



# **The Harp Instrument and its applications in Jazz and Contemporary Music, and in Therapy.**

Liana Perillo

George Alexander Foundation Fellowship, 2023

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## 01

# Acknowledgements

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## The Awarding Bodies

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George Alexander believed in the notion of 'planting seeds and hoping they grow into pretty big trees'. The programs supported by the Foundation endeavour to support this ideal and as GAF Fellowship recipients go on to contribute to the community, George's legacy and spirit lives on through their achievements.

## Fellows Acknowledgements

Liana would like to acknowledge her partner and music collaborator Fabian Aravalés and her harp educators in Australia, Pamela Raines and Mary Doumany, who have supported her journey as a professional harpist, musician and artist for many years, and who's encouragement set her on this journey. Liana would also like to acknowledge Bob Bellinger for providing Liana with her first electroacoustic pedal harp, which opened doors into jazz and contemporary music.

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Liana extends her gratitude to Claudia Lucia Lamanna (Italy) and Jouni Kenttämies (AUDIOX, Finland) who trusted her with hiring their harps for performances during her Fellowship. Liana also thanks all of the incredible harpists and jazz musicians she encountered at the 'Montreux Jazz Festival,' Switzerland and 'Natural High Healing Festival,' Finland; Brekky Boy, Abdou Diop, Mia Ramer, and many more!

Finally, Liana thanks Professor Denise Grocke and Anja Tanhane of Avalon Guided Imagery and Music Training (Australia) for facilitating a deeply immersive 5-day therapeutic education program and experience.

# 02

## Executive summary

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The Fellow, Liana Perillo, with generous assistance from the International Specialised Skills Institute and George Alexander Foundation, had the opportunity to undertake specialised training in jazz and contemporary harp performance in Europe, and professional development in Guided Imagery and Music therapy, in Australia. The aims of the Fellowship encompassed global networking, the exploration of innovative practices and technologies for the harp, technical and theoretical skills development in jazz and contemporary harp performance, personal development, and professional development in music therapy. The Fellow identified gaps in connectivity and knowledge and skills sharing for jazz and contemporary harpists in Australia, and aimed to bridge these closer to European standards. Additionally by upskilling in Guided Imagery and Music therapy, the Fellow aimed to deliver positive outcomes for clients experiencing mental issues within her immediate private music therapy practice, and in mental health care more generally.

Liana Perillo is a professional harpist, vocalist and composer, who demonstrates a clear crossover between classical, jazz and contemporary styles in her music. Liana predominantly plays the electro-acoustic pedal harp, coupled with amplification and analogue effects pedals to extend the sonority of her instrument. Her original compositions and arrangements as a solo artist and in her band project 'Perolas,' have been featured on ABC's 'Spicks and Specks' in 2022, and have received numerous commissions, residencies

and awards, including the 'Best Intercultural Act' Music Victoria Award in 2019. In addition to her work as a professional harpist, Liana is a trained Occupational Therapist and practising Registered Music Therapist in the field of mental health and is currently registered with the Australian Music Therapy Association. She holds a Bachelor of Health Science, Master of Occupational Therapy from La Trobe University, an Advanced Diploma of Music (Jazz Voice Performance) from Melbourne Polytechnic, and a Master of Music Therapy from the Melbourne Conservatorium at the University of Melbourne.

The Fellowship was awarded on May 26, 2022, and the Fellow departed for her international learning component in Europe between 5th July - 7th August 2022. The Fellow's primary international activity involved her participation in the '14th World Harp Congress' held in Cardiff, Wales. The Fellow organised complementary and related activities across 4 countries to optimise her Fellowship experience and learnings whilst in Europe. Upon returning to Australia, the Fellow engaged in Introductory Guided Imagery and Music training between 12-17 August, 2022, and once completed, she utilised a Thematic Approach to devise 5 key findings:

1. **Networking and Creating Global Connections:** Through immersive interactions and exposure to accomplished colleagues in Europe, the Fellow discovered the vibrancy of the harp in jazz and contemporary music, fostering a profound sense of belonging and friendship,

which she aimed to replicate within her Australian professional network.

2. **Technological Advancements for the Harp:** The Fellow's exploration of harp music and technology in Europe unveiled a wealth of groundbreaking innovations that not only democratised harp accessibility but also revitalised its significance in contemporary music, expanding its influence in unprecedented ways.
3. **Performances Pushing Boundaries:** Attending concerts and observing unique performances in Europe provided the Fellow with an array of new skills and inspiration, as these events pushed the boundaries of the harp's capabilities.
4. **Acquisition of Resources:** A diverse array of resources, including books, research publications, new music releases, and online materials, were acquired during the Fellowship for personal enrichment and dissemination among fellow harpists in Australia.
5. **Professional Development as a Music Therapist:** The training enabled the Fellow to practise, guide, and experience "The Bonny Method of Guided Imagery and Music," a transformative therapeutic approach that utilises music to stimulate imagery, memories, and emotions, providing insight into the underlying sources of psychological challenges such as anxiety, depression, and trauma. This experience led to a strong sense of alignment with this modality and Liana's career as a music therapist.

Expanding upon these findings, the Fellowship generated recommendations for advancement in both fields. This included experienced harpists in jazz and contemporary music education, including the Fellow, providing tailored education and avenues for connection for harpists of all skill levels. Additionally, it is to be considered that Australian jazz and contemporary harpists collaborate to actively pursue official recognition of the harp within tertiary-level jazz and contemporary music programs across the nation.

Regarding Guided Imagery and Music therapy's application in mental health, it is recommended that the Fellow, alongside fellow therapists meeting the necessary prerequisites, undergo Advanced Training in the 'Bonny Method of GIM,' to equip them with specialised skills and knowledge, enabling them to provide this effective therapeutic approach in diverse settings, including community mental health programs and research programs involving psychedelic-assisted psychotherapy where applicable.



# 03

## Fellowship Background

### Context

Liana Perillo's Fellowship focused on investigating the harp instrument and its applications in two distinct fields:

1. **Jazz and contemporary music performance:** The Fellow's research in this field encompassed an in-depth exploration into the harp's extensive capabilities achieved through immersive musical training and experiences throughout Europe. The overarching goal was to inspire and educate harpists and the wider community in Australia to recognise and utilise the instrument's potential in contexts beyond classical music.
2. **Guided Imagery and Music (GIM) therapy:** The Fellow's research explored how the harp, as well as music in a broader sense, could be used therapeutically in GIM, especially for clients dealing with mental health challenges.

The aims of the Fellowship encompassed several key areas:

1. **Global networking:** The first aim was to establish and nurture relationships with a global network of harpists, including university harp professors, particularly in the field of jazz and contemporary harp music. The intention was to share these valuable contacts with other harpist colleagues residing in Australia, and to support and remain connected to the ongoing innovative work of jazz and contemporary harpists around the world.
2. **Exploration of innovative practices and technologies:** The second goal was to explore and gain exposure to innovative practices and emerging technologies used by professional harpists. The aim was not only to apply these learnings to the Fellow's individual music practice but also to disseminate this knowledge among colleagues and the broader community.
3. **Technical and theoretical skill development as a musician:** Another objective was to further develop and acquire technical and theoretical skills and resources relevant to jazz and contemporary harp playing. Similarly, these skills and resources were to be applied to the Fellow's individual music practice and shared with colleagues and the broader community.
4. **Personal development:** The Fellowship also aimed to enhance the Fellow's personal development as a musician and music therapist, fostering confidence, self-efficacy, relational skills, and creative nurturing and nourishment.
5. **Professional development in music therapy:** Additionally, the Fellowship involved professional development for Liana as a Registered Music Therapist (RMT), with a specific focus on 'Introductory (Level 1) GIM Training.' This training aimed to equip the Fellow with the necessary knowledge and skills to apply this therapeutic modality with clients. The Fellow would also have the

opportunity to foster relationships with training facilitators and fellow therapists in the GIM field. Completion of Level 1 training would enable the Fellow to progress to Level 2 and become a Registered Guided Imagery and Music Therapist (RGIMT) in future.

## Why is the Fellowship important for Australia?

### The harp in jazz and contemporary music

In the realm of jazz, harpists have embarked on a journey that stretches back to the 1930s, with Casper Reardon and Adele Girard acknowledged as the first jazz harpists (Bledsoe, 2013). By 1957, the release of Harpo Marx's jazz album 'Harpo in Hi-Fi' and Dorothy Ashby's debut album 'The Jazz Harpist' signalled the growing presence of the harp instrument in jazz. To follow, Alice Coltrane first stepped forward as a harpist in 1968, releasing her first solo album, *The Monastic Trio*. Notably, Dorothy Ashby's mastery of the jazz harp set her apart. While many had used the harp as a sonic colour, Dorothy elevated the harp to being capable of improvising like a pianist (Jazz Times, 2023).

The modern landscape of the harp in contemporary music is characterised by its rapid diversification. Technological innovations in harp making, innovative composers, and pioneering players have ushered in new ideas, notations, textures, techniques, and repertoires (Aubat-Andrieu et al., 2019). Gardner Read, in his 'Compendium of Modern Instrumental Techniques' (Robertson, 2019), noted the harp's profound transformation in the 20th century. It shifted from being a "delicate embodiment of grace, to a modern tonal agent with entirely new timbre and technical capabilities" (Gardner, 1993, p. 195). Avant-garde harpists like Rhodri Davies and Zeena Parkins are synonymous with pushing the boundaries of traditional harp performance, and extending the instrument's language through techniques, preparations, and extensive digital and analogue processing.

While the harp has a rich history in jazz and contemporary music, it continues to maintain its reputation as an uncommon and unconventional instrument within these genres (Bledsoe, 2013). Thanks to the pioneering efforts of modern harpists around the globe such as Edmar Castañeda (Colombia), Park Stickney (Switzerland), Mary Doumany (Australia), Brandee Younger (USA), Remy Van Kesteren (Netherlands), and numerous others, the harp is progressively gaining recognition beyond the realm of classical music. As a result, existing stereotypes are being actively challenged, and there is a noticeable increase in the general acceptance of the harp across various musical genres (Bledsoe, 2013).

The Fellow's dedication to jazz and contemporary harp music in Australia stems from recognizing disparities, particularly when compared to other parts of the world, notably Europe. Europe has a strong tradition of mentorship, a rich history of harp music, ongoing musical and technological innovation, a profound appreciation for the arts, a thriving music scene, and prestigious educational institutions. Proximity in Europe facilitates collaboration among musicians and extensive opportunities for performance and touring. In contrast, Australia's geographical isolation necessitates heavy reliance on the internet and digital platforms for harpists to learn and network, resulting in fewer face-to-face interactions. Resources, performances and educational opportunities for aspiring jazz and contemporary harpists are relatively scarce, especially in comparison to the more established classical and folk harp genres. This often compels jazz and contemporary harpists to seek training, mentorship, and career growth online or abroad.

The Fellow's mission is to bridge the gaps in connectivity and knowledge and skills sharing for jazz and contemporary harpists in Australia, bringing their standards closer to those in Europe.

