

ACOUSTICS TODAY

Magazine Information and Author Instructions

Contents

Checklist for Manuscript Preparation2

About Acoustics Today3

Instructions for Preparation of Manuscripts4

Instructions for Submission of Manuscripts7

Contact Information for Acoustics Today12

Appendix I: Author Bios for Acoustics Today13

Appendix II: History Articles14

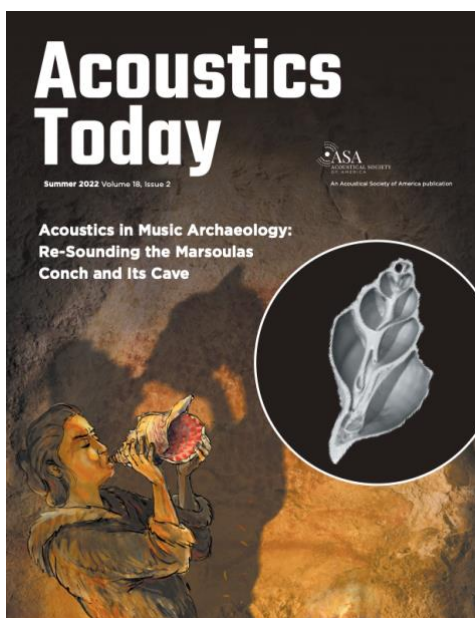
Acknowledgement

These instructions were originally created by *Acoustics Today*'s second editor, Arthur N. Popper, based on text from the first editor, Richard Stern.

Checklist for Manuscript 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 during manuscript submission. *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, 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 5 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 in **bold** and italicized (no more than 2 heading levels)
- References in correct format (see page 5)
- References carefully checked to make sure all are 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
- Contact information for each author at end of article (after figure legends)
- “Head shot” of each author in separate jpeg files
- Bio of each author in separate file (Appendix I)
- Each file labeled with last name of first author followed by the content of the file (e.g., LastName–MS; LastName–Figure1)
- 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). Each issue is sent to ASA members in print form and is also freely available online at www.AcousticsToday.org.

Acoustics Today provides timely scholarly articles, short essays highlighting important ASA programs, and other (including societal) material to ASA members that is interesting, understandable, and worth reading regardless of a member's background. *Our goal is to educate ASA members (and the lay public) about the breadth of acoustics.*

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

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 need to also be interesting and understandable to all, including members who have a background in acoustics but may not be versed in the subject of the article.



It is also important to make sure that potential readers come to, and then read, your article. Indeed, as you prepare your article, 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 yours and assume that they do not have the knowledge in your discipline. In addition, the audience is even broader than ASA members and may include a college student with some, but not great, background in physics, engineering, and/or biology. Readers are likely to include regulators or journalists with a reasonable science or engineering background.

There are several things to attract readers to your article. The first is the title. Make the title broad and interesting (but not overly long) so that people from disciplines different from yours will be curious enough to look at the text.

Second, put great effort into the opening paragraphs. 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 generally invited contributions. However, ideas for articles are welcome and encouraged by the editor. 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: 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. NOTE: from the 6,000 words, subtract 125 words for each figure. Thus, if your article has 4 figures, then subtract 500 words and the final word count can be no more than 5,500.

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

- **Title:** The title should be descriptive of the article, but also very attractive to a broad audience so they will see the title and get curious about it. Acronyms should not be used in the title unless they are so common (such as SONAR) that they can be found in standard dictionaries. Titles should generally be no longer than 8 to 10 words.
- **Author names*:** Limit the number of authors – preference is no more than three. Do not put contact information on the title page.
- **Running Title:** A running title of 4- to 5-words (maximum) that will be put at the top of the pages should be provided.
- **Corresponding Author:** Please indicate which author is the person to contact for editorial purposes. Include the corresponding author's email address here (as well as at the end of the MS).
- **Keywords:** Include 10 or more words that do not appear in the title of the article. These will be used as metadata for your article so that they can be more easily found in web searches. In selecting key words, do use important terms in your article but not very broad words. For some ideas on selecting the best keywords, you might look at [this link](#).
- **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>.)

