

17.4 Doppler Effect and Sonic Booms

- Define Doppler effect, Doppler shift, and sonic boom.
- Calculate the frequency of a sound heard by someone observing Doppler shift.
- Describe the sounds produced by objects moving faster than the speed of sound.

17.5 Sound Interference and Resonance: Standing Waves in Air Columns

- Define antinode, node, fundamental, overtones, and harmonics.
- Identify instances of sound interference in everyday situations.
- Describe how sound interference occurring inside open and closed tubes changes the characteristics of the sound, and how this applies to sounds produced by musical instruments.
- Calculate the length of a tube using sound wave measurements.

17.6 Hearing

- Define hearing, pitch, loudness, timbre, note, tone, phon, ultrasound, and infrasound.
- Compare loudness to frequency and intensity of a sound.
- Identify structures of the inner ear and explain how they relate to sound perception.

17.7 Ultrasound

- Define acoustic impedance and intensity reflection coefficient.
- Describe medical and other uses of ultrasound technology.
- Calculate acoustic impedance using density values and the speed of ultrasound.
- Calculate the velocity of a moving object using Doppler-shifted ultrasound.

INTRODUCTION TO THE PHYSICS OF HEARING If a tree falls in the forest and no one is there to hear it, does it make a sound? The answer to this old philosophical question depends on how you define sound. If sound only exists when someone is around to perceive it, then there was no sound. However, if we define sound in terms of physics; that is, a disturbance of the atoms in matter transmitted from its origin outward (in other words, a wave), then there *was* a sound, even if nobody was around to hear it.

Such a wave is the physical phenomenon we call *sound*. Its perception is hearing. Both the physical phenomenon and its perception are interesting and will be considered in this text. We shall explore both sound and hearing; they are related, but are not the same thing. We will also explore the many practical uses of sound waves, such as in medical imaging.

[Click to view content \(https://www.youtube.com/embed/9YgcdKoqY8w\)](https://www.youtube.com/embed/9YgcdKoqY8w)

17.1 Sound



Figure 17.2 This glass has been shattered by a high-intensity sound wave of the same frequency as the resonant frequency of the glass. While the sound is not visible, the effects of the sound prove its existence. (credit: ||read||, Flickr)

Sound can be used as a familiar illustration of waves. Because hearing is one of our most important senses, it is interesting to see how the physical properties of sound correspond to our perceptions of it. **Hearing** is the perception of sound, just as vision is the perception of visible light. But sound has important applications beyond hearing. Ultrasound, for example, is not heard but can be employed to form medical images and is also used in treatment.

The physical phenomenon of **sound** is defined to be a disturbance of matter that is transmitted from its source outward. Sound is a wave. On the atomic scale, it is a disturbance of atoms that is far more ordered than their thermal motions. In many instances, sound is a periodic wave, and the atoms undergo simple harmonic motion. In this text, we shall explore such periodic sound waves.

A vibrating string produces a sound wave as illustrated in [Figure 17.3](#), [Figure 17.4](#), and [Figure 17.5](#). As the string oscillates back and forth, it transfers energy to the air, mostly as thermal energy created by turbulence. But a small part of the string's energy goes into compressing and expanding the surrounding air, creating slightly higher and lower local pressures. These compressions (high pressure regions) and rarefactions (low pressure regions) move out as longitudinal pressure waves having the same frequency as the string—they are the disturbance that is a sound wave. (Sound waves in air and most fluids are longitudinal, because fluids have almost no shear strength. In solids, sound waves can be both transverse and longitudinal.) [Figure 17.5](#) shows a graph of gauge pressure versus distance from the vibrating string.

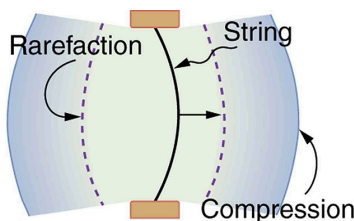


Figure 17.3 A vibrating string moving to the right compresses the air in front of it and expands the air behind it.

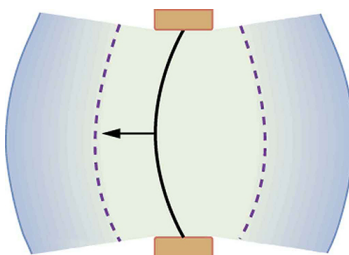


Figure 17.4 As the string moves to the left, it creates another compression and rarefaction as the ones on the right move away from the string.

