Announcement
and
Call for Papers

177th Meeting

Acoustical Society of America

The Galt House
Louisville, Kentucky

13-17 May 2019

Deadline for receipt of abstracts: 17 December 2018

MEETING ANNOUNCEMENT AND CALL FOR PAPERS

The 177th Meeting of the Acoustical Society of America (ASA) will be held Monday through Friday, 13-17 May 2019 at The Galt House, Louisville, Kentucky. A block of rooms has been reserved at The Galt House at discounted rates. Information about the meeting also appears on the ASA webpage at AcousticalSociety.org.

The deadline for receipt of abstracts 17 December 2018. This deadline will be strictly enforced.

Susan E. Fox, Executive Director

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TECHNICAL PROGRAM AND SPECIAL SESSIONS

TECHNICAL PROGRAM

Contributed papers are welcome in all branches of acoustics. The technical program will consist of lecture and poster sessions. Technical sessions will be scheduled Monday through Friday, 13-17 May 2019.

Every effort will be made to schedule contributed abstracts in accordance with author and Organizing Committee preferences. However, authors should be prepared to accept assignment to poster sessions. Assignments will take into account: a) author preference, b) program balance, and c) Technical Committee instructions. Abstracts will be rejected if they do not comply with the instructions.

Special sessions described below are planned for the meeting. Authors of invited papers must indicate the title of the special session in which they have been invited to participate when the abstract is submitted. Authors of contributed papers have the option to request placement of their abstracts in these sessions. If no special session placement is requested, contributed papers will be scheduled in sessions with abstracts of similar technical content.

SPECIAL SESSIONS, ORGANIZERS, AND DESCRIPTIVE SENTENCES

ACOUSTICAL OCEANOGRAPHY (AO)	**DESCRIPTIVE SENTENCES**
Future Directions in Acoustical Oceanography Organized by: John Colosi, Timothy Duda	New observational or theoretical areas of research in acoustical oceanography
ANIMAL BIOACOUSTICS (AB)	
Bioinspiration and Biomimetics in Acoustics (Joint with Signal Processing in Acoustics) Organized by: Rolf Müller	Technical acoustic systems that mimic or are inspired by bioacoustical systems found in nature as well as pertinent fundamental research
Understanding Animal Song (Joint with Signal Processing in Acoustics, Acoustical Oceanography, Speech Communication, Underwater Acoustics Organized by: John Hildebrand	Songs are patterned sequences of sound, and are made by animals in both marine and terrestrial settings. This session explores the causes and consequences of song production in a variety of animals taxa
ARCHITECTURAL ACOUSTICS (AA)	
Higher Education Schools of Music (Joint with Musical Acoustics, Education in Acoustics) Organized by: Brian Corry, Kirsten Hull	Case studies of higher education schools of music work completed since 2008, discussing the school's music program, the problems that existed and the solutions implemented in the renovated or new building
Integrated Approach to Speech Privacy (Joint with Noise, Signal Processing in Acoustics, Speech Communication) Organized by: Kenneth W. Good Jr., Eric Reuter	Speech Privacy for confidentiality and/or distraction is too often approached from a single solution perspective. This session will not only explore the individual parts that contribute to speech privacy but also explore the interaction for a complete solutions
Libraries, Media Centers, and Similar Spaces (Joint with Noise) Organized by: K. Anthony Hoover, Damian Doria	All aspects of acoustics related to libraries and media centers
Methods and Techniques Used for Simulation of Room Acoustics (Joint with Signal Processing in Acoustics, Noise) Organized by: Bruce C. Olson, Ana Jaramillo	Strategies and best practices in the use of modern simulation tools in the design process.
Restaurant Acoustics (Joint with Noise, ASA Committee on Acoustics) Organized by: Klaus Genuit, Kenneth W. Good Jr., Brigitte Schulte-Fortkamp	Data collection and analysis on noise levels and quality of environments
Room Acoustics Modeling and Auralization (Joint with Signal Processing in Acoustics) Organized by: Lauri Savioja, Ning Xiang	How to obtain room acoustic responses either by modeling or measuring, and how to make those responses audible

BIOMEDICAL ACOUSTICS (BA)	**DESCRIPTIVE SENTENCES**
Cardiovascular Ultrasound: Imaging and Therapy (Joint with Signal Processing in Acoustics) Organized by: Kevin Haworth, Jonathan Kopechek	Latest advances in applying ultrasound for the diagnosis and treatment of cardiovascular diseases. Topics will span basic science investigations through clinical application
Interaction of Light in Ultrasound (Joint with Signal Processing in Acoustics, Physical Acoustics) Organized by: E. Carr Everbach	Interaction of light with ultrasound, including photoacoustics and acousto-optic imaging, in biomedical ultrasound applications
Inverse Problems in Biomedical Ultrasound (Joint with Signal Processing in Acoustics, Physical Acoustics) Organized by: T. Douglas Mast	Use of ultrasound data to quantify physical properties of acoustic systems, including problems in tomography, elasticity imaging, and characterization of ultrasonic sources and scatterers, with applications in biomedical diagnosis and therapy
Lung Ultrasound and Tissue Stiffness Method (Joint with Signal Processing in Acoustics) Organized by: Libertario Demi, Xiaoming Zhang	Scientists, researchers, physicians, research fellows and students exchange and promote their research in two focused areas: lung ultrasound and tissue stiffness method. Fundamental research and clinical use of lung ultrasound will be discussed. All imaging modalities and techniques for measuring tissue stiffness will be discussed. Fundamental research, translational clinical research and clinical applications are welcome
COMPUTATIONAL ACOUSTICS (CA)	
Finite Difference Time Domain Method Across Acoustics (Joint with Biomedical Acoustics, Physical Acoustics, Underwater Acoustics, Signal Processing in Acoustics, Structural Acoustics and Vibration) Organized by: Michelle Swearingen, Jennifer Cooper, Subha Maruvada	Similarities and differences among implementations of the FDTD method for a broad variety of applications and propagation environments
INTERDISCIPLINARY (ID)	
Graduate Studies Poster Session (Joint with Student Council) Organized by: Trevor Jerome	Professors and educators are encouraged to submit abstracts covering graduate programs involved in the study of acoustics for presentation at a poster session. Submissions will highlight what each institution has to offer a prospective student
Promoting Student Publishing Success (Joint with Education in Acoustics) Organized by: Kent Gee, Michael Haberman, Rajka Smiljanic, Anders Lofquist	Ways to help mentor and encourage students to publish
MUSICAL ACOUSTICS (MU)	
Bluegrass Music and Related Instruments Organized by: Whitney Coyle	Exploration of the unique traditions of bluegrass music and the acoustics of the musical instruments traditionally used in bluegrass music
Polyphonic Pitch Perception and Analysis (Joint with Psychological and Physiological Acoustics, Signal Processing in Acoustics) Organized by: Jonas Braasch, Torben Pastore	Perceiving pitches of multiple sources, the role of pitch in source segregation and the modeling of complex pitch phenomena
Transient Phenomena in Wind Instruments (Joint with Signal Processing in Acoustics) Organized by: Vasileios Chatziioannou	Analyses of non-stationary phenomena that take place during wind instrument performance. Computational and experimental studies of player-instrument interaction including articulation, vocal tract effects, lip slurs
NOISE (NS)	
Acoustic Vehicle Alerts: Effects on Soundscape, Quality of Life, and Traffic Safety (Joint with Psychological and Physiological Acoustics) Organized by: Jeanine Botta, Brigitte Schulte-Fortkamp	An exploration of vehicle alerts such as horn sounds and electronic signals that serve as status reports throughout shared spaces including residential neighborhoods, urban settings, and national parks

