me, was the development of inclusive attention, essential to the positioning of the harp therapist. I examined this concept in relation, on the one hand, to the notion of flow from positive psychology, well known to musicians, and on the other hand, to the Gestalt therapy concept of the middle mode, particularly relevant in artistic and therapeutic practices. In the musical field, flow is often presented as an ideal state to be achieved, generally associated with the stage, an environment that can generate high pressure and anxiety. In harp therapy, by contrast, the musician is invited to play with meaning and sensitivity while remaining attentive to the person being accompanied and to the surrounding environment, which can prove deeply destabilizing. At first glance, inclusive attention and flow therefore appear to be in tension. The Gestalt concept of the middle mode makes it possible to move beyond this apparent opposition by expanding the field of awareness and integrating the other at the very heart of the experience. It describes a natural mode of human functioning, freed from the necessity of attaining an idealized state. Through this reflection, I hope to shed light on a fundamental concept in harp therapy practice that remains largely unexplored in current research.

HELEEN VANDEPUTTE, (BELGIUM), Harpist, harp professor (Académie de Schaerbeek) and lecturer in harp methodology (IMEP), currently in training in harp therapy (IHTP 2).

THE HARP AS A SPACE OF RESONANCE: CONTRIBUTIONS OF HARP THERAPY TO THE TEACHING OF CLASSICAL HARP

As a harp teacher and harp therapist in training, I reflect on how certain principles of harp therapy can enrich so-called “classical” instrumental teaching and support students of all ages and levels, both musically and in terms of well-being and relationship to the instrument. This presentation explores elements of harp therapy that can be easily integrated into a harp lesson, such as deep listening to the produced sound and to the vibrations felt in the body, awareness of breathing and its natural integration into instrumental gesture, as well as the shift from a posture centered on action and performance to one that includes sensation, self-listening, and resonance. Particular attention is given to the careful observation of the student as a “living score,” taking into account posture, body language, emotional state, and quality of presence. The reflection also addresses the identification of common blocks encountered by students—such as lack of self-confidence, fear of public performance, or bodily tension—and proposes concrete ways to move beyond them. Through situations drawn from my teaching practice, I will show how the integration of these elements can restore meaning to instrumental practice, strengthen motivation, and transform the harp into a genuine tool for regulation, connection, and everyday well-being. This approach is grounded both in my personal experience and in contributions from research in music pedagogy and harp therapy. It aims to demonstrate how the harp, approached as a space of relationship, presence, and resonance, can become a tool for learning and personal expression, inviting teachers, harpists, and harp therapists to rethink their connection to the instrument as that of a living partner at the heart of the pedagogical and therapeutic relationship.

EMELINE AUBERT DOZEVILLE (FRANCE), Founder of Mots et Sens (2019), sophrologist, and currently in training in harp therapy.

HIGH SENSITIVITY: HOW DOES MUSIC SOOTHE THE SOUL AND THE BODY?

Electrohypersensitivity led me to question the impact of electromagnetic fields (EMFs) on health, their detection using specific devices, as well as the neuro-emotional mechanisms associated with prolonged exposure. Medically diagnosed as electrohypersensitive in 2014, I experienced symptoms such as tinnitus, hyperacusis, dizziness, and loss of muscle tone. The regular practice of sophrology and therapeutic music enabled me to better regulate my emotions and regain functional balance in a hyperconnected world. My readings on brain functioning and on the influence of emotions on health led me to understand that certain environmental exposures, particularly near mobile phone antennas, may have amplified effects when the organism is subjected to intense emotional states, as the brain can associate these stimuli with traumatic experiences and maintain chronic responses. The work of physicians and scientists specializing in neuroplasticity and guided meditation has informed my reflection on the brain's capacity to modify its patterns and alleviate certain physical symptoms. This approach is part of a broader conception of sensitivity, understood not as fragility but as a specific perceptual modality to be recognized and supported. As a member of the French Observatory of Sensitivity, I developed the "Evil4Good" project within a Sport & Health structure, as part of 20 hours of practical IHTP training, intended for adults presenting chronic conditions such as fatigue, pain, or depression. This project is based on the observation and transformation of negative emotions into positive resources, through a musical and sensory mediation integrating visual supports, texts, songs, and harp practice. It invites participants to perceive music both as a means of finely and subtly perceiving sounds and vibrations, and, through song lyrics, to recognize the repetition of emotional patterns expressed by authors, the complexity of human relationships, and to draw from them a philosophical dimension in order to care for oneself, for others, and to appreciate the present moment.