## The harp and GIM therapy

“And it came to pass, when the evil spirit from God was upon Saul, that David took a harp, and played with his hand: so Saul was refreshed, and was well, and the evil spirit departed from him” (Samuel 16:23, New International Version).

The harp instrument produces a sound that is visceral, ancient and embedded in our collective memory (Gottlieb, Lockett, & Mentzer, 2015). The harp has the capacity to soothe and relax with its warm timbre and sympathetic resonance, and can be applied as a therapeutic intervention through live or recorded means (Tourin, 2007).

Music therapy has evolved as an allied health profession in Australia, spanning from the mid-twentieth century to the present day (Edwards, 2016). In the realm of mental health care, it provides clients with access to thoughts and emotions that may be difficult to express verbally, facilitating self-expression and interpersonal connection (Edwards, 2016). GIM is a music therapy method that uses receptive music listening to explore a client's psyche, fostering personal growth and facilitating transformation (Jerling & Heyns, 2020).

GIM therapy utilises Western classical music, encompassing compositions from the baroque era to the 20th century (including harp repertoire), and sessions are structured as ‘music programs’ lasting approximately 30 to 45 minutes (Bonny, 2002, 1978; Bruscia & Grocke, 2002). One does not require an in-depth understanding or special expertise in classical music to derive benefits from GIM. This form of music listening has demonstrated its effectiveness as both a short-term and long-term therapeutic approach. The music itself serves as a safe and esthetic framework for any psychological changing processes, through enhanced access to personal creative resources (e.g., Bonde, 2002; Grocke, 1999; Körlin & Wrangsjö, 2002; Moe, Roesen & Raben, 2000; Thöni, 2002; Trondalen & Oveland, 2008). The music also stimulates journeys of the imagination which “facilitates clients’ integration of mental, emotional, physical

and spiritual aspects of wellbeing” (Association for Music and Imagery, 2023).

Upon being accepted for the Fellowship, in addition to her work as a professional harpist, Liana was working as a music therapist at Australia's first women's only mental health facility in Melbourne, and had intended to utilise GIM in group and individual music therapy sessions with clients. However, due to the challenges posed by the later stages of the COVID-19 pandemic, Liana concluded her work at the facility in October 2022. Instead, she initiated a small private practice offering individual music therapy sessions to a select few clients facing mental health challenges.

By upskilling in GIM therapy, the Fellow aims to bring positive change in the field of private mental health care. She envisions progressing to a stage in her professional career where she can work with clients who are receptive to and can benefit from this holistic and alternative approach.

## Methodology

The Fellow's primary international activity involved her participation in the ‘14th World Harp Congress’ held in Cardiff, Wales. This prestigious triennial event spans six days and is dedicated to fostering the exchange of ideas, promoting connections, and encouraging the creation of new harp music (World Harp Congress, 2023). During her attendance, the Fellow immersed herself in an intensive and diverse program featuring concerts, workshops, seminars, and exhibitions covering various aspects of harp musicology and performance (World Harp Congress, 2023). She also leveraged the opportunity to network with accomplished peers, sharing accommodation in the ‘Jazz Harp House.’

In addition to her participation in the WHC, the Fellow organised complementary learning activities to optimise her Fellowship experience whilst in Europe. She received private harp tuition from Jazz Harp Professor, Tara Minton, and had the privilege of witnessing Tara's debut performance at the iconic ‘Ronnie Scotts’ Jazz Club in London. The Fellow also engaged in meaningful meetings

with harpists in Italy, Switzerland, and Finland, seizing opportunities to showcase her original compositions to an international audience at music festivals and private events, including the legendary 'Montreux Jazz Festival.'

Furthermore, the Fellow's 'Introductory (Level 1) GIM Training' took the form of a five-day immersive learning experience in Lilydale, Australia. The Fellow's rationale for undertaking this training in Australia (and not abroad) was due to the course being recognised by the Music and Imagery Association of Australia (MIAA) and the Association for Music and Imagery (AMI) in the United States. The course facilitators, Professor Denise Grocke and Anja Tanhane, were Alumni of the University of Melbourne, where the Fellow studied her Master's of music therapy; and therefore it was also an opportunity to foster existing connections.

## Fellowship period

The Fellowship was awarded on May 26, 2022, and the Fellow departed for her international learning component in Europe between 5th July - 7th August 2022. The Fellow's itinerary included the following activities (see Appendix A):

- **5-10 July**, Networking with Claudia Lucia Lamanna (first prize winner of the 21st International Harp Contest), and delivering a live performance with Perolas (see Appendix B) duo in Puglia, Italy
- **11-16 July**, Attendance at the 'Montreux Jazz Festival' in Montreux, Switzerland
- **17-21 July**, Private harp tuition with Tara Minton and attendance at her 'Ronnie Scott's' Jazz Club debut performance in London
- **22-28 July**, Attendance at the 14th World Harp Congress in Cardiff, Wales
- **29 July-7 August**, Attendance at the Natural High Healing Festival and delivering two live performances with Perolas duo, in Finland

Upon returning to Australia, the Fellow engaged in GIM training between **12-17 August**, 2022 in Lilydale, Melbourne (See Appendix B).

## Fellow curriculum vitae

**Name:** Liana Perillo

### Qualifications:

- Bachelor of Health Science (BHealthSc) & Master of Occupational Therapy (MOT) from La Trobe University, Australia.
- Advanced Diploma of Music (Jazz Voice Performance) from Melbourne Polytechnic, Australia.
- Master of Music Therapy from the Melbourne Conservatorium at the University of Melbourne, Australia.

### Current Appointments:

- Professional freelance musician (harpist and vocalist): performer, composer, recording artist and educator
- Registered Music Therapist (RMT) in private practice
- Preston Symphony Orchestra principal harpist

### Past Appointments:

- 2021-2022 - Registered Music Therapist at Cabrini Women's Health, inpatient psychiatry
- 2019-2021 - Registered Music Therapist & Occupational Therapist at Delmont Private Hospital, inpatient psychiatry

### Registrations:

- Registered Music Therapist with the Australian Music Therapy Association (AMTA)
- Registered Occupational Therapist with Australian Health Practitioners Regulation Agency (AHPRA)

### Memberships:

- 2019 - present AMTA Member
- 2017 - present WHC Member
- 2012 - present AHPRA Member

### Professional Development:

- As a Musician:
  - 2023 - How not to be a harpist (jazz harp) 5-day workshop series with Eléonore Niubo
  - 2023 - Private tuition in jazz harmony (piano and harp) with Danilo Rojas Luna of Crescendo Music School
  - Private tuition in classical harp with Pamela Raines (11 years)
  - Private tuition in jazz and contemporary harp with Mary Doumany (2 years)
  - 2020 - 'Transcribe with Tara' weekly online jazz harp classes
  - 2018 - Scholarship with the Jazz Harp Foundation in Rio De Janeiro, Brazil for a jazz harp intensive study program
- As a Registered Music Therapist:
  - 2019 - Tuning relationships with music, Psychotherapy and Counselling Federation of Australia

### Fellow biography

Professional harpist, vocalist and composer, Liana Perillo, demonstrates a clear crossover between classical, jazz and contemporary styles in her music. Liana predominantly plays the electro-acoustic pedal harp, coupled with amplification and analogue effects pedals to extend the sonority of her instrument.

Liana is an Australian musician of Italian descent, currently based in Melbourne. Second cousin to Virgil Donati, who is widely regarded as one of the most technically advanced drummers of all time, Liana's early exposure to music through her family lineage was diverse. Liana studied classical harp with Pamela Raines and contemporary jazz harp with Mary Doumany throughout her 20's.

Whilst completing her Advanced Diploma of Music Performance in Contemporary Jazz Voice and a Masters of Music Therapy, Liana and her partner,

Fabian Aravalés formed their band project, Perolas (see Appendix C). Perolas earned the award for 'Best Intercultural Act' at the 2019 Music Victoria Awards and were featured on ABC's 'Spicks and Specks' in 2022. Their iconic performances have been showcased at some of Melbourne's leading live music venues, including the Melbourne Recital Centre and JazzLab

In 2023, Liana was invited to audition on 'The Voice Australia' and made it to the top 88 where she performed alongside Jessica Mauboy. Among other notable Australian artists, Liana has performed as a featuring harpist with Conrad Sewell, and across all major Australian events including Melbourne Fashion Week, Australian Open, AFL, and Spring Cup Carnival. Liana performs regularly with the Preston Symphony Orchestra and has recorded for various local artists including ELAURA, ALETHIA, Danika Smith, Vanessa Estrada and Mike Gurrieri of PBS FM.

Internationally, Liana has performed with the Australasian Harp Orchestra at the WHC in Hong Kong in 2017, and earned a scholarship with the Jazz Harp Foundation (JHF) in 2018, travelling to Rio De Janeiro, Brazil for a jazz harp intensive study program. There is currently a global movement toward the evolution of the harp in modern music, and Liana is pioneering this development in Melbourne. In addition to live performance, Liana teaches harp privately to several adult students and has hosted workshops to educate fellow harpists. She also works in private practice as a registered music therapist, and has specialised in working with adolescents and adults in the field of mental health.

## Acronyms & Definitions

- World Harp Congress (WHC)
- Registered Music Therapist (RMT)
- Guided Imagery and Music (GIM)
- Registered Guided Imagery and Music Therapist (RGIMT)
- Australian Music Therapy Association (AMTA)
- Australian Health Practitioners Regulation Agency (AHPRA)
- The Music and Imagery Association of Australia (MIAA)
- The Association for Music & Imagery (AMI)
- Jazz Harp Foundation (JHF)

**Pedal harp:** The fully chromatic pedal harp was invented in the first half of the eighteenth century, making it possible to play intricate and harmonically complex music (Thiele, 2012).

**Electroacoustic harp:** combines traditional acoustic harp components with electronic elements, such as pickups and amplification (Aubat-Andrieu et al., 2019), offering expanded sonic possibilities for contemporary music performance.



# 04

## Fellowship Learnings

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### Data collection and interpretation process

While abroad, the Fellow compiled data in a written journal capturing subjective thoughts, feelings, conversations, and observations. Additionally, Liana documented each day chronologically with photographs, audio recordings, and videos, allowing for visual revisitation during the data interpretation process. Lastly, the Fellow gathered relevant resources, such as brochures, programs, official publications (including books, CDs, sheet music), a local newspaper article (see Appendix D), and a review magazine. During the Fellow's GIM Training in Australia, due to privacy concerns, photos and videos were not allowed. However written notes and handouts were collected as data for this part of the Fellowship. To enhance the credibility of the data collection and interpretation process, the Fellow transparently acknowledged their subjective standpoint as a professional harpist and music therapist, along with their inherent interest in advocating for the harp's potential in both performance and therapeutic contexts.

Data interpretation followed a Thematic approach. The Fellow organised excerpts from her journal, WHC program, and related photographs into a spreadsheet. This method allowed for the identification of implicit and explicit themes, which were colour-coded and combined to provide an overview of the findings (see Appendix E).

The following section of this report includes journal excerpts presented in first person and photographs, to allow the reader to immerse themselves in the essence of the Fellow's firsthand experience.

