



Canadian
Association of
Music Therapists

Association
canadienne des
musicothérapeutes

Canadian Journal of Music Therapy Revue canadienne de musicothérapie

From the French Content Editor

Mot de la directrice du contenu en français

Brault, A,

Editor's Message / Message de la rédactrice

Journal Information À propos de la revue

Volume 27 | 2021



Editor-in-Chief
Rédactrice en chef
SarahRose Black, PhD, RP, MTA

ISSN: 1199-1054

Frequency /Fréquence :
annual/annuelle

From the French Content Editor

Last year when I sat down to write my message for the 2020 edition of this journal, little did I know how extensive the scale of this pandemic would be. A number of experts believe that it will have major long-term social repercussions—on either our interpersonal relationships or the role of telecommunications and public spaces in our lives. Be that as it may, the pandemic has shown the resilience of the music therapy community. In clinical terms, new online music therapy initiatives have helped us reach people who feel isolated and vulnerable because of the pandemic, and educators have developed and made available some excellent virtual training sessions. This has proven to be an essential leap forward for our profession, which had, until recently, been resistant to the idea of offering online services. As we grow our expertise with the various digital technology options available for developing music therapy, I feel privileged to have witnessed our community’s tremendous resilience, perseverance, and flexibility in this challenging situation.

I am very pleased to present the French-language contributions to the 2021 edition (Volume 27) of the *Canadian Journal of Music Therapy*. The first article in this issue is an interview with Dr. Colin Andrew Lee, conducted by Dr. SarahRose Black. Dr. Lee looks back on his career and discusses how his multiple roles—especially that of musician—have permeated every aspect of it. Next is a research paper, written in French, titled “Expériences de musicothérapeutes travaillant à court terme avec des groupes d’adolescents en santé mentale” (“The Experiences of Music Therapists Working, on a Short-Term Basis, with Groups of Adolescents in a Mental Health Context”). In this phenomenological study, Erika Guittard uses semi-structured interviews with three Canadian music therapists to explore the defining features of brief therapy sessions involving groups of adolescents. She examines the role of music therapy in this context, the approaches adopted, and the professional skills specific to short-term intervention. This study is followed by Suzanne Caron, who describes the journey that led her to establish the National Music Therapy Institute. Since the Institute was launched almost concurrently with the onset of the pandemic, she also explains how she and her team reinvented themselves so they could offer innovative services in a time of dire need. Finally, Vickie Levasseur presents a review of the documentary *De la musique pour le cerveau/Tuning the Brain with Music*, directed by Isabelle Raynauld. This film presents the work of several Canadian music therapists along with community musicians and neuroscience researchers who seek to better understand the effects of music on the brain. This is the first documentary review published by the *CJMT*.

My congratulations to Dr. SarahRose Black on her first contribution to this publication as Editor-in-Chief and Editor, English Content. I am tremendously pleased to be working with her and excited about the changes planned for the *CJMT*. I would also like to thank Dr. Guylaine Vaillancourt, who continues to support me in my role as Editor, French Content. This opportunity to advance in a bilingual forum, where music therapists can share the richness and diversity of their individual professional practices and their respective research activities, is truly a privilege. We hope the launch of the journal’s open access platform will help us reach an even wider and more diversified audience, and we invite aspiring authors, in particular, to get in touch with us to explore publication and mentoring opportunities at the *CJMT*.

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