NOISE (NS) (continued)	DESCRIPTIVE SENTENCES
Acoustics of Healthcare Facilities (Joint with Architectural Acoustics, ASA Committee on Standards) Organized by: Jay Bleifnick	Current trends and new advancements in acoustics within hospitals and healthcare facilities
Advances and Applications in Sound Quality Metrics Measurements (Joint with Signal Processing in Acoustics, Psychological and Physiological Acoustics) Organized by: Hales Swift, Patricia Davies	Recent activities in sound quality metric development as well as their application and related matters of policy or standardization
Increasing Noise Awareness in Society (Joint with Education in Acoustics) Organized by: Brigitte Schulte-Fortkamp, William J Murphy	Ways in which the awareness by the public about the effects and influence of noise on society can be increased
Noise at Sporting Events and Sports Venues (Joint with Architectural Acoustics, Structural Acoustics) Organized by: Daniel A. Russell, William J. Murphy	Noise measurements and/or models involving sporting events and sports venues (professional, amateur, and recreational). Noise levels at sporting events and hearing health concerns for players, referees, and spectators. The impact of noise from sporting events on neighboring residential communities
Soundscape and its Application Based on the New Standard (Joint with Architectural Acoustics, ASA Committee on Standards, Animal Bioacoustics) Organized by: Brigitte Schulte-Fortkamp, Klaus Genuit, Bennett Brooks	Part 2 of the Soundscape standard is now available as a Technical Specification. Respective applications will be introduced
Structure-Borne Noise in Buildings and What We Can Do About It (Joint with Architectural Acoustics, Structural Acoustics and Vibration, ASA Committee on Standards) Organized by: James Phillips, Bonnie Schnitta	Interior noise from sources of vibration within and without buildings: what causes it, how does it get there, how is it predicted and measured, and how we control it
PHYSICAL ACOUSTICS (PA)	
Acoustofluidics (Joint with Engineering Acoustics, Biomedical Acoustics) Organized by: Max Denis, Kedar Chitale, Charles Thompson	Exploring the science, engineering, and use of micro- to nanoscale acoustofluidics
Battlefield Acoustics (Joint with Signal Processing in Acoustics, Structural Acoustics and Vibration, Noise, Psychological and Physiological Acoustics, Biomedical Acoustics, Speech Communication) Organized by: Gregory Lyons, W. C. Kirkpatrick Alberts, II	Challenges in acoustics encountered in complex military environments
Infrasound (Joint with Signal Processing in Acoustics) Organized by: Roger Waxler, Philip Blom	Presentations on the generation, propagation and detection of atmospheric infrasound, as well as on applications to geophysics, meteorological monitoring and security
Nonlinear Acoustics (Joint with Noise) Organized by: Won-Suk Ohm, Kent Gee	Theory, measurements, and applications involving nonlinear acoustics
On His 100th Birthday, Isadore Rudnick Speaks for Himself (Joint with Archives and History, Education in Acoustics) Organized by: J. D. Maynard	The significant value of Isadore Rudnick's ability to use demonstrations to teach acoustics will be illustrated with the showing of a video of Rudnick presenting remarkable stage demonstrations at a special plenary session of an ASA meeting; a video of his research with superfluid helium will also be shown
PSYCHOLOGICAL AND PHYSIOLOGICAL ACOUSTICS (PP)	
Acoustics Outreach to Budding Scientists: Planting Seeds for Future Clinical and Physiological Collaborations (Joint with Education in Acoustics) Organized by: Kelly Whiteford, Anahita Mehta	The goal of this invited session is to increase ASA attendance from students and post docs whose work relates to both clinical and physiology research

PSYCHOLOGICAL AND PHYSIOLOGICAL ACOUSTICS (PP) (cont)	DESCRIPTIVE SENTENCES
Applications of Signal Detection Theory in Perception and Physiology (Joint with Speech Communication, Signal Processing in Acoustics) Organized by: Jennifer Lentz, Christopher Conroy	Session relating history of psychoacoustics to current work in physiological and psychoacoustical research and modeling, with a focus on the representation and perception of complex sounds
Context Effects in Speech Perception (Joint with Speech Communication) Organized by: Christian Stilp, Matthew Winn	Examinations of different influences of context on speech recognition, from the acoustic to the psychological
Cultivating New Growth by Composting Old Ideas: Pruning the Deadwood from the Garden of Psychological and Physiological Acoustics (Joint with Education in Acoustics) Organized by: G. Christopher Stecker	Critical re-examination of long-standing ideas in the field and alternative considerations in the form of new frameworks, approaches, and interpretations
Diversity in Auditory Perception and Speech Communication (Joint with Speech Communication, Education in Acoustics) Organized by: Kelly Whiteford, Anahita Mehta, Dom Bouavichith, Evelyn Hoglund	Diversity of factors that influence speech communication and perception with the goal to make progress toward ensuring that research populations discussed within ASA reflect the diversity of people in the general population
Physiology Meets Perception (Joint with Speech Communication) Organized by: Sarah Verhulst, Antje Ihlefeld, Anna Diedesch, Amanda Lauer	Recent research combining different physiological (e.g., neural correlates, otoacoustic emissions, or neural imaging) and/or behavioral approaches in the same species. Speakers come from a diverse range of research backgrounds and will discuss how the combination of different approaches in the same species benefits their research, ranging from auditory coding mechanisms and audiometry to speech intelligibility and attention
SIGNAL PROCESSING IN ACOUSTICS (SP)	
Bayesian Inference in Acoustic Signal Processing (Joint with Underwater Acoustics, Acoustical Oceanography, Noise) Organized by: Ning Xiang, Zoi-Heleni Michalopoulou, Paul Gendron	Incorporation of prior knowledge in acoustic inference and the computational methods necessary to bring acoustic observations and prior information together efficiently
Borehole Acoustics Logging for Hydrocarbons Reservoir Characterization (Joint with Acoustical Oceanography, Physical Acoustics, Underwater Acoustics, Structural Acoustics and Vibration) Organized by: Said Assous, R. Lee Culver	Theory and methods of sediment inference from borehole logging acoustics
Reconfigurable Arrays for Adaptive Wave Guiding (Joint with Engineering Acoustics, Physical Acoustics, Underwater Acoustics, Structural Acoustics and Vibration) Organized by: Ryan Harne, Jeff Rogers	Design, modeling and experiments of reconfigurable arrays to steer and guide wave propagation and reception. Reconfiguration methods may include physical, signal or other novel reconfiguration techniques
SPEECH COMMUNICATION (SC)	
Acoustic Phonetic Properties of Infant-and-Child Directed Speech (Joint with Psychological and Physiological Acoustics) Organized by: Mark VanDam, Laura Dilley	Studies of the acoustic properties of the speech signal directed to infants and young children, especially how these properties may vary as a function of characteristics of the speaker and addressee, including but not limited to age, communication abilities, and language experience
Exploring the Interface Between Linguistic Processing and Talker Recognition (Joint with Signal Processing in Acoustics) Organized by: Rachel M. Theodore, Tyler K. Perrachione	The acoustic speech signal simultaneously cues a talker's communicative intent and the talker's identity; that is, from the same acoustic stream, listeners have access to both who is speaking and what she is saying. Current research on the interplay between these two aspects of speech acoustics, with a particular focus on highlighting lines of inquiry that span diverse populations and experimental approaches will be presented
Perception of Speech Directed Toward Infants and Children Organized by: Mark VanDam, Linda Polka	Recent research addressing how infants and children respond to and benefit from infant-directed speech and how this is influenced by diverse factors including, age, language experience, testing methods, and specific properties of this speech register