## 5-10 July 2022 - Bari, Italy

### Activity 1: Networking; with Claudia Lucia Lamanna (First Prize winner at the 21st International Harp Contest, Israel 2022)

Attending the wedding of my first cousin enabled me to meet Claudia Lucia Lamanna, a harpist from Bari; Claudia is one of the leading young classical harpists in Europe currently. Claudia started to play the harp at the age of 9, she said that she saw a harpist performing at a concert and “it was love at first sight.” Her harp was the same as mine in Melbourne, a Camac Atlantide Prestige; it was so nice to play Claudia’s harp, as it was similar to mine back at home (without the electroacoustic capabilities). Claudia was accompanied by her mother, who assisted with harp transport. As guests, they were both welcomed and stayed for the ceremony & listened to our music and had some ‘apperativi’ with us afterwards.

### Activity 2: Live Music Performance; Perolas Duo at a Wedding in Italy

Claudia described our music style to be very different to what she plays, and that she could appreciate the addition of vocals, guitar and electronics with the harp. Claudia advised she has travelled throughout Europe to study as a classical harpist (soloist); which made me aware that Europe seems to be an open landscape to learn diverse styles of harp music with some of the best educators. Claudia will be performing at the WHC in Cardiff, so it would be nice to further build rapport with her and see her perform! Claudia has visited Sydney, Australia once, during the 2014 Congress; I advised that if she were to return, I would be happy to be her main harp and friend contact. I feel so lucky to have such wonderful global connections.



Figure 1. Claudia Lucia Lamanna (harpist) and Liana (Fellow)



Figure 2. Perolas duo performance - Liana (Fellow) and Fabian Aravalés



## 11-16 July 2022 - Montreux, Switzerland

### Activity 3: Evening Concerts: Montreux Jazz Festival

Here I've been able to get a taste of the buzzing European music scene in summer; the Montreux Jazz festival offers mostly free concerts across 2 weeks to the local community, making it accessible for many people to experience the music of emerging artists; from jazz to electronic music and beyond. In the evening, I saw a beautiful artist who inspired me with her songwriting and authenticity in her voice. Her name was Alice Hills, she spoke of being a full time musician and doing all sorts of gigs to get by. She also spoke of trying anyway no matter if you fail. In the late evening, each evening, an Australian band named 'Brekky Boy' performed as the house band for the evening jam sessions; I was able to network and jam with members of the band which felt like a surreal experience. The band are from Sydney, and tour each year across Europe and beyond; it is very refreshing to see musicians from my home country gaining great international success in an original band project. It is evident that they really 'put themselves out there,' and are incredibly skilled in what they do.

### Activity 4: Networking; with Kora player, Abdou Diop and Harpist, Mia Ramer at the Montreux Jazz Festival

Abdou Diop (Kora player from Senegal, Africa) invited Fabian and I to perform with him at the Montreux Jazz Festival markets. He called us his 'brother & sister' & welcomed us with open arms; his kindness & generosity will never be forgotten. We played a magical few songs while audience members engaged & witnessed a little spontaneous magic. Abdou said "I have no friends, but I have 'do re mi,' and others that know 'do re mi' are my friends." He welcomed us so generously he truly made me feel connected, just like family. I am beginning to feel I am a part of a global family.

Later that evening I met Mia Ramer, a local harpist who was also performing near the festival markets. I was intrigued by her songwriting skills and what appeared to be live online streaming during her

performance. Mia described finding her place in the modern 'harp' world by building her own community on the live streaming app 'Twitch,' which particularly grew for her during the pandemic, when live performances were not possible. She advised that this app was proven to be more successful than posting frequent YouTube videos, when engaging in real time with audiences and growing a fanbase. Mia described she found a way to set up a good sound & streaming through an interface & 5G router. Mia seemed to be paving her own way in the European music scene, although she described "I live under a rock, in my own corner." Mia seemed to be a traveller, having Switzerland as her base & touring on her electroacoustic harpsicle 28 string harp.

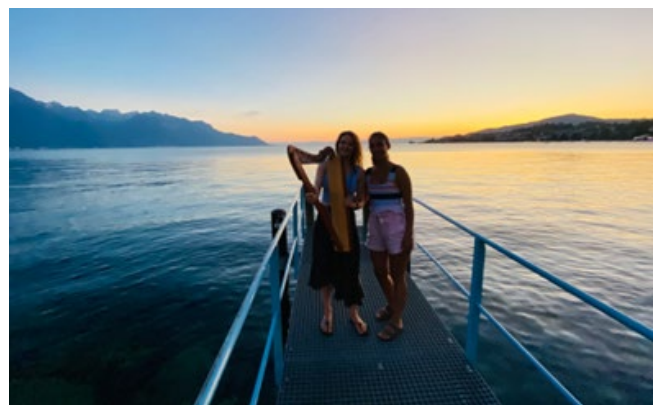


Figure 3. Networking at the Montreux Jazz Festival. Left image, Perolas duo performance jam - Liana (Fellow), Fabian Aravalés and Abdou Diop (Kora player). Right Image, Mia Ramer (Harpist) and Liana (Fellow).

## 17-21 July 2022 - London, United Kingdom

### Activity 5: Evening Concert; Tara Minton live at Ronnie Scott's Jazz Club

We've been in London for a few days staying with my cousins, and saw Tara Minton's performance of 'Please do not ignore the mermaid' suite, and 'Two for the Road' albums live at Ronnie Scott's last night. This historical jazz venue is renowned for hosting the best jazz musicians globally since 1959. I was speechless & blown away by Tara's performance, storytelling, technical skill set, arranging and band leading. Inspired, I feel I've acquired many gems of learning with me, by witnessing her performance. It's so rare to encounter such high quality live jazz harp music performances in Melbourne. Some things I observed included:

- Tara's tasteful use of effects pedals on the electroacoustic pedal harp
- Well-arranged harmonies and 'conversations' between voice and saxophone
- Performance craft included Tara moving between her harp, and standing and singing
- Addressing the audience & informing them of the meaning behind each musical composition through storytelling
- Leaving space for solo's on diverse instruments to showcase individual expression; the solos were well thought out and ideas were well practised



Figure 4. Ronnie Scott's Jazz Club set up before Tara Minton's performance

- A merge of classical & jazz technique on the harp
- The two sets of music comprised both original works and well known jazz standards, offering something both novel and familiar
- The instrument pairing was intentional, for example there was a piece with just drums & harp, and parts where the harp dropped out completely, creating intrigue and interest for the listener

It was an honour to experience such a special evening with great musicians. I feel connected to Tara's playing as she also sings & tells stories that are meaningful. Seeing her performance did reflect back at me that my work is also valuable, and that I am on the right path. All I need is more conviction, confidence and continued upskilling.

### Activity 6: Harp History Site Visit; Royal Academy of Music Museum

Musical history permeates through London, with the museum holding some of the oldest instruments. We saw a Sebastian Errard harp in almost pristine condition from the year 1811. We saw Errard's harp distribution book - where he sold over 6,000 of the first pedal harps globally. I was amazed that these records were retained.



Figure 5. Liana (Fellow) at Royal Academy of Music Museum

## 22-28 July 2022 - Cardiff, Wales

### Day # 1 WHC Programme

#### Activity 7: Networking; 'Jazz Harp House' with Brenda Dor Groot

I met with Brenda, an inspiring harpist from the Netherlands, who coordinated accommodation for jazz harpists at the Congress, which we named the 'Jazz Harp House.' Brenda spoke of her intention to publish a 'Blues' method for lever & pedal harp, and will be providing a showcase of her skills in the genre of 'blues' in an upcoming lecture at the Congress. I have known Brenda since 2017, where I was engaged in her organisation the JHF. I truly respect her work & all that she does to connect jazz harpists from around the world. Sadly, the JHF is in its final year, due to the challenges of keeping it running, and Brenda spoke of her hope for the spirit of what she contributed to the global jazz harp community to continue. I hope to continue Brenda's legacy in my immediate community in Australia.

#### Activity 8: Networking & Harp-E Demonstration with Joris Beets

Today I also collected my delegate pass and met Remi Van Kesteven, Joris Beets & Alfredo Rolando Ortiz; all of whom have inspired my journey as a harpist. After inventing the delta harp, which is now being produced by Salvi harps (Italy), Joris is now working on 'the most affordable electric harp' which can be assembled by the buyer. His aim is to make harps accessible to more people, and allow a new generation of harpists to flourish, moving the harp away from being an instrument only for the 'elite.'

#### Activity 9: Evening Event; Welcome Concert feat. Gwyneth Wentink 'Elements Trio' combining saxophone and north Indian voice/violin; & Remy Van Kesteren.

I was absolutely blown away by both performances; they demonstrated the harp's versatility in an eclectic world ensemble and electronic music. Many people commented on how this year marked a shift in the WHC, moving from a classical concert opening to something more experimental. Remy showcased the Harp-E in his performance; he is truly inspiring a new generation of harpists!

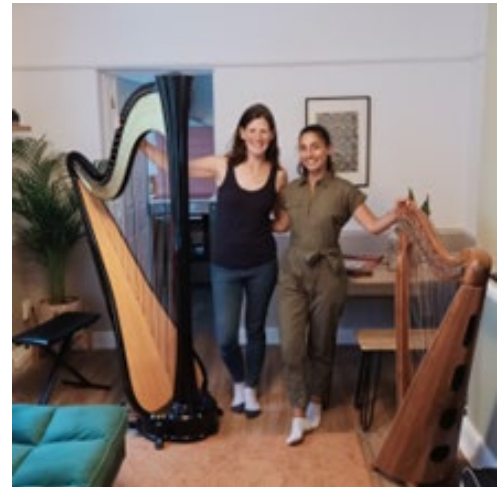


Figure 6. The 'Jazz Harp House' with Brenda Dor Groot (Harpist) and Liana (Fellow)



Figure 7. Harp-E Demonstration with Joris Beets

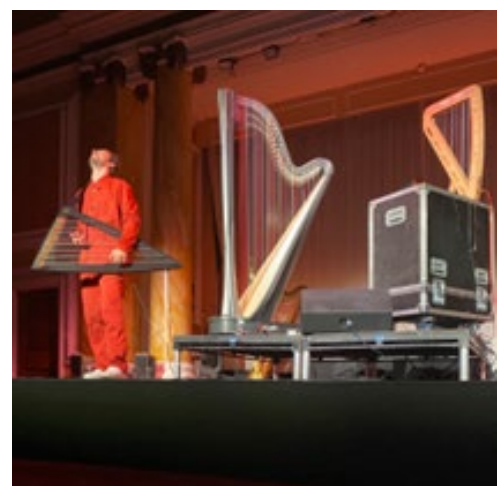


Figure 8. WHC Welcome Concert with Remy Van Kesteren



## Day # 2 WHC Programme and Journal Excerpt

### Activity 10: Jazz; Milena Hoge - 'A particularly intensive workout'

A wonderful lecture demonstration delving into extensive strategies of pedal use. From double and triple cross-pedalling and beyond, there are many pedal techniques that have been around for decades but you still don't see much use in the everyday practice of most pedal harpists. While Referencing the work of Park Stickney and other great jazz Harpists, Milena demonstrated her approach hands on (and "feet on") in the context of improvisation, solo transcriptions from the Charlie Parker Omnibook as well as her own original materials. There are many technical harp playing gems I will take home from Milena's research!

