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Nota di contenuto	Theories and genealogies -- Ethnodigital sonics and the historical imagination / Richard Cullen Rath -- Performing Zora : critical ethnography, digital sound, and not forgetting / Myron M. Beasley -- Rhetorical folkness: reanimating Walter J. Ong in the pursuit of digital humanity / Jonathan W. Stone -- Digital communities -- The pleasure (is) principle: sounding out! and the digitizing of community / Aaron Trammell, Jennifer Lynn Stoever, and Liana Silva -- Becoming outkasted: archiving contemporary Black Southernness in a digital age / Regina N. Bradley -- Reprogramming sounds of learning: pedagogical experiments with critical making and community-based ethnography / W.F. Umi Hsu -- Disciplinary translations -- Word. spoken. articulating the voice for high-performance sound technologies for access and scholarship (hipstas) / Tanya E. Clement -- "A foreign sound to your ear" : digital image sonification for historical interpretation / Michael J. Kramer -- Augmenting musical arguments : interdisciplinary publishing platforms and augmented notes / Joanna Swafford -- Points forward -- Digital approaches to historical acoustemologies: replication and reenactment / Rebecca Dowd Geoffroy-Schwinden -- Sound practices for digital humanities / Steph Ceraso -- Afterword: demands of

duration: the futures of digital sound scholarship / Jonathan Sterne, with Mary Caton Lingold, Darren Mueller, and Whitney Trettien.

#### Sommario/riassunto

The digital turn has created new opportunities for scholars across disciplines to use sound in their scholarship. This volume's contributors provide a blueprint for making sound central to research, teaching, and dissemination. They show how digital sound studies has the potential to transform silent, text-centric cultures of communication in the humanities into rich, multisensory experiences that are more inclusive of diverse knowledges and abilities. Drawing on multiple disciplines—including rhetoric and composition, performance studies, anthropology, history, and information science—the contributors to *Digital Sound Studies* bring digital humanities and sound studies into productive conversation while probing the assumptions behind the use of digital tools and technologies in academic life. In so doing, they explore how sonic experience might transform our scholarly networks, writing processes, research methodologies, pedagogies, and knowledges of the archive.