

Transcript of the original beginning of the introduction:

Editor K: "Sound studies is bigger than ever."

Editor C: "And it's growing!"

K: It's growing, and it's important.

C: There's important work everywhere, in lots of academic fields.

K: Including rhetoric and composition.

C: More and more, sonic rhetoric is at our conferences and in our journals.

K: Yeah. It's like this marching band that's playing nearby, [[marching band](#)] and you can't quite tell what exactly it will sound like when it gets to you, but you know it's important and

you can't ignore it for long, because it's coming around the corner soon!

C: [laughing] A marching band? Maybe more like there's a club nearby [[club bass sounds](#)] and you can just feel the bass throbbing before you can even hear the music.

K: I like that. Or like a plane [[plane jets](#)] that's about to fly overhead. There's a rumble in the distance....

C: Or a herd of horses [[galloping horses](#)] thundering in your direction!

K: [pause] A herd of horses?

C: We have wild ponies [[in Nevada](#)]. It's a thing.

K: Okay, yeah, that's fine. So here's the thing. Okay, I'm excited about all the ways our field talks about [understanding](#) sound, right? And I'm excited about [using](#) sound myself in my own creative and critical projects.

C: And you're recording your voice for this right now.

K: Right! BUT. Here's the big but. I'm especially excited about [teaching](#) with sound!

C: Yeah! Students learn so many things when they're recording and manipulating and sharing and just making lots of noises. So, we should give this set of practices a name... "Soundwriting." [[magic spell harp riff](#)]