*Please note: ChatGPT and similar AI-based large language models should not be listed as an author. As with other instrumentation and software, the use of AI-based large language models such as ChatGPT should be disclosed to the editor, particularly if they are used to generate significant amounts of text in the manuscript. Authors should provide this information in the appropriate section of their manuscript and to the editor with their submission. As these AI-based models can be prone to factual error and learn primarily from the work of others, all co-authors on a given paper are responsible for verifying the content in the manuscript and that the manuscript adheres to ethical and plagiarism guidelines.

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

The entire manuscript should be submitted using a 12 pt font. Symbols should be from the MS 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.

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 works. If there is any chance that the URL is not really viable over several years, please do not include it. If the URLs are long, please use a URL shortener to cut the URL length (e.g., <https://bitly.com/>).

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 the references and before the figure legends. The general location of each table in the article should be noted with “Table X about here” on a separate line in the text. Tables should be numbered consecutively using Arabic numerals, with the title above the table 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. All lines within and around the table should be the same size. The font of the table title should be 11 pt, and the data in the cells should be 10 pt. Do not use color in any cell. If applicable, a legend should be placed at the bottom of the table.

Note that each word (or number) in a table is counted against the 6,000 word limit of articles.

Equations: Equations should be created using MS 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 acknowledgements short.

References: Use the format for references as shown on the next page (page 6).¹ 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.
- If there are more than six authors, just show the first six, followed by “et al.”
- Use full journal names, 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 the chapter.
- Embed the DOI in the journal name rather than giving separately. This cuts word count.
- For an article presented at a conference, include title of the conference, city and state or country where

¹ 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.

held, date(s) when held, and page numbers if known.

- For reports and other material on the Web, be sure to include the URL followed by the last date accessed.
- For printed reports and other material, please try to 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, italicize the journal name, book title, proceedings title, or title of report or patent.
- In the text, citations should be by author and year. For two authors, cite both names with “and” between 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).

The following are examples of proper reference formats.

Books:

Dallos, P., Popper, A. N., and Fay, R. R. (Eds.). (1996). *The Cochlea*. Springer-Verlag, New York, NY.
Fay, R. R. (1988). *Hearing in Vertebrates: A Psychophysics Databook*. Hill-Fay Associates, Winnetka, IL.
Hawkins, A. D. (2014). Examining fish in the sea: A European perspective on fish hearing experiments. In Popper, A. N, and Fay, R. R. (Eds.), *Perspectives on Auditory Research*. Springer-Verlag, New York, pp. 247-267.

Journal and magazine articles:

Ashida, G., and Carr, C. E. (2011). Sound localization: Jeffress and beyond. *Current Opinion in Neurobiology* 21, 745-751.
Hawkins, A. D., and Popper, A. N. (2018). Directional hearing and sound source localization by fishes. *The Journal of the Acoustical Society of America* 144(6), 3329-3350.
Hawkins, A. D., Chapman, C., Fay, R. R., Horner, K., Popper, A. N., and Sand, O. (2019). The pioneering contributions of Per Stockfleth Enger to fish bioacoustics. *The Journal of the Acoustical Society of America* 145(3), 1596-1599.
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>.

Conference proceedings:

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.
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.
Nobile, M. A. (2011). PNR: A simplified product noise rating for the general public. *Proceedings of InterNoise 2011*, Institute of Noise Control Engineering, Osaka, Japan, September 2011. Available at [http://www.inceusa.org/bod/137 and 138/files/06.7.1_Board meeting agenda item PNR.pdf](http://www.inceusa.org/bod/137%20and%20138/files/06.7.1_Board%20meeting%20agenda%20item%20PNR.pdf). Accessed December 11, 2015.

Reports and standards:

- Bennett, R., and Pearsons, K. (1981). *Handbook of Aircraft Noise Metrics*. National Aeronautics and Space Administration (NASA) Contractor Report 3406, NASA, Washington, DC.
- 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.
- 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.

