Voices
A WORLD FORUM FOR MUSIC THERAPY

OPEN ACCESS

ESSAY | PEER REVIEWED

Black and Indigenous Latine Perspectives on Western Music Therapy Leadership Coloniality

Natalia Álvarez-Figueroa [1*], ezequiel bautista [2]

[1] Resilient Rhythms; Bilingual trauma-focused (music) therapy services, consulting, training & education, USA
[2] No affiliation
* resilientrhythms@gmail.com

Received 16 March 2025; Accepted 9 September 2025; Published 3 November 2025
Editors: Juan Pedro Zambonini, Virginia Tosto
Reviewer: Gabriela Sofia Asch-Ortiz

Abstract

This Latin American scholarly essay is a collaborative piece on the respective experiences of both a Black and an Indigenous Latine music therapist within colonial academia. We highlight pertinent memories within our respective trainings and educational experiences that fostered denial of self or promoted self-erasure through assimilation. The collaboration began as the presidential election of 2024 was nearing, and thus an added stress to rejecting non-political clinical frameworks permeates the body of work. The Latin American essay closes with a call to action that focuses on musicianship and cultural humility while offering alternative practices within the USA.

Keywords: black and indigenous latine perspectives; anti-colonial academia; nuestros rites; nuestro son

Editorial Comment

This will not be comfortable. As you encounter each invitation offered by the authors, take time to observe yourself. Notice even your bodily reactions as they engage with power. Those moments when you turn away, resist, or respond quickly—these reveal the domains of colonial power we have metabolized into our identities. These are the places that call for reimagining—not through a single story, but through a wide, plural vision that restores dignity to ourselves, and to our patients, students, and colleagues.

Publisher: GAMUT - Grieg Academy Music Therapy Research Centre (NORCE & University of Bergen)

DOI: https://doi.org/10.15845/voices.v25i3.4564

With the looming election and the subsequent shifts in the state of the so-called United States of America (USA), I (Natalia) felt called to take a risk in the form of outreach. This is a combination of resistance to political neutrality as a clinician and a rejection of silence. I reached out to ezequiel because we had previously been brought together to hold conversations around colonization and music therapy. Life was doing the most for both of us during that time, with the pandemic, my wedding planning, amongst other personal dynamics; and so we were unable to hold space then. Years have passed, and we find ourselves wanting to engage in collaboration. We have identified the scholarly Latin American essay as our guiding format for this present communication. An argument could be made that we proceed specifically as a "testimonio" given that we each share some specific moments depicting respective marginalization dynamics; but in disruption to the status quo, I (Natalia) would venture to say that we dance between a "carta abierta," and a "testimonio." I say this because we will share our individual perspectives and life experiences that serve as catalysts for igniting our collaborative action.

We encourage the reader to take this as an invitation to expand beyond the mainstream academic styles of writing that often sterilize, "clean" or sanitize the life out of us. Delve into the vastness that encourages us to enter it with our full humanity and lean into such a fund of knowledge before calling for more labor from marginalized folk. Throughout the essay, we will also make note of key points that are deemed important for this scholarly format. In order to demonstrate fidelity to the Latin American essay scholarly model, we note our respective perspectives and use of voice to come from our first-person cultural lenses. We explore critical perspectives informed by such lenses, as well as pre-existing research. Varied sources of knowledge will be highlighted with the intent to expand knowledge and invite integration of such for the betterment of our field: music therapy. We will not take much space for the history of music therapy as a profession, but we will make note of the long history of music as healing within many indigenous cultures.

At the time of writing this, the USA is transitioning to a new political administration—one that brings a reinvigoration of fear and confusion in, and violence towards, our communities. With this, we feel the strength of being together. Collectivism, rooted in mutual aid and community resources, has often been a foundation for our people and our social movements.

As Tim Honig and Susan Hadley (2024) challenged us in a previous volume of *Voices*, our lives as music therapists are drenched with human politics. The Americas have been home to Indigenous communities for thousands of years despite insidious efforts of erasure. The campaigns for the eradication of Black and Indigenous people and knowledge throughout our geographical regions and professional venues champion on (Dunbar-Ortiz, 2014; Mignolo, 2005).

