



BOOK REVIEW

*Review of Music Therapy in a
Multicultural Context,*
edited by Melita Belgrave &
Seung-A Kim

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Belgrave, M. & Kim, S. (Eds.). (2020). *Music therapy in a multicultural context*. Jessica Kingsley Publishers.

192 pages, \$45.00

This book presents a unique and necessary addition to the music therapy field by presenting specific topics that are pertinent to music therapy clinical practice and process, all from a multicultural perspective. The editors of this book served on the American Music Therapy Association's Diversity, Equity and Inclusion Committee and were approached about creating this resource based on work and resources presented through the committee. The book includes 6 chapters written by authors from a variety of ethnic, cultural, and gender expression backgrounds and provides a wealth of information on topics including: acculturation utilizing a culturally informed music therapy approach, building rapport, LGBTQ+ music therapy, aging and multiculturalism, dance and movement, and supervision incorporating cultural humility. Each chapter presents topics clearly and systematically, often starting with authors' personal reflections or stories, grabbing the attention of the reader and providing context on the topics presented. Due to the rather novel information presented, the chapters provide concise background information and transfers to music therapy clinical practice. This work, created as a handbook, is overall very well suited for use within educational settings, with each chapter incorporating case studies, study questions, and/or learning activities. The inclusion of these elements not only make this book a great teaching tool but also encourages self-reflection and critical thought by the reader. Throughout the chapters, connections are made to AMTA *Professional Competencies* and CBMT *Board Certification Domains* to serve as a reminder that presented topics are clearly linked to how we must be prepared as clinicians and continue to develop to best serve our clients. There is an underlying message throughout the book for readers to reflect on their own experience, cultural background, and privilege while considering how these elements inform how one presents themselves to others and the impacts on clinical practice.

The first chapter, written by one of the editors, Seung-A Kim, promptly begins with a case study and reflection questions, delving into the topic of acculturation of immigrants, or how individuals assimilate into a different culture. Throughout the chapter, Kim describes working with Korean American immigrants, and provides context of her own cultural background, having been born in South Korea and immigrated to the U.S. over 30 years ago. The author notes the complexity and importance of cultural influence and defines terms such as *culture* and *multiculturalism* to provide foundational framework for the topics addressed in the chapter. Kim describes the principles and theoretical foundation of her approach, coined Culturally Informed Music Therapy (CIMT), which pulls heavily from Priestley's Analytical Music Therapy with elements from Bruscia's Integral Approach and Kenny's Field of Play. Kim describes that individuals manifest three layers of culture including individual, collective and universal. The three layers relate to one another, interact with music and consciousness, and lead to an ultimate state of cultural wellbeing, which is described fully and portrayed in a figure. Kim also describes the need for therapists' self-awareness within the approach along with clinical use of the model including goals addressed, session format, music-based techniques/experiences, assessment, evaluation, stages of CIMT, and the role of music within the approach. The author provides examples of CIMT application and a reflection from a former student to illustrate the approach for readers. The chapter is full of information on cultural identity and its complexity, working with clients in the acculturation process, and a framework for doing so in clinical music therapy practice.

The second chapter, authored by Kamica King, begins with a personal reflection providing cultural context of her background, including the role of music, and her experiences working with students which informed the need for resources on building authentic rapport while exercising cultural humility. King mentions that cultural competence, a term that has been referenced within our field through AMTA's *Code of Ethics*, implies a stopping point or ultimate goal to be reached. This is different from cultural humility, which focuses on developing mutual

partnerships. This information was novel to me as a reader and something I found informative and understandable, especially with how I proceed in clinical interactions. Foundational and comprehensive information is presented within the chapter as King dissects tenants of rapport within the therapeutic process including authenticity, empathy, intersubjectivity, and self-awareness. As an educator, I found a great resource for student learning within this chapter to be a breakdown of patient-preferred music's importance from a rapport-building approach and a description of how to intentionally build repertoire. This analysis provides a clear path to student success with building repertoire by considering the cultural and social influence of music and vice versa, music throughout the decades, and the geographical relevance of music. The chapter also provides a clear and systematic guide to facilitating first encounters with clients, another needed resource for students who are learning the complexity of music therapy practice. King also interjects a variety of discussion questions and learning exercises related to the topics presented, along with case examples to illustrate points and provide further opportunity for critical analysis.

