



## Magazine Information and Author Instructions Contents

About <i>Acoustics Today</i> .....	3
Instructions for Preparation of Manuscripts .....	3
<b>Proposing an Article</b> .....	3
<b>Publication Timeline</b> .....	3
<b>Article Length</b> .....	4
<b>Text</b> .....	4
<b>Tables</b> .....	4
<b>Equations</b> .....	5
<b>References</b> .....	5
Ethical Principles .....	6
Instructions for Submission of Manuscripts .....	6
<b>Text Submission</b> .....	6
<b>Copyright Transfer Form</b> .....	7
<b>Permissions</b> .....	7
<b>About the Author(s)</b> .....	7
<b>Graphics</b> .....	7
<b>Questions</b> .....	8
Editorial Procedures .....	8
Multimedia .....	8
Sound Perspectives .....	9
History Articles .....	9
Letters to the Editor .....	10
Obituaries .....	11
Permissions for Use of Previously Published Material .....	11
Contact Information for <i>Acoustics Today</i> .....	12

## Checklist MS Preparation

The following pages cover all aspects of manuscript preparation for *Acoustics Today*. However, to help in preparation, the list below gives some of the key points that are often the most overlooked when a manuscript is submitted to the editor. *Please go through this checklist before submitting your manuscript to make sure you have followed these key points.* This list does not, however, substitute for following all other instructions in this document.

- MS Word format with 1-inch margins, text Times Roman 12-point font, and left justification for all text  
(NOTE, *Acoustics Today* cannot accept manuscripts in *any* format other than MS Word!)
- Double-spaced text *except tables* (see page 4 regarding tables)
- Limit of 6,000 words for articles (see page 4 for decrease in words for figures)
- Title page set up as described on page 4
- Headings in **bold** with major words capitalized
- Secondary headings italicized (no more than 2 heading levels)
- References in correct format (see page 5)
- References carefully checked to make sure all references cited in the text are in the reference section AND that all references cited in the reference section are in the text
- Final figures in one of the formats described in **Graphics** (see page 7)
- Copyright Transfer Form signed
- Permissions for figures obtained, if applicable
- Author biographies do not exceed 100 words for each author; “head shot” of each author
- Each file labeled with last name of first author followed by the content of the file (e.g., LastName – MS; LastName – Figure 1)
- Manuscript complete with all parts required

## About *Acoustics Today*

*Acoustics Today* is the science and technology magazine (**not a journal**) of the Acoustical Society of America (ASA). The primary purpose of *Acoustics Today* is to provide timely, scholarly, and other (including societal) information to the membership of the ASA that is interesting, understandable, and worth reading regardless of a member's background. It is expected that any article submitted to the editor for publication has not been published or accepted for publication elsewhere nor has it been submitted to another magazine or journal simultaneously.

*Acoustics Today* contains scholarly articles, shorter essays highlighting any important ASA programs, and other material that may be of broad interest to ASA members. The magazine is published quarterly in full color. Each issue of *Acoustics Today* is sent to ASA members in print form and is also available online and open access at [www.AcousticsToday.org](http://www.AcousticsToday.org).

***It is important to understand that writing a magazine article is very different from writing a journal article.*** For a journal article, the principal criterion is to be accurate in the facts connected with the subject matter that is reported. In *Acoustics Today*, the facts must still be accurate, but they must be interesting and understandable to all, including members who have a background in acoustics but may not be versed in the particular subject of the article.

The articles in *Acoustics Today* are general reviews of a specific topic, although the topic may be very broad (e.g., principles of instrument acoustics) or reasonably narrow. *Acoustics Today* is not a venue for original research articles or preliminary studies nor is it generally a venue for work from one laboratory or laboratory group.

**It is also important to make sure that potential readers come to, and then read, your article.** Indeed, as you prepare your article for *Acoustics Today*, it is imperative to keep the magazine's audience in mind at every step of the process. Please do not think of the audience as your discipline peers in the ASA. Instead, think of the scholarly level of your audience as a member of the ASA in a totally different area of acoustics from you and assume that they do not have the knowledge of those in your discipline. In addition, the audience is even broader than ASA members and may include a senior in college with a good, but not great, background in physics, engineering, and/or biology or a regulator or journalist with a good science or engineering background.