We have developed as music therapists surrounded by whiteness. The last three workforce analyses conducted by the American Music Therapy Association (AMTA) (2021, 2018, 2014) have illustrated how whiteness has maintained its position at the podium, with white people representing 88.8%, 88.4%, and 88.3% of music therapists in the US over the last decade. A critical inquiry, pertaining to training modalities, credentialing processes, and governing bodies within the profession, can provide some insight into such pervasiveness. The fact that this is a result of deliberate construction provides us with the awareness that it can also, in fact, be deconstructed. Jasmine Edwards (2024) reminds us—Eurocentrism is part of the genetic code of music therapy practice. This predominantly white institution claims to be a helping profession for all communities, and for this reason, we offer this essay as an additional voice in challenging our system.

This essay is written with deep reflection and as a call to action with critical response.

Monday

As the scabs on my skin lift, and my scars start to peek through…
Three incisions that remind me what my body just endured.
My body, who's autonomy is up for political debate…
Yet none of them would suffer if my period would be late.
The fibroids in my ligaments and my uterus, the cysts…
The inflammation, random sharp pains and the perpetual chronic fatigue.
Less than two weeks after surgery,
I've BEEN showing up for work.
As I gear up to start Monday
I fear news will be the worst.
Another EO telling me I'm less human, with less rights…
For being BIPOC, queer, neurodivergent, Spanish speaking, DEI.
They paint a picture to convince us
DEI is woke and frivolous…
Tell me, after they've come for all of us,
you really think you'll be a billionaire?
The EOs around freezing funding
threaten the livelihood of many.
When many of us budget
Counting until the last penny.
It's no wonder that we are here
Once more fighting for our lives,
Because they had made it political whether or not we have rights.
And so I'm here to remind you of many things you would not have…
If our labor and innovation was still asked to sit back.
Our intelligence and capabilities are what have built this great nation…
And as they fear our power, they try and hinder our liberation.
You see colonial mentality has made most of us believe…
That if you rise and shine your light,
Mine will surely shrink and dim.
Under disguise to build resilient,
Law-abiding, "the good kind,"
They trick us into submission
They re-colonize our minds.
On this here Monday, wondering:
if I can keep food on the table.
Tell me now, Christian follower:
how DO you love your neighbor?

Natalia Alvarez-Figueroa (2/3/25)

The above poem was birthed from a deep and guttural ache that pre-existed my surgery. The synchronicity in the timing that coincided my physicality with my humanity was yet another reminder of the tools of colonial power that demand our fragmentation in order to be categorized as individuals who contribute to society. Northern American colloquial phrases like: "push through the pain," "pull yourself up by your bootstraps," "don't be the weakest link," "no pain, no gain," come to mind. Sharing the poem is a hopeful olive branch to remind us of the harm colonial mentality imposes on us as a profession. Colonial mentality often exists with a scarcity mentality and individualistic modus operandi. Eurocentric conceptions of mental health often over-pathologize and, thus, inherently

restrain and control BIPOC communities. These Eurocentric conceptions of what is defined as treatment are impositions that yield to poorer outcomes among Black & Indigenous People of Color (BIPOC) clients, due to racialized assessments often leading to statistically higher diagnoses in Black people. Eurocentric mental health practices are often grounded in colonialism, the separation of the mind and the body. Arañez (2023) highlights that within said individualism, everyone exists within a spectrum of competition, which inherently means that some of us would need to work twice as hard to get just as far.

In examining and disrupting leadership in academia, we must also bring attention to some of the harm that our respective ethnicities within our demographics perpetuate. We hold reverence for the importance of self-reflection and accountability within our own spaces. Consequently, we will share perspectives derived from lived experiences of anti-Blackness and the erasure of Indigenous voices, given our unique positionalities within the Latin American communities. We also acknowledge the implications for how our worldview is shaped and experienced, given the geographical location of our past and present. The call to action includes our own.

If you know anything about me (Natalia), you are probably aware of my blatant approach for acknowledging politics in therapy as a clinician. My present ability to navigate spaces came as a result of some sort of metamorphosis, where I became undone and then intentionally rebuilt myself into becoming a congruent individual, because that is what aligns with my spirit. That is how I want to navigate the world; therefore, I reject the idea of being a blank slate clinician. I do not thrive in being fragmented. I was born and raised in Puerto Rico, and without providing you with a genealogical tree, which I unfortunately do not possess in its fullness, I will share that my mother was born in Spain, where my grandmother was from. My maternal grandfather was a Black Puerto Rican who also became the first pulmonologist on the island. He was keen on ensuring the women in our family received education, which led to all his daughters becoming attorneys. My biological father was a Black Puerto Rican with both Black parents. I am the first born in my generation, and—surprise!—not an attorney. I am, though, an advocate, but it took me many years to find a voice within me that resonated with how I wanted to navigate the spaces I had been a part of. I spent much of my early life unknowingly defending my Blackness within a Caribbean Island, and the irony escaped me until it shook me from the core once I left home. In the following example, I share pertinent information about the colonial history of Puerto Rico, the Taíno communities that were already living within their system, language and culture prior to Columbus accidentally finding the island and claiming its discovery, and then choosing to kidnap, labor traffic, and enslave our African kinfolk.