Beth Robinson & Leah Oswanski provide a much needed and comprehensive understanding of LGBTQ+ music therapy in the third chapter of the book. As someone who has been involved with educational training programs throughout my career, I found the information presented in this chapter to be extraordinarily useful by providing a foundation of LGBTQ+ music therapy and bringing awareness of how this impacts music therapy clinicians and clients alike. The chapter begins with blunt and eye-opening personal reflections by both of the authors. These reflections provide an eagle-eye perspective to issues that have presented themselves throughout the authors' histories and how they continue to be present today, despite progress made for LGBTQ+ within our field. The authors provide necessary background information on the LGBTQ+ experience, LGBTQ+ people of color, and LGBTQ+ youth. The authors approach topics related to music therapy stating that pathologizing being LGBTQ+ should never be the attitude, but instead clinical practice should be, "intersectional, non-

heterosexist, non-genderist, and radically inclusive” (Robinson & Oswanski, pg. 84). Key parts of the chapter include an explanation of queer theory and its implications for queer music therapy development, social justice music therapy, community music therapy and health musicking, and feminist music therapy as orientations related to the intersection and transfer to queer music therapy practice. The authors also provide a great resource for readers with the description of several clinical interventions. Another learning tool in the chapter is the authors’ inclusion of how LGBTQ+ identity and LGBTQ+ awareness interplay with music throughout various decades beginning with 1920s through the present time. This section provides information on society’s view and awareness of LGBTQ+ during the time frame, the impact of music on LGBTQ+ expression and vice versa, and examples of profound songs from the era to LGBTQ+. The chapter also provides various case examples with questions that allow readers to explore the topics addressed and analyze reactions and responses.

Chapter four, written by the first editor Melita Belgrave, begins similarly to other chapters with a personal reflection. This reflection provides insight and context for how the author began exploring multigenerational interaction and aging with a multicultural lens. The author provides a review of literature on multiculturalism in music therapy, specifically in relation to older adults. This includes information on two sociological theories of aging, the continuity theory and age-stratification theory. The information presented gives foundation and context for how aging is viewed in society. The author brings the topics together by summarizing the small literature base on multiculturalism, aging and music therapy, with tips on how to work with older adults using a multicultural lens. One of the unique aspects of this chapter is the learning activities the author includes. These not only address how to develop a multicultural lens but start by asking students to explore their own musical identity. The learning activities allow the topics addressed to be conceptualized differently than simply answering questions. This approach allows readers to explore the material from a personal perspective first and then transfer information to clinical application. The learning activities are great tools for educators to use with students and can be

modified and/or expanded upon for in-depth projects. Overall, the chapter provides foundational information and allows for conceptualization of the material through personal engagement.

Natasha Thomas writes the fifth chapter on dance and movement across culture by noting important points and implications about movement within a therapy setting, which I found to be very insightful, with points I had not before considered. The opening case scenario brings to light the function that movement can have in a therapeutic context, how movement differs between cultures, and implications that perception of movement/dance can have. Thomas also provides an overview of movement principles with explanation of dance/movement therapy. Within the chapter, a major point explores the value and use of movement for expression and personal exploration. Thomas makes the connection that music and movement/dance often go together, particularly within a cultural context. In the chapter, the author provides useful categorization of four specific types of movement/dances found within cultures including finger play and action songs, group social dances, partner dances, and solo/group presentation dances, which the author describes and transfers to clinical use. This section is eye-opening and adds to the multicultural conversation within music therapy.

The sixth and final chapter of the book, written by Maria Gonsalves Schimpf and Scott Horowitz addresses cultural humility within the context of music therapy supervision. This chapter provides a novel approach for including cultural humility within supervision and I found ways to grow as a supervisor from reading the information presented. Thorough foundation is provided within the chapter by defining supervision, models of supervision, and the supervisory relationship. The authors explain the difference between cultural competency and cultural humility to provide context for the information as it relates to supervision. The authors further provide explanation of how cultural humility can be incorporated within the supervision experience by describing and defining location of self. Case examples are included in the chapter with study questions that allow readers to consider scenarios with a 'what would I do?' approach. The case examples provide a way for readers to understand the importance of

cultural humility and the growth that is possible when it is included within the supervision relationship.

This handbook overall offers unique and much needed information for clinicians, educators, and students alike. The chapters address a variety of indispensable topics related to the individuals served within music therapy, with the intention of allowing readers to examine their own backgrounds, biases, and perspectives. The handbook style of the book provides an added element of usability, with key resources for educators to facilitate discussion, critical analysis, and synthesis of the topics presented in the book. Likewise, the information can be easily understood and transferred by clinicians with the multiple case examples presented. The book helps to advance the profession of music therapy by bringing to light relevant and necessary content related to multicultural needs and how to incorporate this lens into clinical practice.