### Activity 11: Contemporary Music; Milana Zaric & Elodie Reibaud

Original Pieces for harp & electronics - I was absolutely blown away by the quirky possibilities of the harp in this duo. The harp's sounds on Salvi's latest electroacoustic harp: Electra, were truly unique.

**Activity 12: Evening Event; Concerto Evening with the BBC National Orchestra of Wales + Ranagri**  
"In the Light Anew" a world premiered lever harp concerto was very inspiring!

Ranagri are a Contemporary alternative folk band combining voices, guitars, flutes, harp and bodhran to create their unique sounds and storytelling. This event enabled me to network with many harpists, including Mèabh McKenna from Ireland who I first met in 2018 in Brazil at a jazz harp intensive program. It was a lovely evening of mingling and inspiring music.



Figure 9. Milena Hoge - 'A particularly intensive workout'  
Lecture demonstration



Figure 10. Milana Zaric & Elodie Reibaud performance



Figure 11. Evening Concert series with jazz harp colleagues, Stina Hellberg Agback, Tara Minton, Brenda Dor Groot, Liana (Fellow), and Milena Hoge

## Day # 3 WHC Programme and Journal Excerpt

### Activity 13: Contemporary Music; Rhodri Davies - The Experimental Harp

"Rhodri Davies doesn't just play the harp. He dismantles it, amplifies it, bows it, beats it, burns it...it's entrancingly visceral stuff. The sounds are brutal and beautiful. Time becomes elastic: the music last as long as the strings do, and everyone in the room holds their breath until it's over"

Glasgow Herald

### Activity 14: Contemporary Music; Caroline Lizotte - Stellar Sonata Op 51 for Electroacoustic Harp

The new works for harp comprised 3 Movements - Andare Moderato, Ricercare, Radioso Sonel. A riveting and mind-blowing performance from an exceptionally skilled harpist.

### Activity 15: Jazz; Stina Hellberg Agback

Stina presented modern jazz and improvisation on solo harp. Her performance demonstrated how she uses a span of electric effects, as well as standard harp technique to create a world of sounds that can be used as an improvising harpist.

### Activity 16: Jazz; Tara Minton Duo

Tara traced the history of jazz from bebop through to present day reimagined with the harp front and centre. Tara was joined by Ed Barber on double bass; the duo blasted through the musical milestones of jazz in an action packed 50 minute set! Prior to her performance, Tara provided a 1:1 private lesson where I gained some skills in jazz harp technique and harmony.

### Activity 17: Evening Event; A World of Harps

A celebration of diverse world harps from Japan, Scotland, Syria, Venezuela, Paraguay, West Africa and, of course, Wales. Mc'd by Catrin Finch.

This event presented harp music as a spiritual experience, across time and cultures. I would like to showcase this in Melbourne with multicultural harps; offering a history of each instrument tradition.



Figure 12. Rhodri Davies - The Experimental Harp

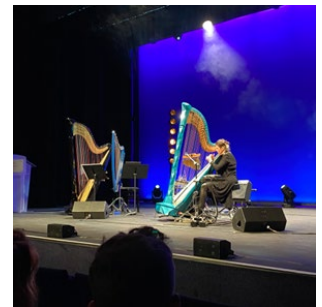


Figure 13. Caroline Lizotte - Stellar Sonata Op 51 for Electroacoustic Harp



Figure 14. Stina Hellberg Agback - Solo Jazz Concert



Figure 15. Tara Minton Duo - Jazz Concert



Figure 16. A World of Harps - The Gambia

## Day # 4 WHC Programme and Journal Excerpt

### Activity 18: Contemporary Music; Ghislaine Petit-Volta - Musical Instrument Digital Interface (MIDI) Harp

'Orbis' was born of intensive research and experimentation, over the course of several residencies at the GIPSA-Lab in Grenoble. The Camac MIDI Enhanced Electronic Harp was the focus of the research in signal and system usage. The Harp interface was developed by Jean-Philippe Lambert. The performance tools were designed by signal specialists James Leonard and Jerome Villeneuve. The residencies were also accompanied by a composer - Arnaud Petit - and a performer, Harpist Ghislaine Petit-Volta." WHC Program

### Activity 19: Jazz; Brenda Dor-Groot - Blues Harp from New Orleans to London

As part of her ongoing quest to shape and share the 'true blues harping', Brenda presented a set of original blues tunes that she wrote for lever and pedal harp, alongside some of the famous tunes that inspired them. Everything from boogie to barrelhouse, and Jimmy Yancey to Professor Longhair was showcased. Brenda has discovered a voice for the harp emerging from her explorations of blues guitar and piano traditions, with some especially effective chops adopted from styles like New Orleans Blues Piano.

### Activity 20: Jazz; Christine Lutz Duo

Accompanied by T. Lytz (guitar & drums), Christine made her harp dance with gypsy swing music, and showcased the instrument as a solo and improvising instrument. Christine Lutz broke the cliché between 'harp music' and 'jazz music' by making the audience discover her world with enthusiasm.

### Activity 21: Jazz; Park Stickney recital - 'Cubix Rube'

"Fifty minutes of Stickney. New tunes. Old favourites. Phlegmatic anecdotes. Curious what

he's been up to since the last congress? Want to hear (just a bit) about his recently finished PhD? (Riveting). Fifty minutes of truth and pedals. A concert's worth of flimflam and verisimilitude. And harp playing." WHC program

### Activity 22: Evening concert; Jazz Extravaganza

An evening of jazz legends featuring Pia Salvia, Amanda Whiting and Rossitza Milevska, showcasing the possibility for diverse musical expression within the jazz genre.



Figure 17. Ghislaine Petit-Volta - MIDI Harp



Figure 18. Brenda Dor-Groot - Blues Harp from New Orleans to London



Figure 19. Christine Lutz Duo - Jazz Concert

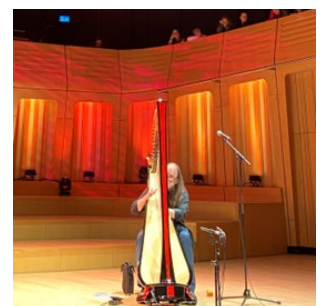


Figure 20. Park Stickney Recital



Figure 21. Jazz Extravaganza Concert featuring Peia Salvia duo



## Day # 5 WHC Programme and Journal Excerpt

### Activity 23: Jazz; Park Stickney Workshop

It's pedal time! This class presented some cool pedal techniques via a guided tour of Stickney's recently completed collection of pedal etudes. Topics included multi-pedals, diagonal and liminal pedal movements, as well as a new method of pedal notation. These various techniques prove useful for all kinds of repertoire - as long as pedals are involved. The class format was a combination of demonstration and group exploration.



Figure 22. Park Stickney Workshop



Figure 23. Felice Pomeranz - Contemporary Etudes

### Activity 24: Contemporary Music; Felice Pomeranz - Contemporary Etudes

Introducing a new publication and the importance of harmony in playing the harp, no matter what style you play. I purchased the newly published 'Contemporary Etudes' book as it is an excellent harp study resource, and features compositions for Berklee Alumni.

### Activity 25: Networking with Jazz Harpists

This afternoon, I 'bumped into' harpists that I am greatly inspired by; Amanda Whiting & Pia Salvia. The Congress' open plan format, enables such opportunities for interactions. I congratulated them both on their performances and engaged in a brief conversation with them about music; both artists had their albums available for purchase at the Congress. Later in the evening, an informal 'Jazz Harp House' dinner & gathering took place. Here, I became more acquainted with Felice Pomeranz (Professor of Jazz Harp at Berklee), author of the book I purchased earlier that day. It also enabled me to strengthen existing connections in a less formal setting where we could discuss music and life beyond the bounds of the Congress.



Figure 24. Amanda Whiting, Liana (Fellow), Pia Salvia

## Day # 6 WHC Programme and Journal Excerpt

### Activity 26: Recital; Claudia Lucia Lamanna - First Prize winner at the 21st International Harp Contest in Israel, 2022

I re-connected with Claudia Lucia Lamanna, and congratulated her on her performance at the Congress.

### Activity 27: World Music; Lauren Scott - "Sea of Stars" for Lever and Pedal Harp

Lauren Scott and special guest Alexander Rider, presented a recital of accessible contemporary music for lever harp. Using extended techniques that she has developed, including pitch-bending techniques, her compositions were adventurous technically and musically but also immediately accessible to the audience.

### Activity 28: Networking with Jazz Harpists

Park Stickney celebrated his birthday lunch in the cafeteria of the Congress, and I attended among other Jazz Harpists. I expressed my interest in Park's performance on harp and Rubix cube and he detailed his process behind this creation; using algorithms in the solving of the Rubix cube that correspond with notes on the harp - truly inventive, I thought! I mentioned to Park that I was a member of his online student community at the 'Harp Lab,' and expressed my gratitude for making this resource available to myself & so many harpists around the world!

### Activity 29: 'Round Table' Discussion; Modern Technology for Today's Harpist - Evelyn Huber & Carrie Tollett

This discussing included:

- A Live looping & analogue effects pedal demonstration
- Harp Amplification resources and techniques
- Recording the harp ideas and requirements: Digital Audio Workstation (DAW) Recording Software, Microphones, Equipment and cables

Overall, I found this very useful; where harpists were sharing their accrued knowledge and skills. I would like to offer a workshop of this kind to my harp students in Melbourne.

### Activity 30: Evening Closing Concert & Party; Royal Harpists, César Secundino, Alexander Boldachev, Cardiff WHC Harp ensemble, and Capital City Jazz Orchestra.

This evening, I networked with harpists from Mexico; Latin Jazz on the harp by César was electrifying, energetic and mesmerising. César studied at Berklee and was a student of Felice Pomeranz. I also got to meet Alondra, from Mexico whose works I had been following on social media. Overall, I had a lovely evening with my global jazz harp colleagues, a lovely adieu to an incredible week!



Figure 25. Claudia Lucia Lamanna and Liana (Fellow) in the Lyon Healy Harp Showroom



Figure 26. Lauren Scott with special guest Alexander Rider



Figure 27. Modern Technology for Today's Harpist - Evelyn Huber & Carrie Tollett



Figure 28. Evening closing concert with César Secundino



## 29 July - 7 August 2022 - Helsinki, Finland

### Activity 31: Networking; with Juoni from Audiox harp hire

I spent some days in Finland and met Juoni who has rented me a L&H Prelude Harp for the week. There is a sense of trust among people here & Juoni has formed a wonderful harp hire business. He has educated me on the legal paperwork required when renting out harps, so that I can implement this in Australia, to my students as required. He was a great contact, also mentioned a larger harp rental company in the Netherlands.

### Activity 32: Live Music Performance; Perolas Duo @ Wedding in Finland

Fabian and I performed for a close friend's wedding; we became acquainted with many local guests, and met many new people who appreciated our music.