I have had multiple and explicit experiences of anti-Blackness while growing up. It pains me to share that they took place both within my family and in many other spaces I navigated within the community. My physical presentation, mannerisms, and use of voice were consistently critiqued through a Eurocentric lens. In a lot of ways, it took me through a self-erasure journey, under a colonial mentality that held monolithic and stereotypical views of what a Latina and academic should look like and act like.

One specific example of the former took place during eighth grade and within our social studies class. Picture in your mind a small class of nineteen people who are all in the eighth grade, paying attention to our social studies teacher, a white-presenting, thin, hetero, Puerto Rican woman. We were learning about the races that are embedded in our Puerto Rican ethnicity; the reason we can have me and my white-presenting cousin be biologically close relatives. The teacher shared that back when the colonizer came and colonized our lands, he also brought and enslaved Africans. Our land was already occupied by Taínos, an Indigenous tribe from the Caribbean. The teacher then says, “We have someone here in our class who is a great example of our African ancestry. She has the skin color, the hair type, the bone structure, and the waist-to-hip ratio. Natalia, can you get up for the class

to look at you?" As the eighth grader I was, I did as I was told. I stood there to be stared at, feeling othered within the Caribbean Island on which I was born and raised. No Spaniard-presenting or Taíno-presenting students were told to stand and be observed.

As a reminder, anti-Blackness can show up in a myriad of ways, which reiterates that intent to do no harm does not prevent harm from taking place. For example, in this instance, colonial pedagogy drives how history is taught, and claims to celebrate heritage, but trust me when I say I did not feel celebrated. Furthermore, when leaning into discomfort required for growth and expansion beyond the colonial binary way of thinking, we also note that being a part of a marginalized group or identity, does not determine or dictate exclusion from exercising a daily living colonial mentality. This call to action asks for critical inquiry and cultural humility when building what we label as learning spaces within academia.

According to my senior yearbook, my most commonly said phrase was: *la esclavitud se acabó*; which translates to "slavery is over." I used this phrase often as a response to people asking literally for any extra labor from me. This yearbook also said that I wanted to be a great music therapist, and that one of the clubs I was a part of was "Pro-life." Thankfully, only one of those remains true. I then spent two years at the music conservatory in Puerto Rico, studying music education, before I transferred my 90 credits from Puerto Rico, for a degree in music therapy in the US, as the proud nerd I am.

I look at the term *familismo* and watch it evolve throughout generations, from loyalty meaning submission or resignation to the family's needs and the elders' instruction, to wanting more options for your daughter, and landing in a space where we redefine loyalty as we break unhelpful cycles. This is a simplified version of some dynamics I learned from and lived with my family.

Let's fast forward a few years to when I was suddenly a board-certified, bilingual professional working with mostly Spanish-speaking individuals ranging from different generations and home countries. I often asked myself: How do I translate what I learned to apply it to my people? What is missing from my pool of professional knowledge that keeps me from becoming the transformative therapist I aim to be? This is when my journey of challenging and unlearning truly began. Some people say, "first you need to know the rules, so then you can break some rules," yet my question was "who wrote the rules; who do they benefit, and what voices are seldom included?"

I sat with the realization of how reductive and colonial academia can be. Later on, I brought in the connection that such colonial mentality often found in academia exists as an iteration of assimilation; blend in and if nothing else, do not disrupt the status quo. It may come as a surprise to some that although I presented as what was then often labeled "strong or intimidating," I did not feel comfortable making those kinds of waves. These labels, often marking colonial and racist tendencies, are also quite prevalent within the professional world and academia, especially in spaces that are predominantly white. If you have taken one of the iterations of my course for white aspiring allies, you are familiar with the concept of the "problem woman of color" in the workforce. This depiction is originally published by the Safehouse Progressive Alliance for Nonviolence; later adapted by COCo's organization during her research on racism. I invite the reader to go through the labor of searching for this tool as I am not providing it here. To summarize, this tool depicts a common dynamic in the non-profit sector that is often led by white leadership. It highlights the initial honeymoon stage, and how tokenizing, repetitive injury, denial of racism, and retaliation are too often familiar experiences a Black woman is subjected to under the guise of a professional space. The idea that we can voice these concerns and they be heard, let alone addressed and rectified, is seldom the truth. I wanted to go through school, pass the board, go through grad school, and then continue building my life. Amongst the highest priorities were making my mom proud and being seen as an excellent student. Introducing waves would make my journey tougher, and I was already far from

home. It later dawned on me that by creating waves of disruption at the presence of misrepresentation and the threat of academic assimilation, I would find my way home, regardless of where I was. It is because of who I am that I do this work, AND it is because of this work that I am who I am.