DAY 3 | JULY 16 | ONLINE

SARAJANE WILLIAMS (USA), MA, CCM, VAHT, licensed psychologist (ret.), harpist, composer, author, with over 50 years of experience in the healing arts. Former nurse and cardiopulmonary technologist, director of a cardiac catheterization laboratory, biofeedback therapist in a chronic pain center, Editor of the *Harp Therapy Journal*, and Founder of the Vibroacoustic Harp Therapy Program.

Q&A: OVER 35 YEARS OF HARP THERAPY, VAHT PRACTICE, AND EDITORIAL LEADERSHIP AT THE *HARP THERAPY JOURNAL*

DANIEL PERRET (FRANCE), Born in Zurich, music therapist, harpist, over 40 years of research and teaching in spiritual healing and the subtle effects of music, author of more than a dozen books, composer and publisher of numerous CDs, resident in Dordogne (France) for 35 years.

YOUR PERSONAL HARP FIELD

You are creating your personal harp field. A harp field is different from an energy field around a tree, a human, or any other object. It is different from when you buy your harp. It is different from harpist to harpist. When you play on someone else's harp, you are not taking over their harp field. You are taking your personal harp field along with you. Your personal harp field is different from your personal auric energy field. Other music instruments get their own energy field generated by their musician.

The human energy fields, a very brief presentation

Building up your personal harp field

The energy fields of your harp

The first four layers reflect to what extent you have opened your connection to the four elements, the building stones of manifestation. The further layers are added on according to you expanding your consciousness. They reflect your level of cooperation with the angelic realm.

The structure of the harp field

The connection to the specific angelic beings
The potential of distant healing with our harp
The energy structures involved in distant healing

SILVIA MASERATI (ITALY), Neurologic Music Therapist, Certified Clinical Musician, and Vibroacoustic Harp Therapy Practitioner, PhD Student, Department of Neurosciences, Biomedicine and Movement Sciences, University of Verona.

HARPD: A HARP-BASED PROTOCOL OF NEUROLOGIC MUSIC THERAPY® FOR PARKINSON'S DISEASE

Within specific music-based interventions, musical instruments occupy a special position because of their nature of musical objects. Their shapes and ergonomics, together with the elements of the musical exercise, determine functional manipulation and allow for clearly structured and replicable interventions, whether used in a traditional or non-conventional way for rehabilitation. Despite the paucity of peer-reviewed literature on music-based interventions using the harp for rehabilitation, it can be identified as a valuable instrument for addressing motor challenges because of the distinct characteristics of harp technique compared to the technical demands of the piano, drums, and guitar. Unlike the piano and drums, plucking the harp requires the movement of the upper limbs and hands in a manner that closely resembles the act of reaching and grasping an object on the sagittal plane, exercising motor skills that are relevant to activities of daily living, such as protraction and retraction of the arms, individual finger flexion, finger-thumb opposition, full fist flexion, and wrist extension. Moreover, tactile vibrations and sound contribute to multisensory integration by adding redundant feedback information to support sensorimotor tasks and contrasting the reliance on visual cues alone. Given these premises, this project illustrates a harp-based protocol addressing motor and non-motor symptoms in people with Parkinson's disease. The protocol merges active harping with Neurologic Music Therapy® techniques targeting upper limb gross and fine motor skills, attention, executive functions, and emotions in 60 minute- one-to-one instructional sessions using lever harps and pre-recorded groovy loops to support auditory-motor coupling.

ANTONIA DUBRULLE (FRANCE), Pioneer of Innerdance in France, Innerdance facilitator and trainer, harpist, certified therapeutic harpist (IHTP), graduate of the École Normale Supérieure Lettres et Sciences Humaines (Master's degree in Literature and Arts), director of the Quantum Pathway Academy (Paris).

CREATING SOUND LANDSCAPES THAT INDUCE A STATE OF CONSCIOUS TRANCE WITH THE HARP

This presentation explores the use of the harp in creating soundscapes that foster the emergence of states of conscious trance, developed within Innerdance sessions. This practice is intended for individuals without diagnosed pathology and carries a therapeutic dimension insofar as it facilitates access to inner resources and supports processes of self-regulation through the emergence of bodily intelligence. Specific contraindications are nevertheless taken into account, particularly in cases of psychotic disorders or post-traumatic stress. The aim is to recreate the conditions of a waking dream through a progression inspired by the different phases of sleep, leading toward a state close to paradoxical sleep (REM phase). This approach is based on multidimensional rhythmic training that goes beyond the classical dichotomy between relaxation and activation. The sonic composition gradually evolves toward a simultaneous co-activation of the sympathetic and parasympathetic nervous systems, generating the paradoxical state characteristic of trance: a body physiologically at rest combined with intense neurological activation. In this context, the harp, traditionally associated with soothing qualities, becomes an instrument of transformation. It mobilizes acoustic contrasts, combining playing techniques that foster relaxation or wonder (string resonance, glissandi, arpeggios) with contemporary processes introducing surprise and strangeness (sliding tuning keys along the strings, simultaneous lever manipulations, percussive sounds). These materials are enriched