There are a number of things we strongly encourage you to do to attract readers to your article. The first step is the title. Make the title broad and interesting so that people from disciplines outside of your own will be curious enough to look at the text. The second thing is that the most important part of your article is the opening. The best first paragraphs tell the reader about the article, why it will be interesting and exciting to them, and how the article may be relevant to them in either their research or their lives. You have great leeway here, but if you can get a reader curious about, and interested in, the material, they are more likely to read to the end. As one author put it, he tried to make the opening interesting enough that his mother would want to read it!

## Instructions for Preparation of Manuscripts

**Proposing an Article:** Articles for *Acoustics Today* are invited contributions. However, ideas for articles are welcome by the editor and such ideas are very encouraged and welcome. If you have an idea for an article, please contact the editor before you start writing to discuss what you have in mind.

**Publication Timeline:** *Acoustics Today* is published quarterly (spring, summer, fall, and winter). Once we have agreed to include your article in a particular issue of *Acoustics Today*, you will be given a date by which we must receive the final article for it to be included. Because we work on a very tight deadline, late submissions will not be possible nor can we guarantee that a late submission will get a place in a subsequent issue of *Acoustics Today*

because we work several issues ahead.

**Article Length:** The **maximum** length of an article is 6,000 words, including title page, references, figure legends, and tables. From the 6,000 words, subtract 125 words for each figure and 75 words for each stand-alone equation. The maximum length of the About the Author is 100 words for each author.

**Title Page:** The title page for articles should include the following information.

- **Title:** Titles should be descriptive of the article and should be attractive to a broad audience. Acronyms should not be used in titles unless they are so common (such as sonar) that they can be found in standard dictionaries. Do not make the titles too long.
- **Running (or Short) Title:** Provide a maximum of 4- to 5-word short title that can be used on the top of pages.
- **Corresponding Author:** Please indicate which author is the person for contact for editorial purposes
- **Key Words:** Include 10 or more key words that do not appear in the title of the article. These will be used as metawords for your article so that they can be more easily found in Web searches. Keep in mind that *Acoustics Today* is now open access, which means that a much larger number of people are potentially able to use your article, if found. Thus, having great key words for indexing purposes is of great value. In selecting key words, do use important terms in your article but not very broad words.
- **Technical Committee(s):** Include the technical committee(s) most closely associated with the material in the article. (A list of the ASA Technical Committees can be found at <https://bit.ly/2Hvx4MO>.)

**Text:** The manuscript should start on a new page and be submitted in MS Word format. *We cannot accept articles in Acrobat pdf text files, LaTeX, or any form other than MS Word.* The entire manuscript (except tables, see below) should be double spaced with 1-inch margins and left justification.

The entire manuscript should be submitted in Times Roman 12 pt and symbols should be from the Word list of symbols. This ensures the most accurate transfer of symbols to the printed version.

Acronyms and abbreviations must be defined when used for the first time in the article.

**Figures:** Each figure should be submitted as a separate file. The general location of each figure in the article should be noted with “Figure X about here” on a separate line in the text. See **Graphics** below for details of acceptable formats.

Figure legends should start on a new page at the end of the manuscript after the references.

**Tables:** Tables should be placed after references and before figure legends. Place a callout in the MS as to the general location for the table. Tables should be numbered consecutively using Arabic numerals with the title placed on top and extended across all columns. Tables should be created using the tables feature in Word. Do **not** use Microsoft Excel tables.

Tables should be **single spaced** and surrounded by a border. Lines within tables should be thinner than the border and all the same size. **The font of the table title should be Times Roman 11 pt and the data in the cells should**

**be Times Roman 10 pt.** Center items in cells vertically and, if appropriate, horizontally. Do not use color in any cell. If applicable, a legend should be placed at the bottom of the table.