STRUCTURAL ACOUSTICS AND VIBRATION (SA)	DESCRIPTIVE SENTENCES
Acoustic Metamaterials (Joint with Physical Acoustics, Signal Processing in Acoustics, Noise, Architectural Acoustics) Organized by: Christina J. Naify, Alexey S. Titovich	Contributions on theoretical and computational analysis of new metamaterial structures, experimental validation, and characterization of prototype unit cells or bulk materials, and demonstrations of the uses for acoustic metamaterials
Novel Damping Treatments (Joint with Engineering Acoustics, Noise, Architectural Acoustics) Organized by: Benjamin Shafer, Ben Beck, Hubert Seth Hall	Focus on new and alternative strategies for decreasing vibrational energy in structural systems. Subtopics include the use and design of substructure oscillator arrays, intrinsic structural metamaterial-inspired optimally placed voids, the design and use of acoustic black holes, and piezo-based active damping
Noise and Vibration in Rotating Machinery (Joint with Engineering Acoustics, Noise) Organized by: Robert M. Koch, Elizabeth Magliula	Experimental, analytical, and/or computational investigations into the sources of unwanted noise and vibration in rotating machinery possibly also including discussion of potential solution approaches and remedies
Smart Materials for Acoustics and Vibration (Joint with Physical Acoustics, Signal Processing in Acoustics, Architectural Acoustics) Organized by: Kathryn Matlack, Bogdan Popa	Contributions in the area of smart, adaptable, and/or programmable materials and structures to control and manipulate acoustic waves and vibrations. Topics of interest include tunable phononics and metamaterials, acoustical/vibrational energy harvesting materials or devices, smart materials with enhanced acoustic/vibration functionality, origami or shape-changing materials, and materials with time-modulated properties
Vibration Reduction for Extraordinarily Sensitive Applications (Joint with Architectural Acoustics) Organized by: James E. Phillips, Mohammad Afrough	Low frequency vibration reduction methods in highly sensitive spaces and others, including active damping, passive damping, suspension systems, vibration isolation systems, and other energy dissipating methods
UNDERWATER ACOUSTICS (UW)	
Uncertainty in Propagation Prediction (Joint with Physical Acoustics, Structural Acoustics and Vibration, Acoustical Oceanography, Signal Processing in Acoustics, Computational Acoustics) Organized by: Jennifer Cooper, D. Keith Wilson	Methods for assessing uncertainty and variability in sound propagation predictions for the ocean and atmosphere, as resulting from uncertainties/variabilities in the environmental inputs

OTHER TECHNICAL EVENTS AND INFORMATION

ULTRASOUND MODELING WORKSHOP

A 3-hour hands-on workshop using FOCUS, the 'Fast Object-oriented C++ Ultrasound Simulator' will be offered at the Louisville ASA meeting on Monday morning, 13 May. This workshop is sponsored by the Biomedical Acoustics Technical Committee and will be available to all who are interested. There is no fee to participate, however, you are asked to register online or use the printed registration form on page 21 at the time you register for the meeting.

OPEN MEETINGS OF TECHNICAL COMMITTEES

Technical Committees will hold open meetings on Tuesday, Wednesday, and Thursday evenings. These are working, collegial meetings. Much of the work of the ASA is accomplished by actions that originate and are taken in these meetings including proposals for special sessions, workshops, and technical initiatives. All meeting participants are cordially invited to attend these meetings and to participate actively in the discussions.

HOT TOPICS

A “Hot Topics” session sponsored by the Tutorials, Short Courses, and Hot Topics Committee will cover the fields of Physical Acoustics, Biomedical Acoustics, and Computational Acoustics.

STUDENT DESIGN COMPETITION

The 2019 Student Design Competition will be displayed and judged at the Louisville ASA meeting. This competition is intended to encourage students in the disciplines of architecture, engineering, physics, and other curriculums that involve building design and/or acoustics to express their knowledge of architectural acoustics and noise control in the design of a facility in which acoustical considerations are of significant importance. The competition will be a poster session.

Entries may be submitted by individual students or by teams of a maximum of three students. Undergraduate and graduate students from all countries are encouraged to participate. Students must be enrolled in either the fall term of 2018 or the spring term of 2019 (or equivalent if a particular school does not operate on a spring and fall term basis) to be eligible for the competition. It is not necessary to attend the Minneapolis meeting to participate in the competition, although attending the meeting is encouraged.

All competition entries will respond to a design scenario. Information about the design scenario, entry rules, and registration for the competition will be available on the Newman Fund website, www.newmanfund.org. Additional information may be obtained by emailing sdc@newmanfund.org. The Student Design Competition is sponsored by the ASA Technical Committee on Architectural Acoustics, with generous support from the Wenger Foundation, the Robert Bradford Newman Student Award Fund, and the National Council of Acoustical Consultants.

GALLERY OF ACOUSTICS

The Technical Committee on Signal Processing in Acoustics will sponsor the 19th Gallery of Acoustics at the 177th Meeting of the Acoustical Society of America (ASA). Its purpose is to enhance ASA meetings by providing a setting for researchers to display their work to all meeting attendees in a forum emphasizing the diversity, interdisciplinary, and artistic nature of acoustics. The Gallery of Acoustics provides a means by which we can all share and appreciate the natural beauty, aesthetic, and artistic appeal of acoustic phenomena: This is a forum where science meets art.

The Gallery will consist of a collection of images, videos, audio clips, and narrations of images and/or sounds generated by acoustic processes or resulting from signal and image processing of acoustic data. Images and videos can consist of actual visualizations of acoustic processes or of aesthetically and technically interesting images resulting from various signal and image processing techniques and data visualization. Audio clips and segments should also have aesthetic, artistic, and technical appeal. It is possible to submit a poster entry but permission from Michael Muhlestein should be obtained prior to submission. The top 3-6 submitted entries are then displayed in a main lobby of the conference hotel for all to see. Video entries must be limited to 3 minutes in duration (STRICTLY ENFORCED), and must be submitted electronically, either by e-mail attachment, or by mailing a CD, or DVD to the address given below. Creation and transport of static images are the responsibility of the author, but a digital copy of the image should also be submitted electronically by e-mail attachment.

Entries must be accompanied by all authors' names and affiliations, a title, a brief description of the entry and importance or interest of the entry (no more than 200 words), and statement of permission to display the entry at the meeting. Please indicate the primary point of contact. The meeting attendees will vote on the entries on the basis of aesthetic/artistic appeal, ability to convey and exchange information, and originality. A cash prize of USD $400 and $200 will be awarded to the winning and first runner-up entries, respectively.

(1) 8 April 2019: Deadline for notice of intent to submit. Include a title, full contact information for the lead author, and a basic description of the proposed entry. This information will not be published anywhere, rather it is used to help guide entrants in their submissions. Please indicate the primary point of contact.

(2) 6 May 2019: Deadline for the receipt of all entries and materials. For digital entries please provide a link to your work, and for physical entries the authors are responsible for bringing the entry to the Gallery. In addition, please provide a complete author list with affiliations and an abstract describing the entry.

Entries, questions, and all other communications regarding the Gallery should be directed to:

Michael B. Muhlestein, T: (603) 646-4214, E-mail: Michael.B.Muhlestein@usace.army.mil

EARLY CAREER PUBLISHING WORKSHOP

The Workshop will be held on Wednesday, 15 May from 1:30 - 3:00 P.M.

Publication of one's technical results is important to many people for many reasons, but it is especially important to early career academics. This is a group that certainly will participate in the publication process as authors and reviewers of papers, but also is the pool of people from which journal editors and associate editors eventually will be selected. Thus, it is of great use to understand the publication process from as much of an "insider" perspective as possible.