through innovative electronic processing, including effect pedals and modular synthesizers, allowing distortion, compression, extreme slowdowns or accelerations up to oscillation, while preserving the organic resonance of the instrument. The integration of the processed harp within pre-recorded soundscapes—combining natural sounds, voices, and electronic elements—makes it possible to sustain universes that are simultaneously soothing and activating, familiar and unfamiliar, organic and technological. This interdisciplinary approach brings into dialogue neuroscience (brain waves, autonomic nervous system), the physics of sound, and contemporary contemplative practices, and opens perspectives on processes of neuroplasticity and expansion of consciousness.

NATHALIE HENRIETT (FRANCE), CHTP, classical harpist graduated from the CNSM of Lyon, prizewinner of international competitions, concert performer, professor at the CRR of Nantes, harp therapist trained through IHTP, practitioner in therapeutic vibrations (tuning forks).

CROSS RESONANCES: SYNERGY BETWEEN HARP AND TUNING FORKS IN A COMBINED SOUND THERAPY APPROACH

This conference highlights the synergy between two complementary vibrational modalities: therapeutic harp, whose aerial resonance envelops, soothes, and fosters emotional openness, and therapeutic tuning forks, applied to the body to stimulate energy centers, support grounding, and strengthen bodily perception. Together, these practices form a combined sound therapy approach, both sequential and integrated, offering comprehensive support on emotional, physical, and energetic levels. This work extends from a background as a professional classical harpist, enriched by training in Harp Therapy (IHTP) and in sound therapy with tuning forks, as well as additional specialized training and theoretical research. Artistic experience here informs therapeutic practice: nuance, improvisation, refined listening, and musical intention become tools for adjusting vibration to the state of the person being accompanied. The conference will present the practical modalities of a combined session and the complementarity between aerial resonance and bodily vibration, as well as the specific benefits observed compared to therapeutic harp alone, particularly in terms of emotional regulation, release of tension, overall harmonization, and stimulation of the patient's own resonances. The fields of application considered include private practice, wellness settings, corporate environments, hospital contexts, and addiction treatment. Finally, the presentation will emphasize the importance of developing research around this still under-documented practice, in order to better understand its mechanisms and structure its applications, while preserving its sensitive and artistic dimension, thus opening a fruitful dialogue between art, science, and lived experience.

MARION BOUYSSONADE (FRANCE) CHTP, VATMP, Dumiste, therapeutic practitioner in school settings, author of poetic and musical tales for children (*Facondes*), composer, creator of harp-accompanied writing workshops for adults, teenagers, and children, facilitator of interactive sound-therapy-oriented workshops for individuals in professional reintegration, and a versatile independent artist performing as Marion Cotent'Harpe.

THE PLAYFUL HARP

In the school setting, the harp can become a sound mediation tool that fosters calming, self-awareness, and the quality of living together. This approach proposes introducing the harp directly into classrooms in order to offer students moments of relaxation, concentration, and connection with others through an enveloping and structuring sonic experience. The project is organized around a cycle of six sessions, based on two complementary axes. The first concerns self-knowledge: bodily sensations, emotions, preferences, energy, modes of expression, and needs. Through interactive workshops accompanied by the harp, students are invited to develop self-listening and consideration for others, to recognize each person's voice, preferences,

and boundaries. This gradual process supports empathy, cooperation, friendship, and respect for consent, thus contributing to a more conscious and embodied citizenship. The second axis focuses on bodily and psychological grounding, in relation to concentration, imagination, and memory. In a context where attention disorders are increasingly present among children and adolescents (notably in cases of ADHD or autism spectrum conditions), the harp offers a stable and reassuring sonic support. Played during learning activities or writing tasks, it creates a “sound cradle” that facilitates engagement in work, continuity of attention, and the ability to situate oneself in the past, present, and future. This approach is extended through harped writing workshops. For younger children, drawing is used as a means of expression and structuring, in connection with harp playing techniques, spatial organization on the page, and intuitive or guided tracing. For middle school students, writing is approached through the works studied in class, with playful instructions linking universal texts to personal experience. For adults, the approach becomes more introspective and therapeutic, with the harp finely accompanying the emotional dynamics of the text and supporting the expression of intimate speech within a safe and structured framework.

PRACTICAL INFORMATION

VENUE

International Music Museum, Strada Maggiore 34, 40125 Bologna, Italy

DATES

July 14–16, 2026

On site (July 14–15)

Online (July 16)

REGISTRATION

Registrations are now open: www.resonantya.com

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