### Activity 33: Live Music Performance & Music Meditation Workshop; Perolas Duo @ Natural High Healing Festival

We then performed on the main stage at an iconic Finnish festival, over 2 days. The first performance was a 'harp guided meditation,' where participants were encouraged to lay down and receptively listen to the music, enabling me to use my group facilitation skills as a music therapist. This was followed by a live music performance of original repertoire the following day.

The festival was a great opportunity to have our music known in Finland, and establish some networks here. We also encountered a woman who worked for the Aus-Finnish arts department; she encouraged us to apply for a 3-month artist in residence program in Helsinki through the Australian Arts council.

At the festival, many therapeutic modalities were offered in the form of large group experiential workshops. The most therapeutic lifestyle trait of the Finnish people is their regular use of saunas and ice baths to regulate their body temperature,

and support overall mental and physical wellbeing. My band project 'Perolas' frequently performs in Melbourne at the Peninsula Hot Springs; and here in Finland, we discovered a greater understanding for bathing culture and why it is essential for human beings, just as music is!



Figure 29. Perolas duo performance, Wedding in rural Finland



Figure 30. Perolas duo performance, Natural High Healing Festival

## 12 - 17 August 2022 - Lilydale, Melbourne, Australia

### Activity 34: Introductory Training in the Bonny Method of Guided Imagery and Music, Located at Chestnut Hill Conference Lodge

**Primary Teacher:** Dr Denise Grocke

**Associate Trainer:** Anja Tanhane

In these 5 x days of education, training and experiential exploration of the GIM modality, I gained an abundance of knowledge and skills. About myself as a human being, a therapist and a facilitator. I grew a deeper appreciation for the power of music and its ability to evoke imagery and emotional responses, including memories. As well as allowing people to confront, experience and heal certain aspects of their consciousness. I discovered how we project aspects of ourselves onto the music, in order to better understand ourselves. I also learned how knowing the music and carefully selecting/ curating it for clients is extremely important. The GIM training provides specific music programs for the therapist to select from, depending on where a client is at.

In the 'Quiet Program' the harp instrument is featured in Debussy's pieces quite prominently. In a video interview, Helen Bonnie (music therapist who developed GIM) described that the harp 'suggests introspection; a gentle, allowing instrument, pushing and plucking the strings of the body.'

### Activity 35: Harp demonstration to colleagues

In response to the harp being featured throughout much of the orchestral music in GIM; I was invited to demonstrate and explain how the harp works and how to interpret harp notation, to my colleagues. With reference to 'Claude Debussy' *Dances Sacrée & Profane* - which were specifically written for the chromatic, pedal harp.

### Activity 36. Professional development & accreditation

After having completed the introductory GIM training, I received a CPD completion certificate,

and am able to use a spectrum of guided imagery and music interventions with clients:

- Repeated Listening
- Music-assisted Relaxation sessions
- Music and Imagery with individuals and groups
- Assisting clients to process their experienced through mandala drawing
- Music, Drawing and Narrative

At this point in my training, I am not yet fully trained as a Bonny Method GIM therapist, and would need to undertake an additional 2-year Advanced training. Following this, I can be accredited with MIAA and AMI.



Figure 31. Harp demonstration by Liana (Fellow)



Figure 32. Professional Development Certificate & Accreditation

## Thematic overview of findings

Implicit and explicit themes were colour-coded and combined to provide an overview of the Fellow's findings. The themes identified were:

### a. Networking and creating global connections

The Fellow embarked on a journey of global networking, forging connections with colleagues from diverse corners of the world. Through a combination of formal and informal activities, she cultivated an expansive network that transcended geographical boundaries. This endeavour allowed her to not only establish new professional relationships but also fortify the bonds with her pre-existing colleagues.

Through immersive interactions and meaningful exchanges with her peers, the Fellow found herself immersed in an array of positive and memorable experiences. Exposure to the expertise and teachings of her accomplished colleagues revealed

to the Fellow that the harp instrument in jazz and contemporary music, and in the context of therapy, was vibrant and thriving.

A profound sense of affinity also encompassed the Fellow's interactions; Liana was enveloped by emotions of "belonging," "connectedness," and a genuine spirit of "friendship" with her colleagues. This emotional resonance created a foundation that she aspires to replicate and foster within her own professional circles in Australia.

The below table includes the networks that Liana cultivated during her Fellowship. These contacts offer valuable resources for Australian harpists and therapists (including music therapists) interested in jazz and contemporary harp-playing, and GIM therapy respectively. These connections serve as pathways to education and mentorship in these specialised fields, reflecting the diverse opportunities for growth she encountered during her Fellowship journey.

Name	Profession	Country/Location	Contact
Claudia Lucia Lamanna	Harpist & Educator (Classical)	Italy	<a href="https://www.claudialucialamanna.com">https://www.claudialucialamanna.com</a>
Tara Minton	Harpist & Professor (Jazz)	London	<a href="https://www.instagram.com/taramintonmusic/?hl=en">https://www.instagram.com/taramintonmusic/?hl=en</a>
Abdou Diop	Musician - Kora Player	Switzerland	<a href="https://www.instagram.com/bayefallabdoudiop/?hl=en">https://www.instagram.com/bayefallabdoudiop/?hl=en</a>
Mia Ramer	Harpist	Switzerland	<a href="https://www.instagram.com/p/CvFnKqgorvy/?hl=en">https://www.instagram.com/p/CvFnKqgorvy/?hl=en</a>
Pia Salvia	Harpist & Educator (Jazz & Contemporary)	Los Angeles	<a href="https://www.piasalvia.com">https://www.piasalvia.com</a>
Amanda Whiting	Harpist & Professor (Jazz)	Wales	<a href="https://www.amandawhiting.com">https://www.amandawhiting.com</a>
Felice Pomeranz	Professor of Jazz Harp at Berklee College of Music	Boston	<a href="https://college.berklee.edu/people/felice-pomeranz">https://college.berklee.edu/people/felice-pomeranz</a>
César Secundino	Harpist (Latin Jazz)	Mexico	<a href="https://www.instagram.com/cesarsecundinoharp/">https://www.instagram.com/cesarsecundinoharp/</a>
Alondra Máñez	Harpist (Classical & Contemporary)	Mexico	<a href="https://www.instagram.com/ladelarpa/">https://www.instagram.com/ladelarpa/</a>

Name	Profession	Country/ Location	Contact
Park Stickney	Harpist & Professor (Jazz)	Switzerland	<a href="https://harplab.net">https://harplab.net</a>
Brenda Dor Groot	Harpist & Educator (Classical, Jazz & Blues)	Netherlands	<a href="https://www.brendadorgroot.com">https://www.brendadorgroot.com</a>
Milena Hoge	Harpist & Educator (Jazz)	Germany	<a href="https://milena-hoge-harp.com">https://milena-hoge-harp.com</a>
Eléonore Niubo	Harpist & Educator (Jazz)	France	<a href="https://www.instagram.com/eleonoreniubo.harpistejazz/?hl=en">https://www.instagram.com/eleonoreniubo.harpistejazz/?hl=en</a>
Stina Hellberg Agback	Harpist (Jazz)	Stockholm	<a href="https://www.stinahellbergagback.com">https://www.stinahellbergagback.com</a>
Dr Denise Grocke	AO, PhD, RMT, RGIMT, FAMI, L.Mus.A.	Melbourne	<a href="https://www.avalongimtraining.com.au/about">https://www.avalongimtraining.com.au/about</a>
Anja Tanhane	MMus, Grad Cert Family Therapy, RMT, RGIMT	Melbourne	<a href="https://www.avalongimtraining.com.au/about">https://www.avalongimtraining.com.au/about</a>
Jouni Kenttämies	Harp Rentals	Finland	<a href="https://www.audiox.fi">https://www.audiox.fi</a>
Ebba Ervasti	Festival Programmer	Finland	<a href="mailto:workshops@naturalhighfestival.fi">workshops@naturalhighfestival.fi</a>

### b. Technological advancements for the harp

The Fellow had the invaluable opportunity to delve into the forefront of technological advancements for the harp. This exposure served to greatly enhance the accessibility of the instrument, opening up a world of diverse possibilities. One noteworthy innovation that came to fruition at the WHC was the Harp-E Project by Joris Beets, which proudly unveiled “The world’s most accessible electroacoustic harp.” This project was underpinned by the belief that the beauty of the harp should transcend the confines of elitism, and instead, be embraced by individuals from all walks of life. The Harp-E demonstrated its commitment to inclusivity through its striking portability and affordability, aiming to empower a new generation of harpists to nurture their talents and flourish. The innovation didn’t stop there; Salvi Harps ‘Electra,’ emerged as yet another pioneering electroacoustic

harp, introducing an array of innovative methods to amplify the sound of a traditional pedal harp.

The fusion of various technologies with the harp was also a remarkable discovery; analogue effects pedals, recording equipment, software applications, amplification microphones, and a diverse array of electronic extensions all converged to expand the artistic possibilities of playing the harp. These innovations introduced alternative methods of playing and manipulating the instrument, ushering in a new realm of creative expression.

New musical compositions tailored for Music Instrument Digital Interface (MIDI) and electroacoustic harps were also premiered at the WHC. Notably, Camac Harps commissioned a composition designed specifically for their MIDI Enhanced Electronic Harp research. This composition brilliantly showcased the expansive

and sonically rich capabilities of the instrument. Another notable contribution to the repertoire of electroacoustic harp music was the Stellar Sonata Op 51 composed by Caroline Lizotte. This piece stood as a testament to the striking progression of the harp into the contemporary musical landscape, positioning the instrument as not just a relic of the past but a relevant and engaging entity that resonates with audiences far beyond the confines of classical music.

Technology also proved to be an essential lifeline for harpists during the global pandemic; with live performances facing constraints, harpists turned to the digital realm to connect with their audiences. Online content creation, virtual lessons, and live streaming concerts became the norm, illustrating technology's pivotal role in fostering a sense of continuity and engagement in the face of unprecedented challenges. In the post-pandemic era, the utilisation of online platforms by harpists to showcase the diverse capabilities of the harp has continued to grow. Moreover, virtual educational opportunities offer aspiring harpists a distinctive chance to receive guidance from seasoned professionals, irrespective of their geographical constraints.

The Fellow's journey through the realm of harp music and technology uncovered a treasure trove of innovations that transcend convention. These technological leaps not only democratised the accessibility of the harp but also revitalised its relevance in the modern musical landscape, amplifying its reach and impact in ways previously unimagined.