I (ezequiel) am saddened to continue to publish reflections on having exclusively been supervised and taught, in music therapy curricula, by white therapists and professors. Decades of institutional barriers are now reflected in the makeup of our profession—one that claims to serve all but is representative of few. For years, I was unsure of my ability to work in pediatric medical settings with displaced children in hospital settings, because I had never witnessed someone who even slightly resembled me in that role.

As I observe new generations of music therapy students in classrooms, I have hope for how the profession in the US will shift. For this to happen, there must be a release of the inherent territorialism that is rampant in academic and professional institutions. We must approach a re-imagining and re-creating of our institutional infrastructures with critical urgency. Renewal and regeneration can come from the clearing of a field with rotting roots.

I often recall an early experience in my first practicum site, at an assisted living facility for older adults in rural, so-called North Carolina. I sat in front of a group of older adults from the Silent Generation singing “This Land Is Your Land” while they smiled and held their infantilized tambourines and egg shaker instruments. It remains difficult to describe what was transpiring as therapy or healing for anyone involved.

This moment, as a first-year practicum student, was one of the most formative moments in my adult life. It was an introduction to learning about the myth of neutrality and the western attempts to sever individuals into commodified beings. I can remember the complication that a younger version of myself often felt—hoping for the highest form of feedback from a white supervisor, providing a fragile therapeutic container for white clients, and compromising musical, linguistic, and other parts of myself. The sacrificing of my Indigeneity was well-received and encouraged. How I wish to return to that time to comfort and challenge that border child.

Together, we hold these reflections up as a mirror to others holding positions of power and learning. May said reflections provoke disruption of harmful patterns embedded in how we define, hold space, and uphold hierarchies of power in the music therapy field.

Nuestros ritmos, nuestro sonido

Here are some areas of invited reflection, deconstruction, and expansion that stem from our experiences in school, pre-existing body of knowledge, and beyond:

Our musicality and musical knowledge need to be fostered and prioritized—tokenization has minimized the real-life experience of what music means to us and our communities. The most healing experiences in music are in community with people and with music that is complicated and moving. How can we foster a semblance of this musicianship in our academic settings when we are concerned with Eurocentric proficiency checklists? Furthermore, are we able to allow our egos to take a back seat when the music is best experienced as originally recorded by the artist? Can we expand from the colonial binary thinking and hold space for multiple truths that urge us to both have commitment to musicianship and acknowledge the instances where the ethical action is to press play? Can we sit with the discomfort that, at times, we have no business in pretending we can replicate some sounds, and no right to simplify music that in no way owes us access and ownership?

Let us talk about repertoire; instead of identifying three songs to represent Latine music within functional learning of our three required instruments, we yield the power of said decision to someone of said group to lead. In making this intentional shift, we explicitly

challenge and voice the awareness of our own limitations and invite collaborative learning to expand the pool of repertoire. An example of an approach to this would be to create a list of genres with connections to different Spanish-speaking countries and utilize that as a working document, for students to then search and identify a number of songs to learn. The thought process and intentionality of this approach allow for meaningful connections to be made with music, as well as a more authentic gathering of knowledge.

Never in my life had I (Natalia) heard "De Colores," and my abuela and mom probably sang "Bésame Mucho" and "La Bamba." But in no way would I have said as a 20-year-old that I felt seen or represented by such songs. Neither did many of the people I sought to be alongside during their healing journeys. That realization moment where I sat with the reality that I had not been prepared to provide a space where people who shared many marginalized intersecting identities with me could feel seen, represented, and be willing to take the risk of sharing who they are and what they'd been through. I had acquired knowledge that created distance between us. I was participating in the colonial structures of power that 'othered' people who are just like me. More recently, Asch-Ortiz et al. (2023) share a beautiful term that allows for the opposite, bringing us together; "a song of kin intervention" (p.206), and as a Latina, I took this to mean "a song that is part of me." The relational dynamics described challenge the inherent power dynamics within music therapy, and they highlight the beauty of having autonomy, representation, and familiarity as a client in music therapy. May we intentionally create more moments like these.