In this workshop, participants will have the opportunity to meet and talk with the current Editor-in-Chief and Associate Editors from the Journal of the Acoustical Society of America (JASA). The Associate Editors will each lead small group discussions about the submission and review process and will field participant questions.

The Early Career Publishing Workshop is intended for early career acousticians from any subfield of acoustics, who received their last degree within the past ten years. The event is not intended for students or those in the processing of receiving a degree. Students are encouraged to attend the activities specifically designed for them throughout the week.

This workshop should be both educational and enjoyable. We hope to see you there! If you have any questions, please contact Derek Olson (dolson@nps.edu), Martin Lawless (lawles@cooper.edu), or Jim Lynch (jlynch@whoi.edu).

WOMEN IN ACOUSTICS ROUND-TABLE DISCUSSION

The Women in Acoustics Committee is hosting a facilitated round-table discussion session from 1:30 p.m. to 2:30 p.m. on Tuesday, 14 May. Discussion topics will include navigating careers in academia, government, and industry; mentoring at all levels; work-life balance; and navigating power differentials. Topic leaders will facilitate the informal discussions, and the attendees may choose which topic they would like to discuss. There will be an opportunity for attendees to switch at 2:00 pm to discuss a new topic. While the discussions in this session will focus on women's experiences related to these topics, anyone interested in participating in these discussions is welcome to attend.

PROCEEDINGS OF MEETINGS ON ACOUSTICS (POMA)

All authors of Louisville meeting papers are encouraged to submit a pdf manuscript to ASA's Proceedings of Meetings on Acoustics (POMA). Things to note:

- There is no publication fee, but presentation of the paper at the meeting is mandatory.
- POMA does not have a submission deadline. Authors may submit manuscripts before or after the meeting; note, however, that review will not take place until after the meeting.
- POMA has new Word and LaTeX manuscript templates and cover pages are now generated automatically at the time of publication.
- Published papers are being both indexed in scholarly venues and highlighted on Twitter and Facebook.
- Visit http://asa.scitation.org/pma/authors/manuscript for additional information, including recent changes to the manuscript preparation/submission process.

ITINERARY PLANNER, MOBILE APP AND MEETING PROGRAM

An itinerary planner and mobile app will be available for the Louisville meeting. A complete meeting program will be mailed as Part 2 of the March issue of JASA. Abstracts will be available on the ASA webpage <http://AcousticalSociety.org> in April.

ABSTRACT SUBMISSION GUIDELINES

An abstract of not more than 200 words is required for each paper, whether invited or contributed. **Abstracts longer than 200 words will be truncated**. Authors must submit abstracts online (see page 23).

ABSTRACT SUBMISSION GUIDELINES

All abstracts must be submitted by 17 December 2018. This deadline will be strictly enforced. Abstracts submitted via postal mail or e-mail will not be accepted. Abstracts will be rejected if they do not comply with the instructions.

Authors should be prepared to accept assignment to lecture or poster sessions.

Authors of invited papers must indicate the title of the special session in which they have been invited to participate at the time the abstract is submitted.

Authors of contributed papers may request placement of their abstracts in special sessions. The request will be honored, if possible, but there is no guarantee such abstracts will be scheduled in the requested sessions.

If no special session placement is requested, contributed papers will be scheduled in sessions with abstracts of similar technical content.

ABSTRACT DISCLOSURE STATEMENTS

Authors will be asked to answer the following questions during the submission process:

- Compliance with ethical principles
- Confirmation that all authors are aware of and agree with the submission of abstracts on which their names appear
- Whether or not they are interested in having their abstract presentation broadcast live over the internet and/or recorded for later broadcast.

ABSTRACT LIMITATIONS

- A contributor in Speech Communication may be the principal author of only one paper, and, subject to time and space limitations, may be the co-author of only one additional paper. Authors contributing papers in Speech Communication are also encouraged to select poster-style presentation.

- Contributed papers in Psychological and Physiological Acoustics and Underwater Acoustics may be scheduled for lecture or poster presentation.

- While authors may indicate a preference for presentation style, it may not always be possible to honor the request. Authors should be prepared to accept assignment of their abstracts to either lecture or poster presentation.

ACKNOWLEDGMENT OF RECEIPT OF ABSTRACTS SUBMITTED ONLINE

Corresponding authors will receive an e-mail message confirming that their abstracts have been received. Acceptance notices will be sent to authors in February.

ASA BEST PAPER AWARDS FOR STUDENTS AND YOUNG PRESENTERS

The ASA Technical Committees on Acoustical Oceanography, Animal Bioacoustics, Architectural Acoustics, Biomedical Acoustics (spring meeting only), Engineering Acoustics, Musical Acoustics, Noise, Physical Acoustics, Signal Processing in Acoustics, Speech Communication, Structural Acoustics and Vibration, and Underwater Acoustics offer Best Paper Awards to students or young presenters who present papers at meetings. Authors need not be members of ASA to qualify. **If you want your paper to be considered for an award, you must indicate this when you submit your abstract**. Please read the entry qualifications to be sure that you are eligible and follow the instructions for entering the individual Technical Committee competitions that appear on pages 24 and 25.

AUDIO-VISUAL AND SPECIAL EQUIPMENT AND SOFTWARE

AUDIO-VISUAL EQUIPMENT

PC computers with monaural audio playback capability, computer projectors, and laser pointers will be provided in all lecture sessions. All other equipment is considered to be special equipment. Refer to the "Special Equipment" section below for additional information. Note that Mac computers will not be provided.

SPECIAL EQUIPMENT, COMPUTER EQUIPMENT, AND SOFTWARE

Any equipment other than PC computers with monaural audio playback capability, computer projectors, and laser pointers is "special equipment." Requests for special equipment (e.g., stereo sound playback, special speakers) must be specified at the time of abstract submission. Provision of unusual special equipment will depend upon availability and cost. Special software requests should also be made, if required.

Stereo sound playback is considered special equipment and must be requested when your abstract is submitted.

Please be specific about your audio needs, including number of channels and preferred loudspeaker arrangement.

POSTER SESSION BOARDS

Poster boards and fastening materials will be provided. Poster boards are 8 ft. wide by 4 ft. high.

PROJECTION GUIDELINES FOR AUTHORS

A PC computer with monaural playback capability and projector will be provided in each meeting room on which all authors who plan to use computer projection will load their presentations. Authors should bring computer presentations on a USB drive to load onto the provided computer and should arrive at the meeting rooms at least 30 minutes before the start of their sessions. Authors also have the option to connect their own laptops to the computer projector, however authors using their own laptops must also arrive at the meeting room at least 30 minutes before start of the session to setup this connection. Assistance in loading presentations onto the computers and switching to alternate computers will be provided.

If you utilize your own computer for your presentation you should also bring your presentation materials on a USB drive as a backup. This may solve any possible interface or cable problems between your computer and the projector.

Note that only PC format will be supported so authors using Macs must save their presentations for projection in PC format. Also, authors who plan to play audio or animations during their presentations should ensure that their sound and animation files are also saved on the USB drive.

Guidelines for use of computer projection will be supplied with acceptance notices.

AUDIO/VISUAL PREVIEW ROOM

Computer presentations can be reviewed by authors in the audio/visual preview room at the meeting. Separate computers will be made available in this room for accessing email.

TUTORIAL LECTURE ON COMPUTATIONAL METHODS FOR DESCRIBING ACOUSTIC PROPAGATION IN FORESTS

A tutorial on “Computational Methods for Describing Acoustic Propagation in Forests” will be presented by Michelle Swearingen of the U. S. Army Engineer Research and Development Center/Construction Engineering Research Laboratory on Monday, 13 May at 7:00 p.m.