Patents:

- 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.

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

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 legends 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: Please fill out a Copyright Transfer Form for your contribution to *Acoustics Today*. You can find this form at <https://bit.ly/2NFYfZv> (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 and borrowed 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 borrowed material does not require permission, please indicate that and give an explanation; if applicable, provide the citation to the statement of this on the publisher's or copyright holder's web page. See **Permissions** (page 11) for full details.

Contact Information: Provide full contact information for each author, as below, following figure legends. Also include, in a separate file, a small photo (preferably a head shot, in color) of each author:

Format	Example
Name	Arthur N. Popper
Email	apopper@umd.edu
Institution	<i>Department of Biology</i>
Address	<i>University of Maryland, College Park College Park, Maryland 20742, USA</i>

Photo(s) should be in separate file(s), with the name of the author in the file name (e.g., LastName-AuthorPicture).

Biography: Bios should be a *maximum of 100-words*. Provide bios for all authors in a single separate file. See Appendix I for an example bio. Bios should start with the name of the author and be written in third person. Do not include current organization since this is in the header (which does not count in the 100 words). The rest of the bio might include the author’s degrees, scholarly or professional interests, places worked, and personal interests and/or hobbies. Please do not include things like awards, number of students, funding history, and the like. A brief mention of contributions to ASA is welcome, however. The goal is to help our readership get to know a bit about the author.

Graphics: Each figure should be submitted as a separate file *in JPEG format*. Although 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.² 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, although we will, under special circumstances, use them, e.g., if they are old photographs or other material that cannot be replicated in any other way.

Every graphic must have a figure legend and be mentioned in the text. 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. Please be sure to describe each part of each figure in the legends.

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-Figure1,” “LastName-Fig2,” etc.). Every figure must have a legend. Please do not place the legend on the graphics page but include all legends together on a separate page after the References. Graphics will be placed by the publisher close to the point in the text where they are first mentioned.

Note that permission is needed for any identifiable individuals in photographs or videos. For children under the age of 18, we must receive written permission from a parent or legal guardian to use these pictures in Acoustics Today. A copy of this permission must be submitted along with the other permissions. Names of children in figures are not permitted unless specific permission is given by the parent(s). Please ask us for a release form for requesting permission from identifiable individuals.

² 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 must 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.

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 to review and provide feedback. This feedback may be extensive and focus 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, ASA Publications policy requires that it be run through duplication detection software called iThenticate to check 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 by our editorial associate, who will check for grammar, format, and a range of other issues. In most cases, these are minor and will be fixed by the editorial associate. However, the editorial associate 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. The editorial associate will also do several other checks.

After copy editing, the editorial associate 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. 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, please shorten the links using Bitly.com or some other shortener. Do not embed the links in words because print readers cannot access the links.

The alternative is to provide the multimedia material and we will place it on our *AT* page. In this case, the material is archival. If you want to do this, please do as follows:

- Label each item with the name Multimedia File 1, Multimedia File 2, etc.
- In the text of the MS, cite the item as you would a figure (e.g., see Multimedia File 3).
- Provide us with a separate "Multimedia Legends" file that gives "captions" for each of the multimedia items. (The words are not counted against your article word limit.) Do exactly as you would for a figure legend. Just call the items Multimedia File 1, 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; 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 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 because the material is likely copyrighted (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 readers 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 end with the full contact

information of the author (including email and institution). Examples can be found in every issue of *Acoustics Today*. “Sound Perspectives” essays are usually invited by the editor, but ideas for contributions are very much appreciated. Please contact the editor to discuss potential contributions.

Letters to the Editor: Letters to the Editor are welcome. They 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 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 obituaries of ASA Fellows and individuals who have been very active in function and leadership of the Society. 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. All obituaries must be original to the magazine, and this must be indicated by the author(s).

Obituaries are up to 625 words including bibliography and author information. 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. A bit of personal information may be included such as education and family. At least 75-80% of the obituary should focus on scholarship and the rest can be about the person.