In one of the courses within my (Natalia) doctoral studies, we were asked to watch and reflect on a talk by Chimamanda Ngozi Adichie, a novelist whose TED talk's message was also a call to action and accountability. This was my second time watching it, since it aired in 2009, but the impact of her words regenerated as if I was listening for the first time. Ngozi (2009) shared some of her experiences when first interacting with Americans who knew she was Nigerian. They already had an idea, a story of who and how she was. This story depicted her people as a singular thing, and that's what her people had become, because there is power in who tells the story and can make it the definitive story of a group. Ngozi added that narrow views of a group can break people's dignity, noting that the United States of America holds power that prevents it from falling victim to becoming a single story while disseminating them. Ngozi closed her TED talk with words that remain resonant in my consciousness: "Single stories create stereotypes, and stereotypes are incomplete. Reject a single story, regain a kind of paradise."

We also invite active self-reflection and critical inquiry in how we create or digest information within learning spaces for emerging professionals and established ones. Coming from a mental health perspective as a clinician who sought training outside music therapy, and blended practices to better serve BIPOC groups (Natalia), our profession lags when it comes to social justice. This call to action does not seek nor pretend to have the answers, but it invites different and uncomfortable questions, and urges the high percentage of colonial-driven practitioners, to deconstruct and be curious.

Call to Action

As we reflect on our own practices and ongoing realignment of our decolonial perspectives, we are confronted with daily reminders of our existence as a form of resistance. Currently, we both are living on the eastern coast of the USA, but our roots are in warmer ecosystems. At the same time, we are engaged in shedding of layers that were woven into our forms of thinking, growing up in Latine homes and communities.

Given how colonial mentality thrives on having the right for comfort, we echo Fisher and Leonard (2022) as they highlight the need for unsettling, disrupting, and asking foundational questions about our own perceptions when working with marginalized

individuals. For further insight and information pertaining to colonial characteristics like the right to comfort, we encourage the reader to dive into the work of Tema Okun and Kenneth Jones, in their workbook titled "Dismantling racism," published in 2001. We also echo the work by Norris (2016, 2019, 2021) as she highlights some of the gaps in structure and practice within our profession, specifically as it pertains to critiques around anti-Blackness practices that result from the idea of depoliticization of music therapy. We reiterate that all of these publications make note of the importance of culture when labeling aesthetics in music, and echo such as well.

The rise of authoritarianism and fascism continues throughout this Western Hemisphere, but we know the striving for power in colonialism, ironically, recognizes no geographical limit. Many US-based music therapists may consider conflicts in Latin America as irrelevant to their practice, but our challenge to those is this: What if we devote our energies to augmenting the voices who are spoken of, yet seldom hold the microphone in order to tell their own stories? Think of immigration patterns and shared histories of colonization in many Latin American communities within the US. How would our profession grow and expand in beneficial impact, if our ethics code left less room for interpretation and more for accountability? How would an energetic shift towards anti-colonial practices help music therapy as a profession towards a sustainable future?

Together, let us consider how Indigenous knowledge and practices can help us sustain a way forward. In order for critical change to occur, there must be a re-balancing act, a dismantling that is needed and inevitable for the profession. Thomas and Norris (2021) and Leonard and Fischer (2022) reiterate the importance for music therapists to expand beyond being well-intended and follow through with the actionable changes needed to destroy the harmful messages that demand assimilation into what the colonial structures deem palatable. What shape does the Indigenous practice of cultural burns take in the profession we hold onto so dearly? How may a controlled destruction allow for the regeneration of our collective future? The narrative that provides the profession with the ill-perception that we (Black and Indigenous communities) must be managed, censored, fixed, erased, and appropriated in the name of sanitizing for a safe therapeutic space must be destroyed. With that death, we'd create a space that fosters and invites the fullness of our humanity, our creative process, our narrative, our language, our lived experiences, and our autonomy. Without colonial policing, music therapy would not only be about helping and healing; music therapy could be about liberation.

About the Authors

Natalia Álvarez Figueroa: Bilingual music therapist, born and raised in Puerto Rico. She focuses on providing services within the field of trauma, working with survivors of intimate partner violence/DV, human trafficking, physical torture, and many others. Natalia is a Queer Afro Latina, AuDHDer, mother, educator, and advocate for cultural humility. Currently, an EdD candidate for spring 2027 at Vanderbilt University's Peabody College.

ezequiel bautista (he/él) is an indigenous, xicanx music therapist with experience working with youth displaced in medical and immigration contexts. Additionally, he works with disabled children in education settings and mental health settings. His work is rooted in borderlands and anti-oppressive approaches to practice and research.