ABSTRACT

Acoustic propagation through stands of trees, both large and small, can be markedly different from propagation through an open environment. Ground properties, meteorology, and significant scattering effects all play a role. An understanding of these effects, and computational methods used to describe them, can be utilized in applications ranging from noise mitigation to wildlife communication. This tutorial explores the myriad of computational methods that have been developed to describe acoustic propagation in forested environments. Beginning with the early simple empirical models describing attenuation, the presentation then narrows the field of view to contributions of individual components within a forest. Models for describing scattering by trunks and foliage, both individually and as ensembles, are presented. Next, the integration of these individual components into the fully coupled system that includes ground properties and meteorology, within computational methods such as the parabolic equation (PE) and finite-difference, time-domain (FDTD) methods are shown. Finally, examples are presented showing how computational methods for forest acoustics can be used for evaluating noise mitigation strategies and wildlife studies.

LECTURE NOTES

Lecture notes will be available at the meeting in limited supply. Those who register by 8 April 2019 are guaranteed receipt of a set of notes.

TUTORIAL LECTURE PREREGISTRATION

To partially defray the cost of the lecture, a registration fee is charged. The fee is USD $15 for registration received by 8 April 2019 and USD $25 thereafter including on-site registration at the meeting. The fee for students with current ID cards is USD $7 for registration received by 8 April 2019 and USD $12 thereafter, including on-site registration at the meeting. Register online at <http://AcousticalSociety.org> or use the printed registration form on page 21 to register for the Tutorial Lecture.

SHORT COURSE ON ELECTRONIC SPECKLE PATTERN INTERFEROMETRY

INTRODUCTION

Electronic speckle pattern interferometry (ESPI) is an optical method that allows scientists and engineers to visualize the deflection shapes of vibrating objects in real time. The process results in an image of the vibrating object, with superimposed fringes that represent contours of equal amplitude of the out of plane motion. These interferograms can provide real time information to assist in the proper placement of accelerometers, identify resonances and mode shapes, and find anomalies in homogeneous media.

OBJECTIVE

This short course will introduce the participants to the theory and practice of electronic speckle pattern interferometry, with an emphasis on design and construction of an inexpensive table-top system for laboratory use. The course will include a classroom portion introducing the basic optical components, ESPI theory, and a description of how to build a system. Following the classroom portion, participants will have the opportunity to construct an ESPI system using commonly available optical components. Variations on the basic design will be discussed, including time-resolved and time-differentiated imaging, adapting the system to image fluid flow, and techniques for imaging the motion of granular media.

INSTRUCTOR

Thomas Moore is a professor of physics at Rollins College, where he teaches and leads a research program investigating the physics of musical instruments. During the past two decades he has designed several inexpensive alternatives to commercial ESPI systems, using them for both research and teaching. Dr. Moore received his Ph.D. in optics from the University of Rochester, and has previously held positions at Lawrence Livermore National Laboratory and the United States Military Academy (West Point). He holds the Archibald Granville Bush Chair of Science, is a fellow of the ASA, and is the coordinating editor for musical acoustics for JASA.

PROGRAM

Sunday, 12 May 2019, 1:00 p.m. to 5:00 p.m.
Monday, 13 May 2019, 8:30 a.m. to 12:30 p.m.

REGISTRATION

The full registration fee is USD $300 (USD $125 for students) and covers attendance, instructional materials and coffee breaks. The number of attendees will be limited so please register early to avoid disappointment. Only those who have registered by 8 April 2019 will be guaranteed receipt of instruction materials. There will be a USD $50 discount off the full registration fee (discount does not apply to student fee) for registration made prior to 8 April 2019. Full refunds will be made for cancellations prior to 8 April 2019. Any cancellations after 8 April 2019 will be charged a USD $25 processing fee. Register online at <http://AcousticalSociety.org> or use the printed registration form on page 21. If you miss the preregistration deadline and are interested in attending the course, please send an email to asa@acousticalsociety.org.

FUNDING OPPORTUNITIES

STUDENT TRANSPORTATION SUBSIDIES

A student transportation subsidies fund has been established to provide limited funds to students to partially defray transportation expenses to meetings. No reimbursement is intended for the cost of food or housing. The amount granted each student depends on the number of requests received. To apply for a subsidy, submit a proposal by e-mail to be received by 8 April 2019 to: Jolene Ehl, jehl@acousticalsociety.org. The proposal should include your status as a student; whether you have submitted an abstract; whether you are a member of ASA; method of travel.

YOUNG INVESTIGATOR TRAVEL GRANTS

The Committee on Women in Acoustics (WIA) is sponsoring a Young Investigator Travel Grant to help with travel costs associated with presenting a paper at the Louisville meeting. Young professionals who have completed their doctorate in the past five years are eligible to apply if they plan to present a paper at the Louisville meeting, are not currently students, and have not previously received the award. Each award will be of the order of $500 with four awards anticipated. Awards will be presented by check at the WIA luncheon at the meeting. Both men and women may apply. Applicants should submit a request for support, a copy of the abstract for their presentation at the meeting, and a current resume/vita which includes information on their involvement in the field of acoustics and in the ASA. Submit materials by e-mail to Kyoko Nagao <kyoko.nagao@nemours.org >. Deadline for receipt of applications is 1 April 2019.

DEPENDENT CARE SUBSIDIES

The Committee on Women in Acoustics (WIA) is sponsoring a Dependent Care Subsidy to help with dependent care costs associated with attending the Minneapolis meeting. Meeting attendees are eligible to apply if they plan to present a paper at the Minneapolis meeting or hold a leadership position in ASA. Each subsidy will be of the order of $500 with four awards anticipated. Both men and women may apply. Applicants should submit a paragraph describing how the funds would assist their dependent care expenses, a copy of the abstract for their presentation at the meeting and/or a paragraph describing their leadership position in ASA. Submit materials by e-mail to Alison Stimpert <alison.stimpert@gmail.com>. Deadline for receipt of applications is 1 April 2019.

EARLY CAREER TRAVEL SUBSIDIES

Early career travel subsidies are available to help with travel costs associated with attending the meeting. Early career meeting attendees are eligible to apply if they are members of the Acoustical Society of America, are within 10 years of receiving their last degree, and are not currently students. Priority will be given to applicants who will be presenting a paper at the meeting, chairing a session at the meeting, and/or hold a leadership position in the ASA. Each subsidy will be on the order of USD $500. Applicants should complete the online application at https://goo.gl/forms/eiGudbYmQJHCBOg12. Deadline for receipt of applications is 1 April 2019.

STUDENT ACTIVITIES

STUDENT ORIENTATION AND MEET AND GREET

A New Students Orientation will be held from 5:00 p.m. to 5:30 p.m. on Monday, 13 May, for all students to learn about the activities and opportunities available for students at the Minneapolis meeting. This will be followed by the Student Meet and Greet from 5:30 p.m. to 6:45 p.m. where refreshments and a cash bar will be available.

STUDENTS' RECEPTION

The Students' Reception will be held on Wednesday, 15 May, from 6:00 p.m. to 8:00 p.m. This reception, sponsored by the Acoustical Society of America and supported by the National Council of Acoustical Consultants, will provide an opportunity for students to meet informally with fellow students and other members of the Acoustical Societies of America and Japan. All students are encouraged to attend, especially students who are first time attendees or those from smaller universities.

STUDENTS MEET MEMBERS FOR LUNCH (SMMfL)

A student in the SMMfL program meets one-on-one with an ASA member over lunch during the ASA meeting. The purpose is to encourage students, as they embark on their acoustical careers, to network with more senior members. Each lunch pairing is arranged to ensure a good match between the student's and member's acoustical interests. Each participant pays for his/her own meal. Students who wish to participate should check the SMMfL check box in the on-line preregistration form. They will be contacted later for additional information to assist with the matching process. The Students Meet Members for Lunch program is sponsored by the Committee on Education in Acoustics.