**Equations:** Equations should be created using Word Equation editor if possible. Equations that stand alone and occupy a single line should be numbered consecutively at the right margin (using Arabic numerals in parentheses). Use the same tools for equations that are within a line of text. Remember, the smaller the number of equations, the easier the article will be to read and understand by the greatest number of readers.

**Acknowledgments:** Articles may include acknowledgments to people and/or funding agencies. However, please keep these short.

**Use of URLs:** If you are using URLs in the text of your article, please test it right before submission and make sure that it is working. If there is any chance that the URL is not really viable over several years, please do not use it. If URLs are at all long, please use a URL shortener to cut the URL length (e.g., <https://bitly.com/>).

**References:** Use the format for references as shown on the next page (page 5).<sup>1</sup> Only published or in press papers can be included in References. Papers in preparation or submitted can be cited in the text as personal communication but not in References. Also note the following.

- References are listed at the end of the article in alphabetical order by author regardless of number of authors and year. If there are several references by the same author(s), list them by year. If there are several references by the same author(s) in the same year, use “a,b,c...” after the year.
- All authors’ names should be generally be listed. However, if there are more than five authors, the first four names should be followed by et al.
- For journal articles, include the full title of the paper. Do not abbreviate the journal name, e.g., *The Journal of the Acoustical Society of America*, not *J. Acoust. Soc. Am.*
- NOTE: correct name of *JASA* starts with “The.”
- For book chapters, include author(s), chapter title, book title, editor(s), publisher, city and state or country of publisher, and page numbers of chapter.
- Add DOI if available for papers at the end of the reference.
- For an article presented at a conference, include title of conference, city and state or country where held, and date when held.
- For reports and other material on the Web, be sure and include URL followed by the last accessed date.
- For reports and other material, please try and find a URL (many old reports can be found with some ease on the Web) and add to the reference to help others find the material.
- In the reference, the journal name, book title, proceedings title, or title of report or patent must be in italics.
- Within the text, citations should be by author and year. For two authors, cite both names. For three or more authors, cite as “first author et al.” Multiple citations should be in chronological order, e.g., (Smith, 1954; Jones and Curley, 1975; Magnus et al., 2013). Note that for two authors we link using “and.”

The following are examples of proper reference formats.

Alexander, A., Forth, O., and Tunstall, D. (2012). Music and noise fingerprinting and reference cancellation applied to forensic audio enhancement. *Proceedings of the Audio Engineering Society 46th International Conference: Audio Forensics - Recording, Recovery Analysis, and Interpretation*, Denver, CO, June 14-16, 2012.

Apfel, R. E. (1998). *Activatable Infusible Dispersions Containing Drops of a Superheated Liquid for Methods of Therapy and Diagnosis*. US Patent No. 5,840,276, November 1998.

---

<sup>1</sup> If you are using a type of reference not included here, please use the closest reference style and include all information necessary so that readers can find the publication.