References[1]

American Music Therapy Association. (2014). *Workforce Analysis*. https://www.musictherapy.org/assets/1/7/14WorkforceAnalysis.pdf

American Music Therapy Association. (2018). *Workforce Analysis*. https://www.musictherapy.org/assets/1/7/18WorkforceAnalysis.pdf

American Music Therapy Association. (2021). *Workforce Analysis*. https://www.musictherapy.org/assets/1/7/2021_Workforce_Analysis_final.pdf

Arañez, S. (2023, February 24). *Decolonizing practices for mental health: Moving BIPOC clients towards liberation and healing* [Continuing education session]. Psychotherapy Networker. https://catalog.psychotherapynetworker.org/item/decolonizing-practices-mental-health-moving-bipoc-clients-liberation-healing-125958 - tabDescription

Asch-Ortiz, G., Miller, S., & Patch, A. (2023). "Luchando tú Estás": Interdisciplinary collaboration in the pediatric intensive care unit. In N. Potvin & K. Myers-Coffman (Eds.), *Portraits of everyday practice in music therapy* (pp. 203–214). Routledge. https://doi.org/10.4324/9781003123798

Chachagua, F. (2008). Latin American essay: Literary constructions of cultural identity. *The International Journal of Bahamian Studies*, *10*, 23–28. https://doi.org/10.15362/ijbs.v10i0.37

Dunbar-Ortiz, R. (2014). *An indigenous people's history of the United States*. Beacon Press.

Edwards, J. (2024). A commentary on "'Music therapy is the very definition of white privilege': Music therapists' perspectives on race and class in UK music therapy" (Mains et al.). *Approaches: An Interdisciplinary Journal of Music Therapy, 17*(2), 311–316. https://doi.org/10.56883/aijmt.2024.408

Eslava-Mejia, J. (2021). Unheard voices and the music of resistance: Social turmoil in Colombia. *Voices: A World Forum for Music Therapy*, *21*(2). https://doi.org/10.15845/voices.v21i2.3349

Honig, T., & Hadley, S. (2024). The myth of political neutrality. *Voices: A World Forum for Music Therapy*, *24*(1). https://doi.org/10.15845/voices.v24i1.4187

Kimmerer, R. W. (2013). *Braiding sweetgrass: Indigenous wisdom, scientific knowledge, and the teachings of plants*. Milkweed Editions.

Leonard, H. (2020). A problematic conflation of justice and equality: The case for equity in music therapy. *Music Therapy Perspectives, 38*(2), 102–111. https://doi.org/10.1093/mtp/miaa012

Leonard, H., & Fisher, C. (2022). Unsettling the classroom and the session: Anti-colonial framing through hip hop for music therapy education and therapeutic work. In Colonialism and Music Therapy Interlocutors (CAMTI) Collective (Ed.), *Colonialism and music therapy* (pp. 305–334). Barcelona.

Mignolo, W. D. (2005). *The indigenous diaspora: A decolonial view*. University of Minnesota Press.

Mullan, J. (2023). *Decolonizing therapy: Oppression, historical trauma, and politicizing your practice*. W. W. Norton.

Ngozi Adichie, C. (2009, July). *Chimamanda Ngozi Adichie: The danger of a single story*. YouTube. https://youtu.be/D9Ihs241zeg?si=RE6ycxgY3vRroNGM

Norris, M., Williams, B., & Gipson, L. (2021). Black aesthetics: Upsetting, undoing, and uncanonizing the arts therapies. *Voices: A World Forum for Music Therapy*, *21*(1). https://doi.org/10.15845/voices.v21i1.3287

Thomas, N., & Norris, M. S. (2021). "Who you mean 'we?'" Confronting professional notions of "belonging" in music therapy. *Journal of Music Therapy, 58*(1), 5–11.

https://doi.org/10.1093/jmt/thaa024

Truss, J. (2019, July 18). *What happened when my school started to dismantle white supremacy culture (opinion)*. Education Week. https://www.edweek.org/leadership/opinion-what-happened-when-my-school-started-to-dismantle-white-supremacy-culture/2019/07

[1] We include references that we do not directly cite, though find it imperative to include as demonstrated labour from our kinfolk, and to encourage the reader to engage in curious exploration and connection with said bodies of work.