OTHER INFORMATION FOR STUDENTS

Students are also encouraged to visit the official ASA Student Home Page at http://asastudents.org/.

PLENARY SESSION, AWARDS CEREMONY, SOCIAL EVENTS, LUNCHEONS

PLENARY SESSION AND AWARDS CEREMONY

The ASA Plenary session will be held Wednesday afternoon, 15 May, where Society awards will be presented and recognition of newly-elected Fellows will be announced.

SOCIAL HOURS

Two socials with complimentary buffets and cash bars will be held on Tuesday and Thursday, 14 and 16 May at The Galt House.

The ASA hosts these social hours to provide a relaxing setting for meeting attendees to meet and mingle with their friends and colleagues as well as an opportunity for new members and first-time attendees to meet and introduce themselves to others in the field. A second goal of the socials is to provide a sufficient meal so that meeting attendees can attend the open meetings of the Technical Committees that begin immediately after the socials.

WOMEN IN ACOUSTICS LUNCHEON

The Women in Acoustics luncheon will be held on Wednesday, 15 May. The fee is USD $25 (students USD $15) for preregistration by 8 April 2019 and USD $30 (students USD $15) at the meeting. Those who wish to attend this luncheon must register online at http://AcousticalSociety.org or use the printed registration form on page 21.

SOCIETY LUNCHEON AND LECTURE

A Society Luncheon and Lecture sponsored by the College of Fellows will be held Thursday, 16 May, at 12:00 noon. This luncheon is open to all attendees and their guests. The lecture topic and speaker will be announced at a later time. Register online at AcousticalSociety.org or use the printed registration form on page 21. Tickets cost USD $30.00 each.

JAM SESSION

Once again the College of Fellows will be hosting the ASA Jam Session on Wednesday, 15 May, at 8:00 p.m.. Bring your axe, horn, sticks, voice, or anything else that makes music. Musicians and non-musicians are all welcome to attend. A full PA system, backline equipment, guitars, bass, keyboard, and drum set will be provided. All attendees will enjoy live music, a cash bar, and all-around good times. Don’t miss out.

TRANSPORTATION AND TRAVEL INFORMATION

AIR TRANSPORTATION

Just 10 minutes from downtown, Louisville International Airport (SDF) serves the Kentucky and Southern Indiana region. The airport offers nonstop service to 31 destinations and connections to cities worldwide. The passenger terminals have 24 boarding gates, all conveniently walkable. While several airlines service SDF, Southwest Airlines is the predominant carrier.

For a complete listing of airlines that service SDF, and to purchase airline tickets, please visit www.flylouisville.com.

GROUND TRANSPORTATION

Taxi: Cabs are available at the traffic island on the left of the taxi stand at the airport. (Ask about Share-a-Ride at the taxi stand.):
Taxi7 – (502) 777-7777 www.taxi7louisville.com
Yellow Cab – (502) 636-5511 yellowcablouisville.com

Downtown Louisville is approximately 7 miles from the airport, and taxi fares are approximately $20 for up to 4 people to downtown.

Uber, Lyft, app-based ride service: **Lyft** and **Uber** are the only authorized ridesharing services available to transport passengers from the Airport. The Lyft and Uber pick-up curb is located on the lower level, east side of the terminal on the inner curb.

Airport Shuttle: Airport transportation can be arranged by appointment through Xtreme Transportation, the Galt House's transportation partner. They can be contacted at 502-561-4022 or via Email: galthouseshuttle@xtlimo.com

Car Rental: Rental counters are located on the lower level near baggage claim. Transportation is provided outside on the lower level. The following rental car companies service the Louisville International Airport- Alamo, Avis, Budget, Dollar, Enterprise, Hertz, National, Payless and Thrifty.

Driving from the airport to the Galt House, following signs to I-65 North toward downtown Louisville. Proceed to downtown (approximately 7 miles), and merge onto I-64 West. Use the 2nd from the right lane to take exit 5B for 3rd St/River Rd toward Downtown. Continue onto N 3rd St. Turn right onto W Main St. Turn right at the 1st cross street onto N 4th St, which terminates at the hotel.

DRIVING DIRECTIONS/PARKING INFORMATION

Louisville is centrally located at the intersection of Interstate 65 from the north and south, Interstate 64 from the east and west. Cincinnati, Indianapolis, and Nashville are within 3 hours by car. Chicago, Detroit, Pittsburgh, St. Louis, and Memphis are within 6 hours.

Eastbound I-64: Take exit 4 toward 9th St. Use the left 2 lanes to turn left onto W Market St. Continue on W Market St. to 4th St. Turn left onto S 4th St. Continue on S 4th St for two blocks until it terminates at the hotel.

Westbound I-64: Use the 2nd from the right lane to take exit 5B for 3rd St/River Rd toward Downtown. Continue onto N 3rd St. Turn right onto W Main St. Turn right at the 1st cross street onto N 4th St, which terminates at the hotel.

Northbound I-65: Merge onto I-64 West. Use the 2nd from the right lane to take exit 5B for 3rd St/River Rd toward Downtown. Continue onto N 3rd St. Turn right onto W Main St. Turn right at the 1st cross street onto N 4th St, which terminates at the hotel.

Southbound I-65: Merge onto I-64 West. Use the 2nd from the right lane to take exit 5B for 3rd St/River Rd toward Downtown. Continue onto N 3rd St. Turn right onto W Main St. Turn right at the 1st cross street onto N 4th St, which terminates at the hotel.

Parking: The Galt House Hotel has 3,200 on-site parking spaces available in their attached parking garages. Valet parking is $28/day, self-parking is $20/day. For more information on hotel parking, visit https://www.galthouse.com/our-hotel/parking-transportation/.

For additional downtown parking, please visit https://louisvilledowntown.org/parking-map/ for locations, availability and pricing.

HOTEL RESERVATION INFORMATION

A block of guest rooms at discounted rates has been reserved for meeting participants at the Galt House Hotel. **Early reservations are strongly recommended**. Special ASA meeting rates are not guaranteed after **Thursday, 11 April 2019 at 11:59 p.m. EDT**.

Galt House Hotel
140 N. Fourth Street, Louisville, KY 40202

Please make your reservation directly with the Galt House Hotel. Online reservations are recommended.

HOTEL POLICIES

- Check in time: 3:00 p.m./Check out time: 11:00 a.m.
- To ensure individual reservations, a one night's guarantee (including state and local taxes) using a major credit card with expiration date, check money order, or purchase order is required.
- Cancellation of an individual reservation must be made 48 hours in advance of the arrival date. Failure to notify the hotel will result in a charge of one night's room rate, plus applicable state and local taxes.
- Reservations in ASA group: Complimentary wifi in guest rooms.

RESERVATION PROCEDURES

Online Reservations

Reservations can be made directly online at the website listed below, which has been set up specifically for the meeting where the meeting rates and all applicable information is incorporated.

https://book.passkey.com/go/AcousticalSocAMer19

Telephone Reservations

Online reservations are recommended. When making reservations by phone you must mention the Acoustical Society of America to obtain the special ASA room rates:

800-843-4258 (502-589-5200)

ROOM RATES

Rivue Tower
Single: USD $155 / Double: USD $165 / Triple: USD $175/ Quad: $185

Suite Tower
Single USD $175 / Double: USD $185 / Triple: $195 / Quad: USD $205

Taxes and Fees:
16.07% sales tax and occupancy fee

Reservation cut-off date: 11 April 2019 at 11:59 p.m. EDT

GENERAL INFORMATION

ROOM SHARING

ASA will compile a list of those who wish to share a hotel room and its cost. To be listed, send your name, telephone number, e-mail address, gender, smoker or nonsmoker preference, not later than 1 April 2019 to the Acoustical Society of America, by e-mail, asa@acousticalsociety.org. The responsibility for completing any arrangements for room sharing rests solely with the participating individuals.

