as a musician as well as insight into her troubles. Their thoughts and reflections were intentionally, and eerily, framed by Simone's voice, face, and writing which contributed to the film's authenticity.

We have often seen artists who are unable to align their creative inclinations with the norms that society requires of them to achieve commercial success. This film demonstrates that Simone's struggle was also about her inability to be an artist who did not address the plight of her people, the causes of their problems, and how she believed they should be solved. Ethnomusicologists, educators, and scholars, through analysis of the documentary, have an opportunity to explore themes of artist activism, racial and ethnic identity in American popular music, and the artist's handling of mental illness. Ultimately, the filmmakers do not provide some information that may have been helpful to viewers in determining precisely everything that happened to Simone. There are some visible gaps in time in the retelling of the artist's life between moving to Liberia and finally resettling in France. This is likely due to lack of footage, but it leaves viewers wondering about those years. What the filmmakers did do is allow viewers to see that much of what happened to Miss Simone is that she was incapable of quieting the voices in her head that demanded complete freedom, and, she was seemingly incapable of living emancipated. The director and producers of "What Happened Miss Simone?" understood this, and they understood that it was necessary for her to have the opportunity to explain this to the world. As a result, this documentary is much like Nina Simone herself; beautiful, brave, and tragic.

Lisa Osunleti Beckley-Roberts   Jackson State University

The First Annual Society for Ethnomusicology *Sounding Board*, annual
    meeting of the Society for Ethnomusicology, Sound Studies Special Inter-
    est Group, The Companion Gallery, Austin, Texas, December 3–6, 2016.

The first annual Society for Ethnomusicology *Sounding Board* exhibit, organized by the Sound Studies Special Interest Group, was displayed at The Companion Gallery in Austin, TX in the afternoons and evenings from December 3–6, 2015 in conjunction with the annual meeting. The exhibit featured curated ethnographic creative audio from scholars attuned to the spatial, sensual, and ethnographic possibilities of sound. The exhibit illustrates one of the many ways in which ethnomusicological research can be curated and exhibited as a way of enhancing what we publish in peer review publications and providing a venue to engage the general public. Curated by Leonardo Cardoso (Texas A&M University), the exhibit featured nine installations from scholar-artists, including:

Pool of Sound by Lina Dib (Rice University) and Navid Navab; *Resting Place* by Michael Austin (Howard University); *Wind Noise* by Marina Peterson (Ohio University); *The Schizophone* by Craig Campbell (University of Texas, Austin); *Radio Texas International: a Micro Radio Station in the Austin Wavescape* by Tom Miller (Berkeley College); *Dry Signals* by Michael Silvers (University of Illinois, Urbana-Champaign); *Derrumbeat: The Beat of Collapse* by Alexandrine Boudreault-Fournier (University of Victoria); *El Caracol: A Stroll through Space and Time in Mexico City* by Anthony Rasmussen (University of California, Riverside); and 雜 (*dza*) by Wendy Hsu (Department of Cultural Affairs, City of Los Angeles) and Emily Wang (University of Toronto). The exhibit, divided into four sections ("Sonic In-Placements," "Sonic Displacements," "Sonic Emplacements," and "Sonic Mix-Placements), offered an array of approaches to translating field research (e.g. notes, audio, video, images), archives, and born-digital research objects for curation across physical and digital spaces. The central objective of the installation was to provide scholars thinking through and working with ethnographic sound the opportunity to curate scholarship and fieldwork from different perspectives and embrace alternative ways of presenting research on music, sound, and sounding communities.

One of the many strengths of the SEM *Sounding Board* exhibit is its commitment to public humanities, bringing our work in sound to the public in alternative formats, and reaching out to and interact with the arts community and general public of the host city of the annual SEM meeting. Stimulating discussion among the fields of ethnomusicology, sound studies, sound art, ecomusicology, anthropology, science and technology studies, media studies, and the digital humanities, the exhibit served as one possible response to the following questions: How do we better engage the general public and our fieldwork communities through our scholarship? How do we productively and critically exhibit and curate sound? The SEM *Sounding Board* fostered critical dialogue among participants as they interacted with the materiality of ethnographic research materials and the multisensory environments of the scholarship installed at The Companion Gallery. As a mode of community outreach, the SEM *Sounding Board* extended the reach of both the society's research, as well as the sound-worlds of our research communities, bridging the academy and the general public through the imaginative exhibition of ethnomusicological scholarship in a community arts space beyond the walls of the conference hotel. While interacting with the exhibit, I observed scholars and the general public converging through discussions concerning the sensory experience of sound, ethnography, creative soundwork, and how our fieldwork environments and communities are heard.

