

From the Editor-in-Chief and English Content Editor

Welcome to the 2022 issue of the *Canadian Journal of Music Therapy*! On behalf of the journal team, I am delighted to present a new collection of ideas, insights, reflections, and reviews that showcase a beautiful, contemporary, Canadian music therapy mosaic. This issue brings together voices from different corners of our field, with a specific focus on new and emerging scholars. Many of our authors are presenting their writing for the first time, while others are seasoned practitioners who bring their many years of wisdom and insights to their journal contributions. As we continue to navigate the challenging ebbs and flows of a pandemic, I am intrigued and inspired by the numerous ways in which music therapists have continually shifted and adapted their practices. Clinicians all over the world have had to meet the ever-changing guidelines surrounding safe practices to stop viral spread, but music therapists in particular have been ultra-adaptive in managing the creative use of voice, instruments, and various clinical techniques in order to optimize health outcomes and meet the diverse needs of clients in countless settings. I applaud the deep resilience and creativity of music therapists all over the country who have been working in both seen and unseen ways, both celebrated and unrecognized contexts, in public and private spheres; we continually show up to the work with thoughtfulness and compassion.

The adaptive and creative work of our music therapy community that continues to be done amidst the ongoing challenges of the pandemic is beautifully presented in our current journal issue, beginning with a conversation between two music therapists. Mariah Story interviews Chrissy Pearson and explores her practices, philosophies, and visions for the future of music therapy in Canada. Dr. Guylaine Vaillancourt's insightful and powerful keynote presentation from our association's 2021 conference sets an inspiring tone for the journal by challenging us all to trust the powerful work we do with a sense of pride and belief in the essential nature of our profession. We are further invited to sit with the idea of music therapy as vital and the parallel process of being both a music therapy provider and a family member receiving music therapy care through Taylor Kurta's reflections. Dr. Meredith Evans gathers four of her colleagues, each of whom contribute a unique perspective on their practices during the pandemic and offer us multi-layered insights into the provision of music therapy services on inpatient mental health units during COVID-19. Valérie Saulnier looks closely at the use of voice in music therapy, offering a model and recommendations for vocal training specific to the needs of music therapists. We are presented with an opportunity to journey alongside Priya Shah as she shares her own experiences of the imposter phenomenon in her life and her practice as a music therapist.

Four book reviews complete this issue, beginning with Luke Lee Burton's exploration of Rick Shoshensky's collection of case studies in *The Music Therapy Studio: Empowering the Soul's Truth*. Cathy Weldin discusses Bob Heath's *Songs from a Window: End-of-Life Stories from the Music Therapy Room*. Samantha Borgal invites us into Amy Clements-Cortes and Joyce Yip's collaborative collection of research and writing in *Relationship Completion in Palliative Care Music Therapy*, and Charlotte Cumberbirch offers us an overview of Lisa Sokolov's *Embodied Voice Work: Beyond Singing*.

It is such a privilege to be a part of the fabric of this publication, which we are pleased to be able to share through our Open Access platform. I extend a very warm welcome to the journal's first Associate Editor, Sara Pun, who has been a fantastic addition to our team and a wonderful advocate for the ongoing research in our field. My sincerest thanks to my colleague, our brilliant French content editor Annabelle Brault, for her steadfast commitment to the growth and expansion of the journal and for her excellent editorial work on our French content. A huge thank you to our exceptional editorial review board, and to everyone at the Canadian Association of Music Therapists for their ongoing support. It is my pleasure to present these reflections and reviews which represent a time of great significance in both health care and music therapy in Canada, as we continue to create opportunities and cultivate the growth of our profession across the country. I sincerely hope that the new and emerging scholarly voices in this issue spark inspiration and ideas for ongoing conversation and research, and that the wisdom inherent in our seasoned contributors' offerings provides a deep sense of grounding and continued inspiration for each of us to move forward in our work with thoughtfulness, enthusiasm, and care for our clients and for one another.

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