COMMITTEE MEETINGS

Meetings of Administrative, Technical and Standards Committees, including Working Groups, will be announced in the meeting program if requests are received not later than 17 December 2018. Requests for meeting space, special luncheons, etc., should be made as early as possible to: Jolene Ehl, jehl@acousticalsociety.org. Reservations will not be taken by phone. Requesters should note that space is limited, and that late requests can be filled only on a space-available basis.

SPECIAL ACCESSIBIILTY

Meeting attendees who have special accessibility requirements, should indicate their needs by informing ASA at asa@acousticalsociety.org not less than 30 days in advance of the meeting. Please provide a cell phone number, e-mail address, and detailed information so that we may contact you directly.

ACCOMPANYING PERSONS PROGRAM

Accompanying Persons and other visitors are welcome at the Louisville meeting. The registration fee for accompanying persons is USD $150 for preregistration by 8 April 2019 and USD $200 thereafter, including on-site registration at the meeting. There will be a hospitality room in the hotel for participants. The program will include speakers on the history and culture of the city. Check back to the meeting website for updated information.

Louisville is a city of unique culture. Although bourbon and horse racing in many ways define Louisville, it is also known as a city of compassion, with vibrant arts and food communities. Within a short walk of the hotel are numerous attractions, including the Muhammad Ali Center, the Louisville Slugger Museum & Factory, and Urban Bourbon Experience, which is a city-wide trail filled with award-winning micro-distilleries, exhibits and craft cocktail destinations. There is also a broad range of culinary experiences within a short distance of the hotel. Churchill Downs, home of the Kentucky Derby horse race, is about a 10-minute drive from the hotel. Further information about Louisville is available from the Louisville Tourism Office, www.gotolouisville.com.

WEATHER

May is typically ideal springtime weather in Louisville. Days are warm, but not hot, and nights are cool. On average, daily high temperatures are 77°F, and daily lows are 57°F. Springtime rainfall is not uncommon, so raincoat or umbrella are recommended.

REGISTRATION INFORMATION

The registration desk at the meeting will open on Monday morning, 13 May. Register online at http://AcousticalSociety.org or use the printed registration form on page 21. **If your preregistration is not received by 8 April 2019 you must register on-site.**

Registration fees in USD are follows:

Category	Preregistration by 8 April	Onsite Registration
ASA Members	$550	$650
ASA/ Members One-Day Attendance[1]	$275	$375
Nonmembers	$700	$800
Nonmembers One-Day Attendance[1]	$350	$450
Nonmember Invited Speakers One-Day Attendance[1]	$0	$0
Nonmember Invited Speakers–Full Week	$350	$350
ASA Early Career Associate or ASA Full Members	$275	$375
(Members within 3 years of their most recent degree— proof of date of degree required)		
ASA Student Members (must show current Student ID)[2]	$100	$150
Nonmember Students (must show current Student ID)[2]	$200	$250
Undergraduate Students (must show current Student ID)[2]	$25	$25
ASA Emeritus Members[3] (Must hold Emeritus status in advance of the meeting)	$150	$200
Accompanying Persons[4] (Registrants who will not participate in the technical sessions)	$150	$200

Nonmembers who register for the full meeting week and simultaneously apply for Associate Membership in the ASA are entitled to USD$50 discount off their dues payment for 2019. Invited speakers who are members of the Acoustical Society of America are expected to pay the registration fee, but **nonmember invited speakers** may register for one-day only without charge. A nonmember invited speaker who pays the full-week registration fee, will be given one free year of membership upon completion of an application form.

Note: A USD $25 fee will be charged for cancellations after 8 April 2019.

Registration Policies:

1. **One-day registration**: For participants who attend the meeting for one day only. If you will be at the meeting for more than one day either presenting a paper and/or attending sessions, you must register and pay the full registration fee.
2. **Students**: All students must show a current (issued in 2019) student id card or verification of student status from the university attended on university letterhead in order to be eligible for student fees. If proof of student status is not available, the full registration fee must be paid.
3. **Emeritus Members**: Only ASA members who hold emeritus status prior to the meeting are eligible for this rate. It is not possible to transfer to emeritus status at the meeting.
4. **Accompanying Persons**: These are attendees who will participate only in the Accompanying Persons Program. Acoustics professionals, who participate in the technical program, i.e., present papers, attend sessions, and/or listed as coauthors on abstracts are not eligible for this registration rate.

LOUISVILLE, KENTUCKY • 13–17 May 2019 **REGISTRATION FORM**

[ ] Check here if first time attending an ASA meeting

_____
Last Name (Surname)

_____
First Name Middle Initial

_____
Name as it should appear on your badge

_____
Company/Organization (will be printed on badge)

_____
Street Address

_____
City

_____
State or Province Zip/Postal Code

_____
Country

_____
Telephone Number

_____
E-mail Address

_____
Name of Accompanying Guest (for badge)

Mail form with payment to:
Acoustical Society of America
1305 Walt Whitman Rd., Suite 300
Melville, NY 11747-4300
FAX (payment by credit card only): 631-923-2875

If your registration is not received at the ASA headquarters by 8 April 2019 you must register on-site. Preregistrations received after 8 April 2019 will not be processed.

	up to 8 April	Onsite	
ASA Members	$550	$650	$_____
ASA Members One-Day Circle Day: M T W T F	$275	$375	$_____
Nonmembers	$700	$800	$_____
Nonmembers One-Day Circle Day: M T W T F	$350	$450	$_____
Nonmember Invited Speakers (One-Day Only) Circle Day: M T W T F	$0	$0	$_____
Nonmember Invited Speakers (More than One-Day) (includes 1 year membership in ASA upon completion of an application)	$350	$350	$_____
ASA Early Career Associate (ASA members within 3 years of their most recent degrees—proof of date of degree required)	$275	$375	$_____
ASA Student Members (attach current student ID)	$100	$150	$_____
Nonmember Students (attach current student ID)	$200	$250	$_____
Undergraduate Students (attach current student ID)	$25	$25	$_____
ASA Emeritus (ASA pre-approved)	$150	$200	$_____
Accompanying Persons (Registrants who will not attend or participate in technical sessions)	$150	$200	$_____
OPTIONS			
Ultrasound Modeling Workshop	$0	$0	$_____
Tutorial Lecture			
Regular	$15	$25	$_____
Student	$7	$12	$_____
Short Course			
Regular	$250	$300	$_____
Student	$125	$125	$_____
Women in Acoustics Luncheon			
Students	$15	$15	
Nonstudents	$25	$30	$_____
Society Luncheon and Lecture	$30	$30	$_____
TOTAL REMITTANCE (U.S. Dollars)			$_____

PAYMENT METHOD

☐ Check or money order payable to the Acoustical Society of America (Note: Checks must be drawn on a U.S. bank in U.S. dollars. Non-U.S. bank drafts and wire transfer will not be accepted)

☐ VISA ☐ MasterCard ☐ American Express

_____
Card Number Exp. Date Security Code

_____
Signature

Print name:_____

INSTRUCTIONS FOR SUBMITTING ABSTRACTS ONLINE

Complete instructions for the preparation and submission of abstracts is provided online.