The digital humanities continue to be astonishingly silent. Soundwork is gradually seeping into digital humanities training and scholarship, and extending the sensory spectrum of digital scholarship. The SEM *Sounding Board* is a

welcome addition to emergent work in the areas of sound-conscious digital humanities, digital musicologies, and curatorial practices of exhibiting sound. As ethnomusicologists, we can also approach the SEM *Sounding Board* exhibit as one of several ways the field of ethnomusicology can interface with innovative directions in digital research, public scholarship and outreach, and pedagogy developing throughout the digital humanities. Twenty-first-century innovations in audio technology and new media practices have led to an abundance of critical and creative engagements with sonic phenomena. Petersen and Dib/ Navab explore, respectively, participant agency and the materiality of sound through audio technology. In Dib/Navab's *Pool of Sound* the size, bread, and shape of the visitors' gestures control the dynamic range of the water sounds, while Petersen's *Wind Noise* transmits audio records of air currents as a form of touch, recording not the sound of wind, but the sonic materiality of wind as it makes contact with the microphone. Campbell's *The Schizophone* engages audio technology to rethink the archive and how we store, disseminate, and access field recordings. *The Schizophone* invites users to listen sensuously to recordings of Son Jarocho music from Mexico, and the practice of listening from a distance to the sensory details of dislocated audio documents is intended to resituate the listener in those locations. Audio technology and new media platforms that enhance research-creation in the digital humanities have allowed unprecedented access to what have been previously qualified as ephemeral sonic artifacts.

The installations individually and collectively demonstrate the manifold ways in which scholars of music, sound, and performance can curate our multisensory ethnographic and archival materials through different interfaces that invite participation, immersion, and cultural understanding from a varied audience comprised of academics in our fields, interdisciplinary scholars, and the general public. Hsu and Wang, for example, immerse the participant in the cacophonous sonic environment of the Taiwanese Night Market—a space heavily laden with sonic information—by severing the user's sensory contact with the gallery space. Participants place their head within a deep cardboard box, dark, yet filled with objects that one would encounter in a Taiwanese Night Market, the box serving as a resonator for field recordings of this dense urban soundscape. Placing my head within the cacophony of layered and intermixed field recordings, I am dropped directly into an iconic urban Taiwanese soundscape, my body standing in an Austin gallery. In *Dry Signals* Silvers uses the medium of interactive sound installation to situate his audioviewers in the environmental realities of drought and poverty in northeastern Brazil, illustrating how everyday issues concerning place, local communities, and human and non-human relationships in the face of global environmental change are expressed in musical performance. Projected on the laptop screen is a digital image of a painting of a small Brazilian town surrounded by mountains and located near a water source.

The painting depicts one of Silvers' fieldwork sites and is displayed on a stand next to the laptop. The audioviewer is invited to touch the screen to initiate their experience. Each section of the digital image activates a different field recording. With each touch, I remixed the soundtrack of my exploration of Silvers' field site. Touch screen technology allows the user to personally navigate Silvers' field site and collected ethnographic materials. The sounds of place textured Silvers' ethnographic experiences in the field, shaping how he articulates the voices of drought in his writing. However, these same sounds of place—places that thirst—permeate the expressive culture of the local communities he works with.

The collection of ethnographers and sound-workers who participated in the group exhibition experimented in different ways exhibiting sound in The Companion Gallery, and working with a variety of audio technologies (e.g. the telephone, the radio, the microphone, headphones, and laptop speakers, among others), this collection of scholar-artists worked with and against the spatiality and auditory features of the gallery. Michael Austin, for example, used a single Holosonics AudioSpotlight AS-24i speaker for *Resting Place*. Installed in the ceiling, the piece played in a continual loop but was only audible in the gallery space when you stood directly below under the speaker because the speaker's hyper-directionality focuses the audio with precision in a narrow auditory field. Petersen's *Wind Noise* invites contemplation as the listener enters into an atmospheric soundscape when they choose to approach the exhibit space, while Rasmussen's *El Caracol: A Stroll through Space and Time in Mexico City* demands participatory interaction with the installation, as the audioviewer must align their eyes with the viewfinder, either by crouching down or picking-up the wooden box, looking though the aperture, listening through headphones, and virtually walking through urban street scenes filmed throughout Mexico City from the perspective of Rasmussen's eyes, ears, and mobile body.

The *Sounding Board* installations express the scholarly and creative potential of curating and exhibiting our research and sensory research materials in immersive, exploratory, participatory, and publically accessible ways. Exhibited sound is but one way in which we can remediate our scholarship as ethnographic sound art that promotes our research communities in productive ways, and provides multimodal objects that enhance the reception and understanding of our textual scholarship. Immersing gallery visitors in global auditory environments, the first annual SEM *Sounding Board* successfully creatively remediates ethnographic soundwork and fieldwork materials, as I observed conference participants and Austin residents using their senses to interact with the exhibitors' soundworlds.

Kate Galloway   Wesleyan University/Memorial University of Newfoundland