- Ashida, G., and Carr, C. E. (2011). Sound localization: Jeffress and beyond. *Current Opinion in Neurobiology* 21, 745-751.
- Bennett, R., and Pearsons, K. (1981). *Handbook of Aircraft Noise Metrics*. National Aeronautics and Space Administration (NASA) Contractor Report 3406, NASA, Washington, DC.
- Colgate Palmolive. (2012). *Safe-in-Sound Excellence Award*, National Hearing Conservation Association meeting, New Orleans, LA, February 24, 2012. Available at <http://www.safeinsound.us/swf/colgate/index.html>. Accessed October 21, 2015.
- Dallos, P., Popper, A. N., and Fay, R. R. (Eds.). (1996). *The Cochlea*. Springer-Verlag, New York.
- De Jong, K., Bouton, N., and Slabbekoorn, H. (2007). Azorean rock-pool blennies produce size-dependent calls in a courtship context. *Animal Behaviour* 74, 1285-1292.
- Fay, R. R. (1988). *Hearing in Vertebrates: A Psychophysics Databook*. Hill-Fay Associates, Winnetka, IL.
- Federal Interagency Committee on Urban Noise (FICUN). (1980). *Guidelines for Considering Noise in Land Use Planning and Control*. US Government Printing Office Report No. 1981-337-066/8071, FICUN, Washington, DC.
- Hastings, M. C. (2008). Coming to terms with the effects of ocean noise on marine animals. *Acoustics Today* 4(issue no.), 22-34.
- International Organization for Standardization (ISO). (2015). *Acoustics – Description, Measurement and Assessment of Environmental Noise - Part 1: Basic Quantities and Assessment Procedures*. ISO/CD/1996, Final Draft of International Standard 1996-1, ISO, Geneva, Switzerland.
- National Transportation Safety Board. (2007). *Cockpit Voice Recorder Handbook for Aviation Accident Investigations*. Vehicle Recorder Division, Office of Research and Engineering and Office of Aviation Safety, Washington, DC. Available at <http://tinyurl.com/ntsb-cvr-pdf>. Accessed May 27, 2015.
- Nobile, M. A. (2011). PNR: A simplified product noise rating for the general public. *Proceedings of InterNoise 2011*, Osaka, Japan, Institute of Noise Control Engineering, September 2011. Available at [http://www.inceusa.org/bod/137 and138/files/06.7.1\\_Board meeting agenda item PNR.pdf](http://www.inceusa.org/bod/137%20and138/files/06.7.1_Board%20meeting%20agenda%20item%20PNR.pdf). Accessed December 11, 2015.
- Patten, E., Belardi, K., Baranek, G., Watson, L., Labban, J. D., and Oller, D. K. (2014). Vocal patterns in infants with autism spectrum disorder: Canonical babbling status and vocalization frequency. *Journal of Autism and Developmental Disorders* 44, 2413-2428. <https://doi.org/10.1007/s10803-014-2047-4>.
- Tierney, C., Mayes, S., Lohs, S., Black, A., Gisin, E., and Veglia, M. (2015). How valid is the checklist for autism spectrum disorder when a child has apraxia of speech? *Journal of Developmental and Behavioral Pediatrics*, (volume and page nos. if available). <https://doi.org/10.1097/DBP.000000000000189>.
- Wood, F. G., Jr., and Evans, W. E. (1980). Adaptiveness and ecology of echolocation in toothed whales. In Busnel, R.-G., and Fish, J. F. (Eds.), *Animal Sonar Systems*. Plenum Press, New York, pp. 381-425.

***Authors must check to ensure that all references listed in the reference section are cited in the text and all references cited in the text are listed in the reference section!***

## Ethical Principles

*Acoustics Today* adheres to the ethical principles established for ASA Publications (<https://acousticalsociety.org/ethical-principles/>). Authors should ensure that their MS adheres to these principles.

## Instructions for Submission of Manuscripts

**Text Submission:** Submit the complete manuscript including text, tables, equations, references, and figure captions in one file. Use last name of the first author and content of the file as the file name for all files, e.g., LastName-Text-Acoustics Today.

**Graphics Submission:** Submit each graphic (pictures, drawings, and charts) in a separate file, e.g., LastName-

Figure 1. You can submit the files in one zip file if you wish and/or use Dropbox.

**Copyright Transfer Form:** You must fill out a Copyright Transfer Form for your contribution to *Acoustics Today*. You can find this form at <https://bit.ly/2NEYfZv> (the authors' page on our website). You can fill in this form using a PDF reader and use an electronic signature, or you can print it out and sign it. In either case, please return *as an electronic file* when you submit your paper. Use LastName-CopyrightTransfer as file name. If, for some reason, you cannot submit it electronically, see instructions at the bottom of the form.

**Permissions:** Include a PDF copy of all written permissions obtained for use of any previously published material with the manuscript submission, if possible. All permissions should be in a single PDF file and may be in the format provided the author (e.g., permission form, email). If the source of the figure does not require permission, please indicate that and give the citation to the statement of this on the publisher's Web page. See **Permissions** (page 11) for full details.