### **c. Performances pushing boundaries**

The Fellow gained new knowledge by experiencing an array of concerts that pushed the boundaries of what can be achieved within the realms of jazz and contemporary harp music, and beyond. The Fellow attended the below list of performances whilst in Europe:

1. Jazz - Late Night Jam Sessions Led by 'Brekky Boy' - Montreux Jazz Festival, Switzerland
2. World/ Folk - Busking performances by Kora player, Abdou Diop and Harpist, Mia Ramer at the Montreux Jazz Festival, Switzerland
3. Jazz - Tara Minton at Ronnie Scott's Jazz Club, London WHC Performances in Cardiff, Wales
4. World/ Electronic - Welcome Concert feat. Gwyneth Wentink & Remy Van Kesteren
5. Contemporary - Milana Zaric & Elodie Reibaud
6. Jazz - Milena Hoge 'A particularly intensive workout'
7. Electronic - Harp E Demonstration with Brenda Door-Groot and Joris Beets
8. Jazz - Evelyn Huber
9. Jazz - Ben Creighton Griffiths
10. Classical/ Folk - Lever Harp Concerto by Anne Marie O'Farrell
11. Folk - Ranagri
12. Contemporary - Rhodri Davies - The Experimental Harp
13. Contemporary - Caroline Lizotte - Stellar Sonata Op 51 for Electroacoustic Harp
14. Jazz - Stina Hellberg Agback
15. Jazz - Tara Minton Duo
16. World - A World of Harps
17. Blues - Brenda Dor-Groot - Blues Harp
18. Electronic - Ghislaine Petit-Volta - MIDI Harp
19. Jazz - Cristine Lutz
20. Jazz - Park Stickney recital
21. Jazz - Jazz Extravaganza feat. Pia Salvia, Amanda Whiting and Rossitza Milevska
22. Folk - Lauren Scott - "Sea of Stars" for Lever and Pedal Harp
23. Latin Jazz - César Secundino ensemble



These concert experiences transcended the harp's conventional classical genre, encompassing everything from jazz to contemporary, blues to electronic, and even delving into the realms of storytelling and theatricality, unveiling a multitude of innovative techniques which included:

- The adept integration of analog and digital effects pedals to enhance the harp's tonal range
- Intricate arrangements involving multiple instruments; including the mesmerising blend of voice and harp
- A seamless fusion of instrument playing techniques, including extended harp technique and unconventional sounds produced on the harp using items like paper, a bow, blue tack, a metal rod, and more.
- Room for spontaneous improvisation and profound attentive audience engagement.
- Establishing a captivating rapport with the audience through a combination of verbal and nonverbal means. Verbal elements included storytelling and contextualising the music, as well as intertwining the cultural significance and historical relevance of the harp instrument to create a sense of universal connection among listeners. Nonverbal aspects encompassed body language, movement, spatial positioning, lighting, props, and interactions with the performance environment.

A compilation video has been created by the Fellow, to enable readers to experience these innovative performances firsthand; this can be accessed via the following link: <https://youtu.be/KexilOLghgk>

The fellowship also provided Liana with the invaluable opportunity to showcase her music internationally. Alongside her partner Fabian, she embarked on a musical journey with their project 'Perolas,' spanning three European countries. This transformative phase of her Fellowship wasn't solely about absorbing the performances of others; it encompassed an active application of acquired knowledge by contributing through

her own live music performances. Through these experiences, Liana gained firsthand insights into the intricacies of international touring, an entirely novel experience for her. This endeavour entailed not only the artistry of musical performance but also the practical aspects of logistics, meticulous planning, and skilful networking. Having successfully trialled this international venture during her fellowship, Liana's aspirations extend to revisiting Europe once again, enriched by the lessons she garnered during her time as a Fellow, and ultimately shaping Liana's musical path with newfound depth and ambition.

#### **d. Resources acquired**

An additional discovery from Liana's Fellowship revealed an assortment of resources that were obtained for both personal enrichment and sharing among harpist colleagues in Australia. These encompassed an array of books, research publications, new music releases, and online materials on jazz and contemporary harp, as outlined below:

- Published 'Contemporary Etudes' book by Felice Pomeranz, which included works by Berklee Alumni
- Published 'Jazz Harp Series' sheet music by Ben Creighton Griffiths
- Upcoming 'Pedal Etudes' publication by Park Stickney, covering advanced multi-peddalling techniques for the harp as a product of his PhD research
- Upcoming 'Blues Method for the Harp' publication by Brenda Dor-Groot
- Latest album release by Peia Salvia titled 'Blissful Sigh'
- Latest album release by Amanda Whiting titled 'Lost in Abstraction'
- Park Stickney's online student community and teaching resources at the 'Harp Lab'

The Fellow also learned of the impending closure of the JHF, a nonprofit organisation renowned for bridging jazz and harp music since 2007. Sadly,

practical challenges led to its closure. Liana's connection with the JHF started in 2017 when she met the visionary co-founder, Brenda Dor-Groot. Through the JHF, she accessed global educational opportunities and a vibrant community. Upon hearing about the JHF's closure at the WHC, Liana discussed with jazz harpist colleagues how to carry on its legacy. Encouraged to stay connected to jazz harpists through online means, Liana conceived the idea of creating a Facebook group for harpists in Australia. This group would facilitate sharing jazz and contemporary harp resources, continuing the JHF's mission in a new way.

#### **e. Professional development as a music therapist**

The immersive 'Introductory Training in the Bonny Method of GIM' significantly contributed to the Fellow's continuing professional development as a music therapist. According to Kenneth E. Bruscia (1998, p.121), an influential figure in the field of music therapy, listening to music:

- Promotes receptivity; a process of inward looking
- Develops auditory attention and focus
- Evokes relaxation or stimulation in the body
- Connects the listener to a community or sociocultural group
- Facilitates memory, reminiscence, and regression into childhood experiences
- Evokes affective states, enabling clients to experience the full gamut of emotion, even when there are no words to describe the emotion
- Evokes imagery (visual, auditory, kinaesthetic etc)
- Stimulates peak and spiritual experiences

The training enriched the Fellow's existing therapeutic skill set and advanced her capacity to facilitate evidence-based, GIM and receptive music therapy sessions with clients, including:

- **Repeated Listening** (developed by Suzanna Scott Moncrieff): Listening to the same piece of music repeatedly, with a deepening focus, clients are directed to "listen to the music,

follow the music, surrender to it, reflect on what the music says" (Scott-Moncrieff, Beck & Montgomery, 2015).

- **Music-Assisted relaxation (MAR):** A relaxation induction followed by a short piece of music to lengthen the relaxation. Relaxation is a vital skill for mental health, and may be used to reduce stress, agitation or anxiety and help orientation by focussing the client's attention on breathing and the body (Grocke & Wigram, 2007).
- **Music and imagery in sessions with individuals and groups (Group GIM):** Comprises a group discussion to find a focus image, followed by a relaxation induction incorporating the focus image, and then music that is matched for mood and energy. There is then a return to an alert state and processing nonverbally and/or verbally. Music Listening often evokes memories and these can be used to connect the music with supportive (positive) imagery (Grocke & Wigram, 2007).
- **Assisting clients to process their experience through mandala drawing:** Through the mediums of drawing and verbal processing, the mandala is a very useful tool for the integration of material that has arisen in the session. Drawing to music promotes reflection, self care and emotional regulation, among other benefits for clients.
- **Music, Drawing and Narrative (MDN)** (developed by Joanna Booth): One piece of music is played twice - the first time there is drawing to music (as a mandala), the second time there is a written narrative based on the drawn mandala. The purpose is for clients to hear the music and engage with imagery that it evokes, which is then expressed nonverbally and then verbally (Booth, 2002).

The training enabled the Fellow to practise the above sessions, as well as guide, observe, and experience "The Bonny Method of Guided Imagery and Music." Developed by Helen Bonny during the 1970's this therapeutic approach is a "psychodynamic and multimodal therapy that incorporates music listening in a deeply relaxed

state to stimulate imagery, memories and feelings to help the client understand life issues from a holistic perspective” (Music and Imagery, 2021). This aspect of the training exposed the Fellow the transformative power of music in eliciting imagery and evoking profound emotional responses, granting access to the underlying (subconscious) sources of anxiety, depression, and even the processing of trauma.

Through experiential learning and exposure to the supportive research that exists in the field of GIM and receptive music therapy, the Fellow experienced a feeling of ‘alignment’ with this therapeutic modality and her career trajectory as a music therapist. This alignment was particularly felt when the role of harp-specific music within the context of GIM therapy was conveyed via a video featuring Helen Bonny. Whereby she eloquently described the harp as an instrument that “suggests introspection; a gentle, allowing instrument, pushing and plucking the strings of the body.”



# 05

## Dissemination activities

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This section of the report details the efforts made by the Fellow to disseminate her Fellowship learnings in Melbourne, Australia, and emphasises the substantial and ongoing impact the Fellowship has had on personal, professional, and sectoral levels.

### a. Harp workshop in GIM training, and application of GIM with clients in private practice

Inspired by her experiences in Europe, Liana was bestowed with an opportunity to share her expertise on the harp during her GIM training, by offering an informal workshop to a group of 8 people, comprising her fellow therapist colleagues and peers. The workshop centred on the mechanics and sound of the pedal harp, and harp-specific notation, illuminating the role of the pedal harp in classical compositions and music programs employed in GIM therapy. For instance, she explored pieces like Debussy's 'Danses Sacred & Profane,' illustrating why this composition has been included in the 'Quiet Program,' supporting relaxation or respite for a client.

In private practice, Liana also employed GIM and receptive music methods with two clients, where she was able to practise newly acquired therapeutic methods, in order to foster skills such as self-awareness, creativity and emotional processing for improved mental health and wellbeing.

### b. Performances, workshops, and audiovisual recordings

The Fellow engaged in two radio interviews with both 3CR and SBS Italiano to offer her local community an understanding of the harp instrument and to raise awareness of its vast potential. The interviews can be listened to in English and Italian respectively via the two links below:

1. 3CR Music Sans Frontières Interview with Therese Virtue, Joe Malignaggi on February 14, 2023: [https://www.youtube.com/watch?v=9CT\\_vLbhnbc](https://www.youtube.com/watch?v=9CT_vLbhnbc)
2. SBS Italiano Interview with Carlo Oreglia on March 7, 2023: <https://www.sbs.com.au/language/italian/it/podcast-episode/liana-perillo-podcast/8mnrgecee>

Two concerts entitled 'Harp Stories,' were showcased at the iconic Fairfield Amphitheatre and curated by the Fellow in collaboration with The Boîte & Yarra City Arts. This concert series was inspired by the Fellow's direct experience in Europe, where she attended a concert at the WHC showcasing diverse harps of the world; the concert was entitled 'World of Harps.' The Fellow became inspired to offer a similar concert in Melbourne with the aim of celebrating music, culture and community through the intersection of historical and modern day harp music. The two concerts were free for the general public to attend

on February 19 and 26, 2023, and approximately 250-300 people attended each event. Harp Stories featured performances by Andy Rigby and Alfirio Cristaldo playing Paraguayan Harps, Anbessa Gebrehiwot on the Ethiopian and Eritrean Krar, Eh Su demonstrating traditional Karen Harp, Jali Buba Kuyateh on the West African Kora, and the Fellow, Liana Perillo, pairing the electroacoustic harp with electronics and performing both solo and with her experimental jazz quartet, Perolas.



