



# Training Course — Level I

*Harmonic Projection Facilitators*

This first level of training qualifies students to lead and hold the device of group Harmonic Projection. The focus is on mastery of the sound device ([Harmonic Beacon](#)), an understanding of the human psyche in a state of projection, and the ethics of group containment — reserving deep clinical work for Level 2.

## **Class 1.** The Beacon and the Field — Foundations of Harmonic Projection (HIT and Beacon)

**Objective:** Understand what the [Harmonic Beacon](#) is, why it works from the perspective of [Harmonic Information Theory \(HIT\)](#), and train in the technical use of the device to hold an acoustic field.

### THEORETICAL & PRACTICAL CONTENT

- **Introduction to [HIT](#) (practical orientation):** Explain that harmony is not just “relaxing music” or a “healing frequency”, but an *informational constraint*. A stable harmonic field reduces the brain's processing load, allowing the psyche to rest and organize itself. Sound does not transmit a message; it creates a stable container where a person can lower their defenses.
- **The Harmonic Beacon as a device:** Understand that it is not about playing an isolated note, but about stabilizing a field of proportions, interferences and resonances.
- **Tuning and setup (practice):** Teach how to connect and tune the equipment. The key here is to convey that you don't tune by seeking an exact tempered note, but by seeking the “coherence of interference” in the physical space. Students will practice assembling the device and listening for when the field “stabilizes” in the room.
- **The role of the acoustic facilitator:** Understand that the sequence of the experience depends on preparation, bodily disposition, sustained listening and the exit. The facilitator's silence is not empty — it is actively filled by the Harmonic Beacon.

## **Class 2.** The Psyche on Stage — Jung, Psychodrama and the Catharsis of Integration

**Objective:** Provide the psychological substrate of what happens during the journey, merging the [Jungian](#) map (the Shadow, the Self, the Transcendent Function) with the dynamics of intrapsychic [psychodrama](#) (the person embodying all the roles).

### THEORETICAL CONTENT

- **The architecture of the psyche:** The difference between the ego, the Shadow (the Guardian of the Threshold) and the Self (the governing center).
- **The Transcendent Function:** The mechanism that unites the conscious and the unconscious to generate a new point of view or healing symbol.
- **Internal psychodrama:** Understand that the projection of the myth is a **catharsis of integration** where the same person plays the role of all the "auxiliary egos". The environment, the monsters and the objects are parts of one's own psyche asking to be integrated.

#### CLINICAL PRACTICE: "LABORATORY OF LISTENING AND CASE ANALYSIS"

Students will listen to or read segments of *real sessions* that have been facilitated, in order to identify the theory in action.

- **Segment A — The Shadow and role reversal (internal psychodrama):** A real case is presented where the patient must embody their own antagonist. *Example of analysis:* we observe how the patient is simultaneously the frightened protagonist and the hostile "auxiliary ego", and how physically embodying the position of power disarms the threat.
- **Segment B — The Transcendent Function (the catharsis of integration):** A case is presented where a sterile or distressing symbol transforms organically through interaction with it, without the therapist forcing it. *Example of analysis:* the group analyzes how the self-regulating capacity of the psyche operates. The symbol is not analyzed intellectually; the dramatic action is simply allowed, and the unconscious (the Self) returns a symbol of life or resolution.

### Class 3. The Return, the Mirror and the Limits of Containment

**Objective:** Train the facilitator in managing the closing of the session, establishing strict limits between empathic containment and clinical intervention, and training validating listening and the alert radar (Crisis Track).

#### THEORETICAL CONTENT

- **The return to the body:** The importance of the transition back to waking life, to assimilate the experience without rushing.
- **The facilitator as mirror and container:** The fundamental rule: **never interpret, never analyze, never diagnose.** The facilitator receives the story and holds the emotion. Permitted support tools: dictionaries of symbols (such as **Jean Chevalier's** *A Dictionary of Symbols*) so the person themselves can look for objective echoes, or the use of AI as a narrative "mirror" to return their myth to them as a tale.
- **The crisis radar:** Distinguish between organic interruptions (fear at the threshold, cold, crying) that should be contained, versus real clinical alerts (loss of reality testing, severe unmanageable trauma, explicit suicidal ideation) that require pausing the music, grounding the person in the present, and referring to a mental health professional.

#### PRACTICE: "HARVEST CIRCLE AND CONTAINMENT PRACTICE"

Since by this point the students will already have gone through 2 or 3 group harmonic projections (with the Harmonic Beacon operating as a background sound container), the class becomes a real space for integration and role modeling.

1. **Mirror round:** Students are invited to share fragments of the experiences they have just lived in the previous days.
2. **Containment and validation practice:** The instructor models how to receive these experiences from pure validation and emotional permission. If a student reports having met a fearsome figure or having felt anguish, the facilitator does not ask probing questions or request details. They simply contain and validate the experience exactly as it was lived ("It makes sense that it frightened you", "That was a very intense moment; it's really good that you let yourself feel it"). The emotion is held without trying to modify or analyze it.
3. **Interruptions and containing interventions:** A space is opened to talk about whether, during their own sessions, they felt the need to interrupt (out of fear, an external noise, or bodily distractions). Here we explain how containment is not about forcing a return to the visualization, but about applying **containing interventions:** yielding control, giving permission to stop, and leaning on the Harmonic Beacon as an acoustic refuge — allowing the person to inhabit the silence and self-regulate at their own pace, without the pressure of having to perform or move forward.

---

## Bibliography & materials

### THE FRAMEWORK

#### Harmonic Information Theory (HIT)

The theoretical framework Harmonic Beacon is born from: consonance as relation, proportion, and the harmonic field as a reference. — [hit.altermundi.net](http://hit.altermundi.net) · Mariano Fernández Méndez

### THE METHOD

#### Personal Myth Projection — Julián De La Reta

A symbolic method with 15+ years of practice that weaves the lineages below into a single guided journey. — [Harmonic Myth Projection](#)

### ANALYTICAL PSYCHOLOGY

#### C. G. Jung

Active imagination; the Shadow, the Self and the Transcendent Function; archetypes and symbol. Works: *Man and His Symbols* · *Memories, Dreams, Reflections*. — [Reference](#)

### THE HERO'S JOURNEY

#### Joseph Campbell

The monomyth: threshold, descent, encounter and return; the Guardian of the Threshold. Work: *The Hero with a Thousand Faces*. — [Reference](#)

### PSYCHODRAMA

#### J. L. Moreno · Mónica Zuretti

The body and the scene; the catharsis of integration and the “auxiliary egos”. Mónica Zuretti — our inspiration — extends Moreno's psychodrama into work with the group and the community. —

[Reference \(Moreno\)](#)

#### SUPPORT TOOL

**Jean Chevalier & Alain Gheerbrant — A Dictionary of Symbols**

So that the person themselves can look for objective echoes of their images, without the facilitator interpreting.

#### PROGRAM MATERIALS

**Device, copilot and training**

The [Harmonic Beacon](#) device · the [facilitator training](#).