

Vol 17, No 1 (2026): Sound, Meaning, Education 23

Issue Description

Critical Studies in Improvisation / Études critiques en improvisation is pleased to present Issue 17.1: “Sound, Meaning, Education 23.”

This special issue emerges from a collaboration between the international organization Sound, Meaning, Education (SME) and the International Institute for Critical Studies in Improvisation’s Improvisation Festival (IF) at the University of Guelph, which took place between October 20–22, 2023.

In their editorial for this issue, “Revisiting the Interplays of Sound, Meaning, Education 23,” jashen edwards and Rebecca Rinsema explain: “Drawing upon a range of research methodologies, conceptual framings, and artistic practices, SME 23 nurtured a space for scholarship promoting exploration, curiosity, and dialogue. From improvisational games inviting musical creativity to sonic art integrating experimental electronics; from hearing newly designed musical instruments to listening to local ambience on a semi-guided soundwalk—SME 23 provided multisensory participation. The energy over those three days was infectious.”

This special issue begins with a keynote address (originally presented at SME 23):

- Jonathan De Souza: “Improvising with Technology: Phenomenology, Pedagogy, and Performance”

This issue includes the following articles:

- Laura Jane Menard and Doug S. Friesen: “Allowing the A-loud: Sonic Permission, Power, and Agency in the Classroom”
- Jake Sokolov-Gonzalez, “Stimming and Stereoscapy: Situating Improvisation at the Margins of Sensibility”
- Craig Dongoski: “Mental Radio”
- Walter Gershon, “Everything Improvised”

This issue also features the following Notes and Opinions piece:

- Elric Paauw: “Keying Into Ambient Music: Attending to Soundscapes as Phenomenological Practice”

The issue also includes three book reviews:

- Cisco Bradley reviews *Milford Graves: a Mind-Body Deal*, edited by Mark Christmann, Celeste DiNucci, and Anthony Elms
- Jeff Schwartz reviews *European Echoes: Jazz Experimentalism in Germany, 1950-1975* by Harald Kisiedu
- Benjamin Barson reviews *The Williamsburg Avant-Garde: Experimental Music and Sound on the Brooklyn Waterfront* by Cisco Bradley

The cover of this issue features artwork by Esther Gámez. At the SME conference, Gámez and Dr. Wilfrido Terrazas led attendees in an exploration of collaborative sound improvisation in which tarot cards illustrated by Gámez served as inspiration. Gámez has generously allowed us to include her artwork from Tarot cards as part of this special issue; you can view the full set as a stand-alone PDF alongside the editorial.



Editorial

Revisiting the Interplays of SME 23

jashen edwards, Rebecca Rinsema

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Oracle: For The Seven Cardinal Directions Cards

Esther Gámez

[PDF](#)

Keynote

Improvising with Technology: Phenomenology, Pedagogy, and Performance

Jonathan De Souza

[PDF](#) [HTML](#)

Articles

Allowing the A-Loud: Sonic Permission, Power, and Agency in the Classroom

Laura Menard, Doug S. Friesen

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Stimming and Stereotypy: Situating Improvisation at the Margins of Sensibility

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[PDF](#) [HTML](#)

Mental Radio

Craig Dongoski

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Everything Improvised

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Notes and Opinions

Keying Into Ambient Music: Attending to Soundscapes as Phenomenological Practice

Elric Paauw

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Book/Media Reviews

European Echoes: Jazz Experimentalism in Germany, 1950-1975 by Harald Kisiedu

Jeff Schwartz

[PDF](#) [HTML](#)

The Williamsburg Avant-Garde: Experimental Music and Sound on the Brooklyn Waterfront by Cisco Bradley

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Milford Graves: A Mind-Body Deal by Anthony Elms, Celeste DiNucci, and Mark Christman

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