Be sure and provide a good quality jpeg color photo of the person being written about. 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. If there is a website with the full bibliography of the deceased or a website of the deceased that will stay up, a link may be included. Note that things like patents and abstracts are not appropriate because they do not really give great insight into the work of the deceased.

Permission(s) for Use of Previously Published and Borrowed Material: To use copyrighted material from a book or journal or another source in your article, you must obtain written permission from the owner of the rights to the material (such as the original publisher and/or author) and appropriately credit and reference the original source in the manuscript.

However, if the figure was originally published in journals owned by the ASA or by AIP Publishing, permission is automatically granted for use in *Acoustics Today*. In these cases, the figure/table caption must credit the source of the figure/table as follows: Reproduced from [FULL CITATION], with the permission of [PUBLISHER NAME]. (Update “Reproduced” to “Adapted” if applicable.)

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 copyright holder of the site material.

Write for permission as early as possible before your manuscript deadline. Publishers or copyright holders 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. If you go to an article or book chapter online, there will typically be an option to request permissions for that article/chapter, which may take you to a third-party website, such as RightsLink, for a permission request. When the written permission or license 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/table instead.

You do need permission to

1. Quote verse, either whole or in part.
2. Reproduce or adapt 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

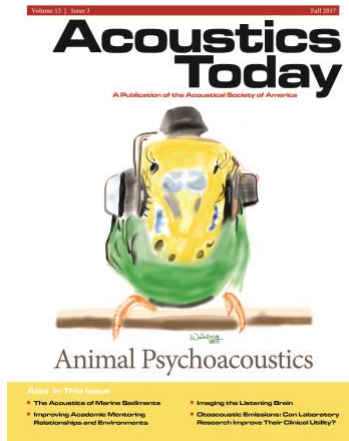
1. Reuse materials that are licensed under a Creative Commons Attribution (CC BY) license. The credit line must include the type of license, a link to the license, and indicate if changes were made.
 - a. For example, “Adapted from [FULL CITATION]; licensed under a Creative Commons Attribution 4.0 International (CC BY 4.0) license (<https://creativecommons.org/licenses/by/4.0/>).”
2. 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.
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. D. Keith Wilson, Editor
keithwilson.asa@gmail.com

Kat Setzer, Editorial Associate
Acoustical Society of America
ksetzer@acousticalsociety.org

Liz Bury, Senior Managing Editor
Acoustical Society of America
lbury@acousticalsociety.org



Appendix I: Author Bios for *Acoustics Today*

Author bios are maximum of 100 words! Put in where bios will be put.

Bios should start with the name of the author and be written in third person (see example below). Do not include current organization since this is in the header (which does not count in the 100 words). The rest of the bio might include the author's degrees, scholarly or professional interests, places worked, and personal interests and/or hobbies. Please do not include things like awards, number of students, funding history, and the like. A brief mention of contributions to ASA is welcome, however. The goal is to help our readership get to know a bit about the author. See example below.

Example of Format (please do not include titles or degrees in contact information). Note, the bio is *maximum of 100 words* (not counting the contact information).

Arthur N. Popper
apopper@umd.edu
Department of Biology
University of Maryland
College Park, MD 20742

Arthur N. Popper is professor emeritus at the University of Maryland. He also worked at Georgetown University School of Medicine and the University of Hawai'i. He received his doctorate from the City University of New York (New York City) in animal behavior, where he did his research at the American Museum of Natural History. His research has focused on structure and function of fish hearing as well as the evolution of vertebrate hearing. His current work is on the effects of anthropogenic sound on aquatic life. Popper is editor of the Springer Handbook of Auditory Research and of *Acoustics Today*.

Appendix II: History Articles

History Articles: *Acoustics Today* is soliciting articles that provide a 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 may not be as aware of earlier work and its impact on their field. We now often encounter papers that do not acknowledge 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 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 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 (see section on **Permissions**, page 10).
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 10.)
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/>.)