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Nota di contenuto	Conceptual Origins and Theoretical Framing -- Situating Myself: Embracing Complexities -- What Lies Ahead -- Chapter 1. Me: A Personal And Professional Necessity -- Location of Self -- Exploring Me Through a Culturally Sustaining Lens: -- A Whole Lot of Black Backs Made Bridges -- Embarking on an Intentional Practice of Critical Cultural Reflexivity -- If Not a Culturally Sustaining Practice, Then What? Implications -- Chapter 2. transfronterizx -- growing up in the borderlands -- music in the borderlands -- final thoughts -- Chapter 3. "What Are You?" Finding Connection As A Brown, Male Music Therapist -- Point of Entry -- Values, Identity, and Signature Theme -- A Brown, Male Music Therapist in an Inpatient Psychiatric Hospital -- Summary and Implications for Music Therapists -- Chapter 4. A Skeptic In The Land Of Music Therapy: Evaluating Evidence At The Beginnings Of Practice -- Ethnomusictherapist -- Only Americans Go to Therapy -- Telling Fortunes -- A Conversion Experience? -- The Maligned, Wonderful Placebo -- Chapter 5. Making A Detour: Paths For Diverse People To Live In Diverse Ways -- Introduction -- The Experiences Developing My Sociocultural Identities -- Examples of Work in Which I Have Engaged -- Ambiguous Ways to Communicate with People's Sociocultural Identities -- Implications of Self-Reflection -- Chapter 6. The Long Journey Toward Self-Acceptance: Living As A Queer Transgender Music Therapist -- Growing Up -- Values and Beliefs --

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Sommario/riassunto

Sociocultural Identities in Music Therapy is a collection of personal narratives by 18 music therapists who engage in a critical culturally reflexive process and explore implications for their therapeutic practice. Amongst the authors, there is gender diversity, diversity of sexualities, racial diversity, ethnic diversity, neurodiversity, geographical diversity, linguistic diversity, educational diversity, and more. Each person's intersectional identity positions them differently in terms of their sociocultural location and thus each has differing experiences of unearned advantages or disadvantages based purely on their membership in various sociocultural groups in unique combinations. As such, each person distinctively explores how they experience and are experienced in social contexts. Woven together, this book is a rich tapestry of the sociocultural identities of music therapists and implications for their therapeutic relationships and processes. It

provides a deep understanding and appreciation of the concept of culture and its omnipresence in all we do and all we are. The hope is that these narratives, and the included strategies for doing this kind of critical culturally reflexive work, will guide music therapy students and practitioners to examine their own sociocultural location and experiences, and that it will open music therapists to consider their relational dynamics in all aspects of their lives.