**About the Author(s):** A small photo (preferably head shot, in color), as well as contact information, and a short biography (no more than 100 words) of each author should be included with the article. Format contact information (maximum of four lines) as below:

Format	Example
Name, Email	Arthur N. Popper, <a href="mailto:apopper@umd.edu">apopper@umd.edu</a>
Institution	Department of Biology
Address	University of Maryland College Park, MD 20742 USA

All About the Author text should be in one MS Word file, separate from the main manuscript, with biographies listed in order of the authors on the title page. Include the first author's name in the file name (e.g., LastName-AuthorBios). Put photos in separate files, with the name of the author in the file name (e.g., LastName-AuthorPicture). Please see **Graphics** for submission of acceptable photo formats. We prefer that you not include pictures of children, but if you do include anyone under the age of 18, you must provide signed written permission of the parent or guardian that they approve of the use of the picture (email is fine).

**Graphics:** Each graphic should be submitted as a separate file *in JPEG format*. While we can use TIFF or EPS files, they will be converted to JPEG for print production during the magazine page layout and design stage. PDF, PNG, and PPT are not acceptable.<sup>2</sup> Resolution is very important. Figures and images must be submitted at 300 ppi (preferably 600 ppi for color) at the physical size they are to be printed (3.5 or 7.25 inches wide). Figures or images submitted at less than the intended physical print size, regardless of ppi density, will not reproduce well, though we will, under some circumstances, use them if they are old photographs or other material that cannot be replicated in any other way.

On charts, do not include grid lines. Use tic marks on the axes. All text on a graphic must be large enough to be readable. A typical printed chart width is only about 3.5 inches so plan your graphic text accordingly. Every graphic must have a legend that is listed separately. Do not put the legend or the figure number in the graphic. Every graphic must be mentioned in the text, including its figure number. Please ensure that all figures and graph labels are large enough to withstand an image area reduction, if it becomes necessary. PowerPoint graphics are not acceptable because they are very difficult to work with and usually provide substandard graphics.

---

<sup>2</sup> Also note that if you submit a figure that is RGB, it will be converted to CMYK because that is better for print. If we have to do this conversion, the colors of the figures may change somewhat from the original. Therefore, we suggest that you make sure that the figures you submit are CMYK so that you can see the final colors.

Figures should be numbered. Use the following naming convention for the graphic files-last name of the first author followed by the number of the figure. (Example: “LastName-Fig1,” “LastName-Fig2,” etc.). Every figure must have a legend. Please do not place the legend on the graphics page but rather include all the legends together on a separate page at the end of the article body. Graphics will be placed by the publisher close to the point in the text where they are first mentioned.

If people are in any photo and they can be identified (for example, their faces are visible in the photo), their names should be submitted and their written permission for publication in *Acoustics Today* must be obtained and submitted with other permissions. (*Note that pictures of children under the age of 18, if faces can be identified, are not permitted unless we receive written permission from a parent or guardian to use these pictures in Acoustics Today. A copy of this permission must be submitted along with other permissions. Names of children in figures are not permitted unless specific permission is given by the parent(s).*)

**Questions:** Questions regarding page layout, artwork, permissions, or copyright issues should be sent to the editor at [apopper@umd.edu](mailto:apopper@umd.edu).

## Editorial Procedures

Each received MS goes through several steps. The most important thing to note is that we strongly encourage authors to submit a draft MS several weeks before the deadline for the editor and associate editor to review and provide feedback. This feedback may be extensive and focuses on the readability of the article for the broad *Acoustics Today* audience. Guidance is also given on grammar, formatting, and other issues as appropriate.

Once the full MS is submitted, it will be run through duplication detection software called Similarity Check. The software checks for any possible text recycling or plagiarism. If any substantive issues are identified by the software, the editor will contact the author and ask for appropriate changes. If there are any considerable issues, the editor will consult with the ASA Editor in Chief. For questions about the ASA publications ethics policy, please see: <https://acousticalsociety.org/ethical-principles/>.