Acknowledgment that your abstract has been received will be sent by e-mail. **Please note that if you do not receive an email message your abstract has not been entered into the database.**

1. Online Abstract Submission site is accessed on the ASA Home Page at http://AcousticalSociety.org

2. Click “Submit Abstract for the Louisvillle meeting” from the main page

3. You must first create an account and set up a username and password if you have not already done that in connection with submission of abstracts for prior ASA meetings.

4. After logging into the submission site, click the “Submission” tab.

5. To begin a new abstract click “Create a New Abstract” in the sidebar located on the left-hand side of the screen.

6. If at any time during the submission process you need technical support click the “Get Help Now” button at the top of the screen.

7. Abstracts are limited to 200 words (approximately 1500 characters).

8. The body of the abstract can be cut and pasted into the submission site. Note that LaTex coding must be entered using the Special Character palette which appears on the Title/Body Screen.

9. Enter all authors and their affiliations in the order they should appear in the abstract. **Note: Only one affiliation may be included for each author.**

10. Carefully check the proof of your abstract. Make sure all special characters and formatting are displaying properly and that the authors and affiliations are listed in the proper order.

11. When all the required information for your submission is entered, the “Submit Abstract” button will appear at the Proof and Submit stage. Click the “Submit Abstract” button to submit the abstract.

12. Upon submission of your abstract you will receive an e-mail confirmation.

13. To view or edit an existing submission click “View Submissions” in the sidebar located on the left-hand side of the screen.

14. To edit an existing submission you must select “Return to Draft” and then select “Edit.” All abstracts that are returned to draft must be resubmitted to be entered into the system. If not, the submission will remain in the Drafts table.

ASA BEST PAPER AWARDS FOR STUDENTS AND YOUNG PRESENTERS

Several ASA Technical Committees offer Best Paper Awards to students and young presenters who present papers at Society meetings. If you want your paper to be considered for an award, you must indicate this when you submit your abstract. Follow the instructions for the appropriate technical area that appear below.

ASA BEST STUDENT PAPER AWARDS

Committees Offering These Awards: Acoustical Oceanography, Animal Bioacoustics, Architectural Acoustics, Engineering Acoustics, Musical Acoustics, Speech Communication, Structural Acoustics and Vibration, and Underwater Acoustics

Award Amounts: For each of the Technical Committees granting awards, up to two awards will be presented to students presenting papers in sessions organized by the specific Technical Committee: USD $300 for first prize and USD $200 for second prize.

Qualifications:
To qualify for each of these awards, an author must:
- be enrolled as a student at least half-time (graduates are eligible if the work being presented was performed as a student within one year of the meeting). Note that you do not need to be a member of the ASA to qualify.
- be listed as the first author on the submitted abstract
- present the paper at the meeting

Special Note for Speech Communication entries: Choose Poster Only as your preferred presentation type during the abstract submission process to be eligible for the Best Student Poster Award Competition for Speech Communication. If you do not choose 'Poster Only' and your paper is subsequently assigned to an oral presentation, you cannot be considered for the Best Student Poster Award Competition for Speech Communication

Selection: The award winners will be selected by a subcommittee of each of the Technical Committees granting awards, based upon the quality of both the content of the paper and its presentation. The awards will be announced either at the meeting of the Technical Committee or after the close of the meeting.

Application: All those who wish to participate in the competition for these awards must indicate their intention to enter the competition during the abstract submission process by clicking the entry box on the online submission form.

BIOMEDICAL ACOUSTICS STUDENT PAPER AWARD

The ASA Technical Committee on Biomedical Acoustics offers a Best Student Poster Award to students who present at spring meetings. Students who enter the competition are expected to give an oral presentation in a regular/special session and defend a poster in a separate student poster session. Only the poster presentation will be judged for the competition. Abstracts submitted by students who elect to participate in the competition will be listed in the program in appropriate oral sessions. Please read the entry qualifications that appear below to be sure you are eligible and follow the instructions for entering the competition.

Award Amounts:
Up to three awards will be presented to students presenting papers in sessions organized by the Technical Committee on Biomedical Acoustics and participating in the special student poster session: USD$500 for first prize, USD$300 for second prize, and USD$200 for third prize.

Qualifications:
To qualify for an award, a student must:
- be enrolled as a student at least half-time (graduates are eligible if the work being presented was performed as a student within one year of the meeting). Note that you do not need to be a member of the ASA to qualify.
- be listed as the first author on the submitted abstract
- present the paper at the meeting
- defend the poster at a special student poster session, which will be open to all attendees

Selection:
The awardees will be selected by a panel of judges, based upon the quality of the content of the poster and a brief presentation to the judges during a designated poster session. The award winners will be announced either at the meeting of the Biomedical Acoustics Technical Committee or after the close of the meeting.

Application:
All those who wish to participate in the competition must indicate their intention by clicking the entry box on the online abstract submission form. Additional details will be sent to entrants after the program has been organized.

PHYSICAL ACOUSTICS BEST STUDENT PAPER AWARD

The ASA Technical Committee for Physical Acoustics (PATC) is offering a Best Paper award for students presenting papers in sessions organized by PATC. The award will be based upon a written paper submitted to Proceedings of Meetings on Acoustics (POMA).

Award Amounts: Up to two awards will be presented, USD $300 for first prize and USD $200 for second prize.

Qualifications:
To qualify for the award, an author must:

- be enrolled as a student at least half-time (graduates are eligible if the presented work was performed as a student within one year of the meeting). Note that you do not need to be a member of the ASA to qualify.
- be listed as the first author on the submitted abstract and POMA manuscript
- submit the POMA manuscript by the competition deadline, which is 14 days prior to the start of the meeting. For this meeting, manuscripts must be submitted on or before 29 April 2019.present the paper at the meeting

Selection: The award winner(s) will be selected by a subcommittee that will judge submitted POMA manuscripts based on technical content, writing quality, and overall excellence. The Best Paper award(s) will be announced at the PATC meeting. Note that the paper judging will take place concurrently with the ordinary editorial review of a POMA submission; each judged paper will be returned with comments and a publication decision.

Application: Those who intend to participate in the competition so indicate during the abstract submission process by clicking the entry box on the online submission form. Students will be contacted by the award subcommittee after abstracts have been accepted.

ASA BEST "OUTSTANDING PAPER BY A YOUNG PRESENTER" AWARDS

Note that you need not be a student to qualify for these two awards.

Committees Offering These Awards: Noise and Signal Processing in Acoustics

Award Amounts: Noise - Up to three awards of up to USD $250 each will be given for outstanding papers presented in sessions organized by the Technical Committee on Noise.

Signal Processing - One award of USD $500 will be given for outstanding paper presented in a session organized by the Technical Committee on Signal Processing in Acoustics.

Qualifications:
To qualify for an award, the paper author must:

- be under 30 years of age as of 1 January 2019
- be listed as the first author of the paper and actually present the paper

Selection: Selection of the award winners will be based on the quality of the presented paper, comprising both the content and its delivery. The award winners will be chosen by a subcommittee of the Technical Committee and will be announced after the close of the meeting.

Application: The Award Subcommittees would like to consider papers by all authors who meet the eligibility criteria. Neither membership in the Acoustical Society, nor previous experience in the ASA, is required. Because the committees have no other way to identify eligible authors, however, it is essential that eligible authors indicate their intention to enter the competition during the abstract submission process by clicking the entry box on the online submission form.

177TH Meeting Committee

Chair ..... Pavel Zahorik
Technical Program Chair ..... Christian Stilp
Accompanying Persons ..... Brett Bachmann
Student Coordinators ..... Shae Morgan, Maria Kondaurova
Signs ..... Olaf Strelcyk, James Shehorn