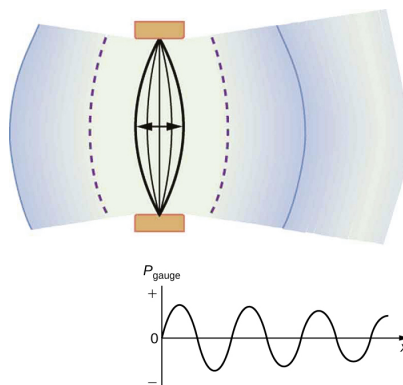


Figure 17.5 After many vibrations, there are a series of compressions and rarefactions moving out from the string as a sound wave. The graph shows gauge pressure versus distance from the source. Pressures vary only slightly from atmospheric for ordinary sounds.

The amplitude of a sound wave decreases with distance from its source, because the energy of the wave is spread over a larger and larger area. But it is also absorbed by objects, such as the eardrum in [Figure 17.6](#), and converted to thermal energy by the viscosity of air. In addition, during each compression a little heat transfers to the air and during each rarefaction even less heat transfers from the air, so that the heat transfer reduces the organized disturbance into random thermal motions. (These processes can be viewed as a manifestation of the second law of thermodynamics presented in [Introduction to the Second Law of Thermodynamics: Heat Engines and Their Efficiency](#).) Whether the heat transfer from compression to rarefaction is significant depends on how far apart they are—that is, it depends on wavelength. Wavelength, frequency, amplitude, and speed of propagation are important for sound, as they are for all waves.

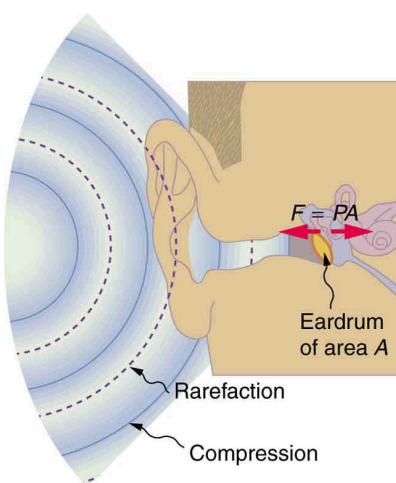


Figure 17.6 Sound wave compressions and rarefactions travel up the ear canal and force the eardrum to vibrate. There is a net force on the eardrum, since the sound wave pressures differ from the atmospheric pressure found behind the eardrum. A complicated mechanism converts the vibrations to nerve impulses, which are perceived by the person.



PHET EXPLORATIONS

Wave Interference

Make waves with a dripping faucet, audio speaker, or laser! Add a second source or a pair of slits to create an interference pattern.

[Click to view content \(https://phet.colorado.edu/sims/html/wave-interference/latest/wave-interference_en.html\)](https://phet.colorado.edu/sims/html/wave-interference/latest/wave-interference_en.html)

PHET

17.2 Speed of Sound, Frequency, and Wavelength

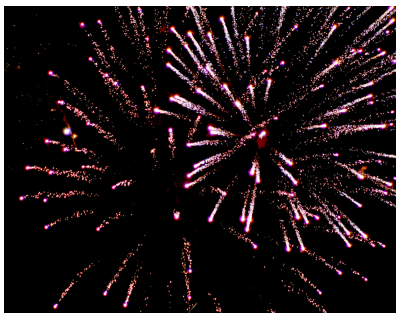


Figure 17.7 When a firework explodes, the light energy is perceived before the sound energy. Sound travels more slowly than light does. (credit: Dominic Alves, Flickr)

Sound, like all waves, travels at a certain speed and has the properties of frequency and wavelength. You can observe direct evidence of the speed of sound while watching a fireworks display. The flash of an explosion is seen well before its sound is heard, implying both that sound travels at a finite speed and that it is much slower than light. You can also directly sense the frequency of a sound. Perception of frequency is called **pitch**. The wavelength of sound is not directly sensed, but indirect evidence is found in the correlation of the size of musical instruments with their pitch. Small instruments, such as a piccolo, typically make high-pitch sounds, while large instruments, such as a tuba, typically make low-pitch sounds. High pitch means small wavelength, and the size of a musical instrument is directly related to the wavelengths of sound it produces. So a small instrument creates short-wavelength sounds. Similar arguments hold that a large instrument creates long-wavelength sounds.

The relationship of the speed of sound, its frequency, and wavelength is the same as for all waves:

$$v_w = f\lambda,$$

17.1