After acceptance, the final MS is professionally copy edited. The copy editor will check for grammar, format, and a range of other issues. In most cases, these are minor and will be fixed by the copy editor. However, the copy editor will contact the author if there are questions that she cannot answer (e.g., missing definitions in figure legends, missing reference, unclear sentence structure) and to ensure that any changes in wording do not change the author’s meaning.

Once the MS has been copy edited, it is sent to our editorial assistant who does a number of checks and then sends the article to our production group to set up the magazine issue. After several initial drafts of the magazine, the authors will be sent page proofs of their articles. At this stage, the only changes permitted are to answer specific queries or fix very small things in the MS.

## Multimedia

*Acoustics Today* welcomes multimedia with articles. We have capabilities for both sound and video, and we encourage authors to provide such material. There are several options for how to do this. One option, if you are using material already on the Web (e.g., YouTube) is to display the links in the text of your MS. If the links are long, you can use something like Bitly.com to shorten the links. We want to do this because people reading the MS in print need short links if they are to try and view them. Do not embed the links in words because print

readers cannot access the links.

The alternative is to provide us with the multimedia material and we will place it on our *AT* page or the ASA YouTube page. In both cases, the material is archival. If you want to do this, please do as follows:

- Label each item with the name Multimedia1, Multimedia2, etc.
- In the text of the MS, cite the item as you would a figure (e.g., see Multimedia3).
- Provide us with a separate file (the words are not counted against your article word limit) that gives captions for each of the multimedia items. Do exactly as you would for a figure legend. Just call the items Multimedia1, etc.
- If the multimedia files are not too large, provide them to the editor when you submit your MS. If they are large, please do not give them to the editor, but we will put you in contact with our webmaster and he will arrange to get these from you. During our production process, we will link all of your text references to multimedia to the multimedia legends file. Then, our webmaster will put your multimedia on the Web and link each item in the legends file to the appropriate item.

If you want to use multimedia from another site, you can display the link directly in your article or you can have a caption for it in your media legends file. You can display the direct link to that file in your legends file. Note that we cannot put material from another site onto our site since the material is likely copyright (even if it does not say so) and we can only copy the material with written permission of the copyright owner.

## Sound Perspectives

*Acoustics Today* publishes invited editorials, reports about ASA-related activities, essays about topics of potential interest to ASA members, and other material of relevance to the ASA in a section of the magazine called “Sound Perspectives.” Essays in “Sound Perspectives” serve to inform members of the ASA and others about various issues. The maximum length of each essay is agreed to on a case-by-case basis with the editor, but generally they are from 800 to 2,000 words. The essay should start with a title and full contact information of the author (including email and phone). Examples can be found in every issue of *Acoustics Today*. Essays in “Sound Perspectives” are usually invited by the editor, but ideas for contributions are very much appreciated. Please contact the editor to discuss potential contributions. Note that we do not include author biographies for SP essays.

As part of Sound Perspectives, *Acoustics Today* publishes reports from the various Technical Committees (TCs) of the ASA. These are invited by the editor. These reports provide an overview of the topic areas of the TC to inform members of the ASA and others about the general areas of research within the scope of the particular discipline. The author(s) of the reports is encouraged to tell a bit about the activities of the TC but to focus is on the broad areas of research. An example of a TC report can be found at <https://bit.ly/2U4HeJs>.

## History Articles

*Acoustics Today* is soliciting articles that provide an historical perspective of a field. The “origin” of doing this comes from the observations by many more senior investigators that younger scholars and students tend to focus on recent work (sometimes work that is only available on the web) and ignore, and often do not know, earlier work and its impact on their field. Indeed, we now often encounter papers that ignore the fact that very similar, and excellent, work was done 20, 30, 50, or more years earlier.

In addition to understanding the earlier literature, it is invaluable for investigators today to know about the very accomplished scholars who did the work. These workers often made contributions of immense value and with real experimental creativity. And they very often provided insights into questions and findings that are still germane today.

