

From the Editor in Chief and English Content Editor

Welcome to the 2023 issue of the *Canadian Journal of Music Therapy*! On behalf of our editorial team, I am so thrilled to present this wonderful collection of ideas, research, reflections, and reviews. This issue highlights the extraordinary growth our profession has witnessed and offers readers an opportunity to both look back on where we have been, and look forward to where we hope to go. As music therapists in this current health-care climate, we stand on the shoulders of remarkable pioneers: countless clinicians, researchers, activists, advocates, students, teachers, administrators, and community members who have built an incredible foundation upon which we stand. The 2023 World Congress of Music Therapy, held in Vancouver, Canada this past July, was a testament to this legacy and all the extraordinary work that has been done in our field, while also giving us pause to consider the potential and promise that the future holds for music and health.

Our current issue takes up the breadth of this work. We begin our issue with Nicola Oddy's examination of vocal improvisation as a practice of listening awareness through her project *The Singing Field*, an invitation to consider the power and role of the voice in shifting perceptions of self and environment. Stéphane Scotto Di Rinaldi's study of a group protocol of receptive music therapy (termed DÉPi-AM) applied to hospitalized adolescents suffering from anorexia nervosa presents promising results for further application of receptive techniques within this population. Daniel Kruger's historical study of the inaugural year of the Canadian Association of Music Therapists gives us an impressive window into our rich Canadian landscape, and all the groundwork that was required to establish our association, looking back through the eyes of several pioneering music therapists. In parallel, Adrienne Pringle and Cathy Thompson invite us to look back on forty unique conversations that explore the depth and breadth of music therapy in Canada through their interviews on the Canadian Music Therapy Podcast—conversations that offer perspective as we look towards the future of our profession. This issue also brings us three book reviews, encouraging us to consider pathways

forward within education, clinical care, and research. Melissa Jessop reviews *Developing Issues in World Music Therapy Education and Training*, edited by Karen D. Goodman; Sue Baines reviews *Sociocultural Identities in Music Therapy*, edited by Susan Hadley; and Jonathan Tang reviews *Trauma-Informed Music Therapy: Theory and Practice*, edited by Laura E. Beer and Jacqueline C. Birnbaum. My sincerest thanks to all our contributors for their excellent work and commitment to our journal.

Working with our authors on this issue has presented me with the opportunity to both reflect back with pride and look forward with renewed optimism about the innovative and collaborative music therapy work being done in Canada and beyond. Though we can only present a small sample of groundbreaking Canadian music therapy projects and research in this issue, there is so much being done every day in clinical care, education, and research that continues to drive music therapy forward with tremendous momentum. As this is my final issue as Editor-in-Chief of the *CJMT*, I feel deeply grateful as I reflect on the history of the journal and the countless volunteer hours that have gone into making it a powerful representation of our field. I want to extend my heartfelt thanks to our incredible editorial team, an extraordinary group of people who have made the past three years such a meaningful time of learning and growth for me, both personally and professionally. To Annabelle Brault, our phenomenal French Content Editor, your support and friendship have been invaluable and so special to me, and your absolute brilliance and detail-oriented thoughtfulness have always been very inspiring. To Sara Pun, our journal's very first Associate Editor, your exemplary willingness to jump into this new role and your beautiful vision for expansion and growth of the journal have been so energizing and exciting. To our amazing copy editors, Jess Herdman, Sophie Pallotta, and Cheryl O'Shea, we could not do this without you, and I am personally so thankful for your wisdom, insight, patience, and remarkably thorough, thoughtful, and excellent work. Our editorial review board is made up of dozens of deeply caring, remarkably intelligent, and supremely committed individuals, who have given freely of their time and expertise, and for this I am eternally grateful. To the CAMT

Board, thank you for your support and belief in the importance of Canadian music therapy scholarship. To Pam Lansbergen, thank you for working so hard to ensure that the journal has the support it needs to continually produce high-quality content, especially through your advocacy for our new open access platform, which mobilizes the journal's spirit of enhancing our profession and making music therapy accessible.

I, too, stand on the shoulders of many editors who have come before me, who have loved and believed in the journal. I am extremely thankful to all those who have built what we have, and excited about the future. I trust that the journal will continue to take Canadian music therapy scholarship to new heights. I am so inspired and encouraged by our authors, a diverse blend of emerging scholars, current academics, and seasoned veterans in the field, and am deeply honoured to have been able to serve at the *CJMT's* Editor-in-Chief. I look forward to all that is to come in our beautiful profession, which has and will continue to change the world for the better.

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