Figure 33. Fellow, Liana Perillo performing solo at Harp Stories, Fairfield Amphitheatre, Melbourne

The Fellow also participated in the following live performances, workshops, and audiovisual recordings:

#### Year 2022

- August 24 - Perolas quartet Live performance at ACMI, Federation Square for the Victorian Multicultural Commission (VMC)
- September 4 - Live Solo performance with the Preston Symphony Orchestra (PSO)
- September 28 - Live Solo performance at the Retreat Hotel with local artists, ALETHIA and Vanessa Estrada
- October 8 & 9 - Live Solo performance at the Seven Sisters Festival in Glenaroua
- October 15 - Live Solo performance for the Melbourne Kathak Festival with Sanchita Abrol (Kathak Dance Teacher and Dance Therapist)

- October 16 - Perolas duo Live performance at Melbourne Fashion Week
- November 20 - Live Solo performance with the PSO
- November 27 - Perolas trio featured on ABC's Spicks and Specks Series 10 Episode 9
- December 1 - Harp Technology workshop offered to beginner-intermediate local harpists
- December 9 - Perolas duo Live performance at Collins Place art Gallery & Exhibition by Cto art (Melbourne street artist)

#### Year 2023

- January 3 - Perolas quartet Live performance at Main Ridge Estate for the Peninsula Summer Festival
- January 17 & 18 - Perolas Duo music workshops for the youth of Darebin curated by the Opportunity Lab
- February 19 & 26 - Live solo and Perolas quartet performances for 'Harp Stories' curated by The Boîte & Yarra City Arts
- March 14 - Perolas duo Live performance at Melbourne Polytechnic - Tertiary Recital
- March 26 - Perolas duo Live performance at the Peninsula Hot Springs Awaken Festival
- April 22 & 23 - Perolas quartet recording of original compositions at Echidna Studios
- April 14 - Perolas quartet Live performance at Open Studio
- June 18 - Live Solo performance at the National Gallery of Victoria (NGV) curated by Multicultural Arts Victoria (MAV) & Yo City
- June 22 - Perolas quartet Live performance at the JazzLab
- June 20 - Perolas duo Live performance at Melbourne Polytechnic - Tertiary Recital
- July 9 - Live Solo performance at the National Gallery of Victoria (NGV) curated by Multicultural Arts Victoria (MAV) & Yo City
- August 25 - Liana Solo performance on The Voice Australia, Channel 7

- September 1 - Liana Solo performance in collaboration with 'Gosia Wlodarczak' at the Melbourne Recital Centre
- September 7 - Perolas quartet Live performance supporting local Jazz band 'Toqui' at the Wesley Anne
- September 17 - Perolas quartet Live performance supporting local Jazz band 'Brekky Boy' at the JazzLab
- September 23 - Perolas quartet Live performance at the Paris Cat Jazz Club, Melbourne



Figure 34. Fellow, Liana Perillo performing at the Melbourne Kathak Festival with dancer, Sanchita Abrol

The Fellow aimed to enhance the instrument's visibility and share acquired knowledge and skills to fellow harpists and the broader community. Through the above dissemination activities, the Fellow achieved sharing:

- advanced harp technique spanning jazz and contemporary music genres
- technology paired with the harp instrument and demonstration of its capabilities
- original compositions written for the harp in the jazz and contemporary music genres
- arrangements of well known songs, interpreted on the harp
- the harp in youth settings, therapeutic settings, in workshops with colleagues and more broadly to the public via public live performances, television broadcasting etc.

### c. Meeting with local harpists

Motivated by the strong sense of community, culture of sharing, and a 'strength in numbers' mentality prevalent among European harpists, the Fellow embarked on a mission to bring similar dynamics to the Australian harp-playing scene. Despite the presence of highly skilled professional harpists in Australia, the Fellow has grappled with feelings of isolation and a lack of community since she began her harp journey over a decade ago. Recognizing the scarcity of connectivity and educational opportunities in Australia, especially in the realms of jazz and contemporary harp music, the Fellow has consistently sought international learning experiences. However, in her Fellowship year, Liana took deliberate steps to reshape this narrative. She actively reached out to numerous harpists in Melbourne and across Australia, with the goal of nurturing relationships and building a supportive community centred around harp playing. This initiative involved a mix of formal meetings and informal interactions with Australian harpists, each representing diverse musical backgrounds and offering unique skills:

- |                                |                      |
|--------------------------------|----------------------|
| • Pamela Raines                | • Melina van Leeuwen |
| • Mary Doumany                 | • Loni Fitzpatrick   |
| • Ann Poore                    | • Jake Meadows       |
| • Julie Raines                 | • Laura Winter       |
| • Glavier Aldana               | • Laura Tanata       |
| • Emily Rosner - 'The Harplab' | • Nhan Do            |
| • Katia Mestrovic              | • Eva Murphy Morley  |
| • Genevieve Fry                | • Jo Baée            |
| • Siwei - 'Freedom Fly'        | • Sera Ghaly         |

By connecting with Australian harpists, the Fellow has established a local network, a valuable resource for various future initiatives. These include:

1. Planning and organising educational workshops catering to beginners, intermediates, and advanced harpists
2. Referring harp students to suitable teachers
3. Sharing job opportunities for harpists from diverse genres, ultimately expanding their work prospects
4. Accessing specialised harp regulations and repair experts
5. Facilitating the hire, purchase, and import of harps and accessories (e.g., strings) across Australia
6. Creating more avenues for both harpists and the wider Australian community to enjoy live harp performances

The Fellow initiated a Facebook group titled 'Contemporary and Jazz Harp Australia,' aimed at facilitating resource-sharing and live performance announcements within a growing community, now comprising 65 members.

# 06

## Fellowship Impacts

### Personal

The Fellowship has been a profoundly enriching experience for Liana on a personal level, instilling in her newfound confidence and self-assuredness, greatly enhancing her identity as a harpist and a music therapist. This transformation has left a deep impression on Liana, and she is truly grateful for the opportunity. The support and trust of her Fellowship sponsors provided Liana with a unique chance to learn from experts in specialised areas of music practice, bolstering her expertise and igniting her passion for driving positive change within her fields of practice. With this newfound self-assurance, Liana's career has flourished, leading to significant accomplishments and contributions to her community, which will continue into the future. The Fellowship has equipped Liana with global professional relationships and personal skills, including improved confidence, preparing her to explore unimagined possibilities, including a self-managed performance tour in Australia and internationally in the near future.

### As a harpist - Professional

The Fellowship has supported Liana to elevate her music brand through building recognition, credibility and trust in the services she offers to others as a professional harpist. These include live performance, sessions recording, composition, arranging, teaching and workshop facilitation. Liana has transformed her professional music practice through upskilling in her harp technique and technological proficiency as a jazz and

contemporary harpist, and has also created opportunities to share her knowledge and skills with others throughout the Fellowship year, benefiting harpist colleagues and her broader community.

Liana has maintained valuable connections with jazz harp professors acquired during her fellowship, and through these contacts she hopes to pursue further international studies in jazz harp in the near future, building upon the foundation laid during her Fellowship. Her ambition is to become a leading performer, educator and innovator in the realm of jazz and contemporary harp in Australia and beyond.

### As a harpist - Sectorial

Evident from the Fellow's proactive efforts to elevate the harp's presence in modern music through performances, workshops, and audiovisual recordings, as well as fostering a sense of community among Australian harpists, there has been a noticeable surge in work opportunities for harpists. In the last six months of her Fellowship, Liana has experienced a surplus of live performance and recording work, allowing her to pass on opportunities to other harpists while also receiving work from colleagues. This observation marks a positive stride forward in the Australian harp sector.

As a direct outcome of her Fellowship, Liana has pioneered a platform for the ongoing dissemination of her work by actively managing the 'Jazz and Contemporary Harp Australia' Facebook group.

Designed as a dynamic resource hub for a growing national community of harpists, this group serves as a catalyst for inspiring innovation, nurturing creativity, and fostering connections among harpists of all proficiency levels. By embracing a collaborative ethos reminiscent of the European tradition, one centred on the exchange of ideas and skills, the harp performance sector is undeniably in a state of metamorphosis, demonstrating visible growth and diversification. This evolution translates into increased work opportunities, expanded access to resources, and explores previously uncharted territories for the harp, marking a transformative phase for Australian harpists.

### **Professional and Sectorial - As a music therapist**

Initially, Liana envisioned the integration of Guided Imagery and Music (GIM) therapy into the women's-specific inpatient mental health facility where she was employed when she secured her Fellowship. Unfortunately, due to circumstances related to COVID-19, she had to part ways with this organisation only a few months into her Fellowship. Undeterred, Liana embarked on a journey to explore alternative avenues for incorporating her newfound knowledge.

Liana's commitment to GIM training, aimed at advancing her skills and refining her practice as a music therapist, has yielded direct advantages for her clients in her small private practice. The discernible benefits for clients include heightened self-reflection, increased creativity, enhanced abstract thinking, greater emotional awareness (including an improved understanding of the body and breath), facilitated verbal and non-verbal processing through music and mandala drawing, and transformative shifts in unhelpful patterns of relating to oneself and others.

Looking forward, the Fellowship stands as a pivotal stepping stone in Liana's ongoing journey as a music therapist. It strategically positions her to progress to the Advanced (2-year) training program and achieve registration with the Music and Imagery Association of Australia (MIAA). This will empower her to implement the Bonny Method of

GIM not only in her private practice but also more broadly within the mental health sector.

In the long term, Liana aspires to merge her professional skills and interests in music, mental health, and psychedelic therapy to revolutionise research and treatment approaches for individuals. Her vision extends beyond the confines of traditional therapeutic modalities, aiming to contribute innovative insights and practices to the intersection of music therapy, mental health, and psychedelic-assisted therapy. The Fellowship serves as a crucial catalyst for this ambitious trajectory, propelling Liana towards a future where she can make impactful contributions to the evolving landscape of therapeutic interventions.



## 07

# Recommendations and Considerations

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## The harp in jazz and contemporary music practice:

The various dissemination activities conducted by the Fellow, as detailed in the previous report section, clearly indicate progress in addressing the gaps in connectivity and knowledge sharing among jazz and contemporary harpists in Australia. Nonetheless, additional measures can be implemented to further enhance the practice of jazz and contemporary harp in Australia and align it more closely with European standards. The following recommendations are encouraged beyond the scope of the Fellowship to ignite a culture shift in Australia and drive long-term change in the field of jazz and contemporary harp practice:

- **From informal education, to the recognition of harp in tertiary programs:** It is advisable for harpists who possess expertise in jazz and contemporary music education, including the Fellow, to consider offering educational workshops and one-on-one lessons tailored to beginners, intermediates, and advanced harpists. These offerings should be made available locally within each state and expanded interstate as needed.

Furthermore, it is recommended that the Fellow collaborates with fellow Australian jazz harpists to pursue the objective of gaining formal recognition for the harp as a legitimate instrument in tertiary-level jazz and contemporary music programs throughout the country. One potential approach to achieve this

goal could involve selecting a representative from Australia who can pursue advanced jazz harp training abroad, preferably at institutions renowned for their jazz harp faculty, such as Berklee College of Music.

- **Development of harp community platforms:** Another recommendation involves the establishment and enhancement of platforms, both online and in-person, with the goal of fostering connections among harpists who share similar interests. An example would be the revival of the 'Victorian Harp Society' in the state of Victoria, which ceased operations in 2014, or a version of the JHF. These platforms should serve as hubs for conducting group workshops, offering individual lessons, hosting informal harp gatherings, organising performances, and facilitating various collaborative activities. This joint endeavour, led by the Fellow in conjunction with fellow harpists in Australia, aims to cultivate a thriving community of jazz and contemporary harp enthusiasts in the country.