Thus, the purpose of *Acoustics Today History* is to make today's scholars and students aware of the history of a discipline and the people who helped shape the field. These reviews can go as far back in history as appropriate, should be fairly broad in coverage of a discipline, and focus on the major ideas that shaped the field as we know it today. Specific guidelines for *Acoustics Today History* are enumerated below.

1. History articles should follow the same length considerations as all other *Acoustics Today* articles.
2. Focus should be on the history of the topic, highlighting the major milestones in the development of the field.
3. The preference is for coverage of a field that is fairly broad rather than on a very specific aspect of the field.
4. Less emphasis should be placed on recent work unless it has some bearing on the earlier work. Works after 2000 should certainly not be included, but the focus could be on work before the 1960s. However, implications for the current state of the field are appropriate.
5. When possible, tracing a topic back hundreds of years, or even millennia, is totally acceptable. Indeed, if there is mention of your topic in "ancient history," information about that might be quite interesting.
6. Information about major figures in the field, including a bit of biographical information, is most appropriate. Pictures of these individuals are encouraged.
7. As appropriate, we encourage mention of past or current ASA members and any contributions to the ASA (e.g., "This discovery was made by former ASA Gold Medal winner Leo Beranek.").
8. Wherever possible, pictures from earlier papers should be used, although summary illustrations are certainly acceptable. In all cases, be sure to check if you need copyright permission. Generally, this is not needed for things from the 19th century, but for later things, it is important to check and get permission is required. (See section on **Permissions**, page 11.)
9. Citations to the earlier literature are strongly encouraged when this is possible. Sometimes this will be through secondary literature (e.g., other reviews), and this is acceptable.
10. Wherever possible, citations to the earlier literature should include a URL if the material is available on the Web. (Note, relevant books can be identified by searching for them online, for example, <http://books.google.com/>.)
11. If URLs are not available for the earlier literature, authors might indicate, with the citations, if they have PDFs of papers that readers can request. (Note, these cannot be put on the *Acoustics Today* website for reasons of copyright ownership).

## Letters to the Editor

Letters to the Editor are welcome. Letters can be on any topic related to acoustics and may be comments on material in recent issues of *Acoustics Today*. Letters will be published on a space-available basis. Submitters should feel free to express their opinions but are expected to follow the normal rules of polite writing. Letters should be free of commercialization. Submission implies giving the editor, copy editor, and the publications office staff the authority to make minor editing changes to improve the quality of writing and clarity. Inclusion of any letter is at the discretion of the editor. Letters should be no more than 150 words (no figures or mathematical equations) and may include up to two citations in the form of footnotes (citations are not included in the word count). Citations should include full titles, all authors, and source. Authors should give their full name and email address.

## Obituaries

*Acoustics Today* will, when space is available, include pieces about recently deceased members of the ASA. Anyone who would like to do an obituary about a colleague or friend may offer to do so. However, please do not prepare the piece before contacting the editor. We have limited room in each issue of *Acoustics Today* and may have to limit the number of obituaries in any issue. *Acoustics Today* policy is that obituaries are generally limited to ASA Fellows and to individuals who have been very active in function and leadership of the organization.

Obituaries should be no more than 600 words (including a short bibliography), and authors should review past examples in recent issues of the magazine to get a sense of what to include. Focus should be on the scholarly contributions of the deceased and mention should be made of her/his contributions to the ASA. A bit of personal information may be included such as education and family. We suggest that about 75-80% focus on scholarship (including bibliography) and the rest can be about the person.

Also note that obituaries that have been or will be published in any print or electronic form cannot be used. All obituaries must be original to the magazine and this must be indicated by the author(s).

Be sure and provide a good quality color photo of the person being written about. Informal is preferred but not required. This figure should be submitted as a JPEG file (see **Graphics** above for details). Because the figure will be small in print, we suggest a head shot.

Obituaries should include up to four references of work by the deceased in a bibliography. The preference is for articles that appeared in *JASA*, but it is more important that these be citations that are representative of the very best work done by the individual and the breadth of their work as well as publications that are still available in print or on the Web. The papers or books listed do not have to be cited in the obituary unless the author wishes to do so because she/he talks about the major work of the deceased. In addition, if there is a website with the full bibliography of the deceased or a website of the deceased that will stay up, please feel free to include a link to that as well. Note that things like patents and abstracts are not appropriate because they do not really give great insight into the work of the deceased.

## Permissions for Use of Previously Published Material

To use sections of previously published material in your article from a book or journal, you must obtain written permission from the owner of the rights to the material (the original publisher and/or author). However, if the figure was published in journals owned by the ASA or by AIP Publishing, permission is automatically granted for use in *Acoustics Today*. The figure caption must acknowledge the source of the figure as follows: Reproduced from [FULL CITATION], with the permission of [PUBLISHER NAME].

It is your responsibility to obtain permission to use copyrighted material from non-ASA or AIP Publishing sources. The executed permissions need to be sent along with the manuscript when it is submitted. You may **not** use material extracted **in whole** from the Web. You may reference the Web like any other reference. If you need permission for Web material, you must get it from the originators of the site material.

**Write for permission as early as possible before your manuscript deadline.** Publishers may be slow in responding to requests for permission, and it is possible that permission will be denied or that you will be asked to also obtain the author's permission (in cases where the author controls sole rights or joint rights with the publisher). In any case, it is in your own best interest to also ask the author of the original publication. If the author cannot be located, keep good records of your attempt.

Most publishers offer submission of permission requests online or via email, which may be the fastest and most convenient way of receiving a reply. When the signed permission is returned to you, **please insert any credit lines** required by the copyright owner in your figure and/or table legends.

In most cases, permission will be free of cost, but if there is a cost, this cannot be paid by the ASA. We suggest that you use a different figure instead.

**You do need permission to**

1. Quote verse, either whole or in part.
2. Reproduce tables, graphs, drawings, and photos, or any copyrighted features that are complete in themselves. This is true even if it is included in **“your own work”** already published elsewhere. Note the following:
  - The mere redrawing of an illustration **is not enough** to make it original. There must be alterations that are themselves copyrightable. Even when intellectual additions are present, you must obtain permission from the copyright holder to alter the table or illustration.
  - **Acknowledgment** of the source of material does not substitute for **obtained permission** to reprint the material. Always obtain permission when in doubt.
  - It is a courtesy and it is in your best interest to **notify the original author** of your intention to reproduce his/her material. Many publishers actually require it.

**You do not need permission to**

1. Reprint material in the public domain (material that is no longer or never has been protected by copyright, e.g., United States government reports, National Aeronautics and Space Administration [NASA] publications, Department of Energy [DOE] publications). Note that a work that has passed into the public domain in the United States may still be protected under copyright in other countries. If so, you must obtain permission to reprint such material to enable publication of your article in the magazine.
2. Include material that falls within the Freedom of Information Act. This would include work done by a US government employee and work published by the US government.
3. Discuss another’s ideas as long as that person’s “literary expression” of the ideas is not used; you must keep in mind that the organization and selection of the material and its sequence are part of the “literary expression.” When in doubt, obtain permission.
4. Include material when the reprint constitutes “fair use,” such as quoting or paraphrasing copyrighted material for the purpose of scholarly comment, illustration, or criticism within a limited scope.

**Contact Information for *Acoustics Today***

Dr. Arthur N. Popper, Editor E-mail: <a href="mailto:apopper@umd.edu">apopper@umd.edu</a>	Kat Setzer, Editorial Coordinator Acoustical Society of America E-mail: <a href="mailto:ksetzer@acousticalsociety.org">ksetzer@acousticalsociety.org</a>	Liz Bury, Senior Managing Editor ASA Publications <a href="mailto:lbury@acousticalsociety.org">lbury@acousticalsociety.org</a>
--	---	--