## GIM and music therapy in mental health care:

In the context of GIM therapy and its application in mental health, it is recommended that the Fellow, alongside fellow therapists who meet the necessary prerequisites, complete Advanced Training to attain proficiency in the 'Bonny Method of GIM'. This will equip them with the specialised skills and knowledge required to provide this therapeutic approach in various

settings, for example in community mental health programs and psychedelic-assisted psychotherapy research programs, where its application is not contraindicated. The 'Bonny Method of GIM' is a valuable therapeutic modality known for its efficacy in addressing a wide range of psychological and emotional issues. By pursuing advanced training in this method, the Fellow and their peers can significantly enhance their capacity to assist individuals facing mental health challenges within diverse contexts. Furthermore, the advanced training in 'Bonny Method of GIM' not only broadens the therapist's toolkit but also reflects a commitment to ongoing professional development and the highest standards of care. It positions RGIMT's as valuable resources within the mental health field, capable of delivering specialised interventions that can greatly benefit those seeking holistic avenues to healing and recovery.



# 08

## Conclusion

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The Fellowship, awarded on May 26, 2022, propelled the Fellow into a transformative international learning journey in Europe, highlighted by her participation in the prestigious '14th World Harp Congress' in Cardiff, Wales. Complementary activities across four countries enriched her skills and global harp network. Upon her return to Australia, Liana immersed herself in 'Introductory Guided Imagery and Music' training, aligning seamlessly with her career as a music therapist.

The resulting findings were significant. In Europe, the Fellow discovered a vibrant network of harpists in jazz and contemporary music, fostering a sense of belonging within the global harpist community. Exploration of harp music and technology, coupled with exposure to diverse performances, equipped the Fellow with new skills and inspiration, pushing the boundaries of the harp's capabilities. The Fellowship also yielded a diverse array of resources for personal enrichment and dissemination among fellow harpists in Australia. 'Introductory Guided Imagery and Music' training exposed the Fellow to the transformative power of music in eliciting imagery and evoking profound emotional responses, providing insight into the subconscious sources of anxiety, depression, and trauma.

Extensive dissemination activities followed, whereby the Fellow shared findings within the Australian harp performance and music therapy sectors. Strategic recommendations include tailored education and networking initiatives for harpists, as well as official recognition of the

harp in tertiary-level jazz and contemporary music programs nationwide. In the realm of GIM therapy, the report suggests Advanced Training in the 'Bonny Method of GIM' for the Fellow and fellow therapists to enhance therapeutic applications, including in community mental health programs and research involving psychedelic-assisted psychotherapy where applicable. These recommendations aim to propel both harp performance and music therapy to new heights in Australia.

# 09

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# 10

## **Appendices**

## Appendix A: Fellowship Itinerary (international activities)



### Fellowship Itinerary

<b>Name of Fellow:</b>	Liana Perillo
<b>Year of Fellowship:</b>	2022
<b>Fellowship Investor:</b>	The George Alexander Foundation
<b>Fellow's Next-of-Kin Details (name, relationship, phone)</b>	Fabian Aravalés   Fiancé   +61497340669


Date (2022)	Country and location	Organisation	Type of activity and purpose	Confirmed or unconfirmed
5-10 July	Bari, Italy	Claudia Lucia Lamanna (first prize winner of the 21st International Harp Contest) <a href="https://www.claudiacuciamanna.com">https://www.claudiacuciamanna.com</a>	<b>Activity:</b> Meet with Harpist, Claudia, and hire her harp to perform live with Perolas (duo) in Bari on July the 9th.  <b>Purpose:</b> This activity will enable to me to network with a renowned Harpist from Italy, ahead of her performance at the World Harp Congress in Wales (later in my itinerary). I am interested to explore with Claudia how classical and contemporary styles of harp playing are possible in the European music landscape.  Performing live with Perolas, will enable me to bring forth my contemporary style of playing harp to an intimate international audience.	Confirmed
11-16 July	Switzerland (Zürich & Lake Geneva)	Montreux Jazz Festival <a href="https://www.montreuxjazzfestival.com/en/festival/about-montreux-jazz-festival/">https://www.montreuxjazzfestival.com/en/festival/about-montreux-jazz-festival/</a>	<b>Activity:</b> Attending Montreux Jazz Festival  <b>Purpose:</b> These iconic music event will enhance my learning experience via direct immersion and exposure to concerts, workshops, jam-sessions and an array of other music-oriented activities from legendary performing artists in Jazz music and beyond.	Confirmed
17-21 July	London	Tara Minton - Performance at Ronnie Scotts Jazz Club (July 18th) <a href="http://taraminton.com">http://taraminton.com</a>	<b>Activity:</b> First meeting & Lessons with Jazz-harpist & Professor, Tara Minton; introduction to a jazz performance venue in London where I will have the opportunity to see Tara perform to a live audience.  <b>Purpose:</b> I have been offered a personal invitation from Jazz Harpist, Tara Minton, to learn from her during my Fellowship. This will enable me to improve my technical and theoretical skills in Jazz harp playing, and voice.	Unconfirmed
22-28 July	Cardiff, Wales	14th World Harp Congress <a href="https://www.whc2022.wales">https://www.whc2022.wales</a>  Jazz Harp Foundation <a href="https://www.brendadongroot.com/styles/jazz-harp">https://www.brendadongroot.com/styles/jazz-harp</a>	<b>Activity:</b> Attending the 14th World Harp Congress  <b>Purpose:</b> This will offer a unique opportunity to immerse myself in the global harp community for 6 full days, where I will attend workshops, masterclasses, performances and networking opportunities. I will be specifically learning and honing in on the areas of jazz/ contemporary/electric harp music during this time. In addition to lessons, Tara has invited me to share accommodation in Cardiff, Wales, with herself, and other Jazz harpists from around the world, which is a very special and unique opportunity. Here, I will be able to network, form relationships, and play music with other harpists.	Confirmed
29 July - 7 August	Helsinki, Finland	Natural High Healing Festival Finland <a href="https://www.naturalhighfestival.fi">https://www.naturalhighfestival.fi</a>	<b>Activity:</b> Perform live / deliver a workshop with Perolas (duo) on August 4th & 6th  <b>Purpose:</b> Performing live with Perolas, will enable me to bring forth my contemporary style of playing harp to an intimate international audience. I may also have the opportunity to share my therapeutic skills by offering a receptive harp meditation workshop to a new audience. Many therapeutic modalities will be offered at this festival, and I will have the opportunity to learn what alternative therapeutic approaches are being used in Finland for wellbeing.	Confirmed



## Appendix B: Introductory (Level 1) GIM Training Program Schedule

INTRODUCTORY (LEVEL 1) GIM TRAINING						
	FRIDAY NIGHT	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY
8-9am - Breakfast						
9:00-10:30		The Music Imagery-Guided Imagery and Music Spectrum.  Repeated listening	Overview of Quiet music program.	Applications of the Bonny Method	Working in groups: focus; choice of music; processing; setting up a series.	Contraindications & limitations of practice. Adaptations
11:00-12:30		Supportive MI in dyads, music choices, Using scripts	Introduction to guiding, Taking a transcript.	The <i>Pastorale</i> music program	Dyad 3a <i>Imagery</i> music program	Requirements for Advanced Training
12:30		LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
1:30-3:00		Relaxation essentials Practice relaxation inductions in dyad or triad	Dyad 1a ( <i>Quiet</i> music program)	Dyad 2a ( <i>Pastorale</i> music program)	DYAD 3b <i>Imagery</i> music program	Individual discussion with participants re further training
3:30-5:00		History of GIM Development of Helen Bonny's Music programs	Dyad 1b ( <i>Quiet</i> music program)  Dyad 1c	Dyad 2b ( <i>Pastorale</i> music program)  Dyad 2c	Free time / Dyad 3c	
6:30	DINNER	DINNER	DINNER	DINNER	DINNER	
7:30-9:00	Introduction: over view of the 5-day program. Confidentiality Group M&I	Definitions of the Bonny Method, Session structure, Types of imagery experiences.	Introduction to the mandala & verbal processing	The <i>Imagery</i> music program	Music, Drawing, & Narrative (Booth)	

## Appendix C: Excerpt from Perolas' Electronic Press Kit



### ABOUT US


Perolas' artistic vision is to showcase the full musical potential of their eclectic quartet, which features Liana Perillo on electroacoustic harp and vocals, Fabian Aravalés' on trumpet, electric guitar and synthesiser, Louis Spencely on drums and Rob Hamilton on electric and double bass.

Their 2023 EP 'Live from Echidna Studio' showcases new works exploring South American rhythms, experimental jazz, soulful lyrics and lush electronic harp explorations.

In 2022, Perolas featured on ABC's 'Spicks & Specks' Series 10 Episode 9, and the digital season of 'Live from Melbourne Recital Centre:' the band also earned the award for 'Best Intercultural Act' at the 2019 Music Victoria Awards.



Prepare to have your senses ignited, and your mind expanded by the sounds of Perolas!

### VIDEOS





**SPICKS & SPECKS**

LISTEN



SOCIAL MEDIA PLATFORMS



GET IN TOUCH

[perolasband@gmail.com](mailto:perolasband@gmail.com)

### PERFORMANCES

2023

- **MELBOURNE RECITAL CENTRE PRIMROSE POTTER SALON**
- **THE PARIS CAT**
- **THE JAZZLAB** Supporting Brekky Boy
- **THE JAZZLAB** Supported by Come Heavy Sleep
- **OPEN STUDIO BAR** Supported by Come Heavy Sleep
- **PENINSULA HOT SPRINGS** Awaken Festival & Wold Bathing Day
- **HARP STORIES** FAIRFIELD AMPHITHEATER supported by Yarra City Council & The Boite
- **AUSTRALIAN OPEN, ROD LAVER ARENA Q BAR** supported by Tennis Australia
- **PENINSULA SUMMER MUSIC FESTIVAL** MAIN RIDGE ESTATE

2022

- **ABC SPICKS & SPECKS (SERIES 10 EPISODE 9)**
- **MELBOURNE RECITAL CENTRE PRIMROSE POTTER SALON** supported by Multicultural Arts Victoria (MAV)
- **PALACE OF MAGNIFICENT EXPERIENCES (POME)** Monthly Residency
- **MELBOURNE FASHION WEEK**
- **NATURAL HIGH HEALING FESTIVAL, FINLAND**
- **ACMI**, Multicultural Film Festival supported by Victorian Multicultural Commission (VMC)

### AWARDS and COMMISSIONS

2021

- **PENINSULA HOT SPRINGS ARTIST IN RESIDENCE (AIR) PROGRAM**

2020

- **MELBOURNE MUSIC WEEK X METRO TUNNEL CREATIVE PROGRAM: HOME MADE SOUND**

2019

- **MUSIC VICTORIA AWARDS 'BEST INTERCULTURAL ACT'**

[WWW.PEROLASMUSIC.COM](http://WWW.PEROLASMUSIC.COM)



## Appendix D: A local newspaper publication from the WHC



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