Discussion

Because the product of f multiplied by λ equals a constant, the smaller f is, the larger λ must be, and vice versa.

The speed of sound can change when sound travels from one medium to another. However, the frequency usually remains the same because it is like a driven oscillation and has the frequency of the original source. If v_w changes and f remains the same, then the wavelength λ must change. That is, because $v_w = f\lambda$, the higher the speed of a sound, the greater its wavelength for a given frequency.

Making Connections: Take-Home Investigation—Voice as a Sound Wave

Suspend a sheet of paper so that the top edge of the paper is fixed and the bottom edge is free to move. You could tape the top edge of the paper to the edge of a table. Gently blow near the edge of the bottom of the sheet and note how the sheet moves. Speak softly and then louder such that the sounds hit the edge of the bottom of the paper, and note how the sheet moves. Explain the effects.

CHECK YOUR UNDERSTANDING

Imagine you observe two fireworks explode. You hear the explosion of one as soon as you see it. However, you see the other firework for several milliseconds before you hear the explosion. Explain why this is so.

Solution

Sound and light both travel at definite speeds. The speed of sound is slower than the speed of light. The first firework is probably very close by, so the speed difference is not noticeable. The second firework is farther away, so the light arrives at your eyes noticeably sooner than the sound wave arrives at your ears.

CHECK YOUR UNDERSTANDING

You observe two musical instruments that you cannot identify. One plays high-pitch sounds and the other plays low-pitch sounds. How could you determine which is which without hearing either of them play?

Solution

Compare their sizes. High-pitch instruments are generally smaller than low-pitch instruments because they generate a smaller wavelength.

17.3 Sound Intensity and Sound Level

Figure 17.11 Noise on crowded roadways like this one in Delhi makes it hard to hear others unless they shout. (credit: Lingaraj G J, Flickr)

In a quiet forest, you can sometimes hear a single leaf fall to the ground. After settling into bed, you may hear your blood pulsing through your ears. But when a passing motorist has his stereo turned up, you cannot even hear what the person next to you in your car is saying. We are all very familiar with the loudness of sounds and aware that they are related to how energetically the source is vibrating. In cartoons depicting a screaming person (or an animal making a loud noise), the cartoonist often shows an open mouth with a vibrating uvula, the hanging tissue at the back of the mouth, to suggest a loud sound coming from the throat Figure 17.12. High noise exposure is hazardous to hearing, and it is common for musicians to have hearing losses that are sufficiently severe that they interfere with the musicians' abilities to perform. The relevant physical quantity is sound intensity, a concept that is valid for all sounds whether or not they are in the audible range.

Intensity is defined to be the power per unit area carried by a wave. Power is the rate at which energy is transferred by the wave. In equation form, **intensity** I is

$$I = \frac{P}{A}, \tag{17.10}$$

where P is the power through an area A. The SI unit for I is $\mathrm{W/m^2}$. The intensity of a sound wave is related to its amplitude squared by the following relationship:

$$I = \frac{(\Delta p)^2}{2\rho v_{\mathrm{w}}}. \tag{17.11}$$

Here Δp is the pressure variation or pressure amplitude (half the difference between the maximum and minimum pressure in the sound wave) in units of pascals (Pa) or $\mathrm{N/m^2}$. (We are using a lower case p for pressure to distinguish it from power, denoted by P above.) The energy (as kinetic energy $\frac{mv^2}{2}$) of an oscillating element of air due to a traveling sound wave is proportional to its amplitude squared. In this equation, ρ is the density of the material in which the sound wave travels, in units of $\mathrm{kg/m^3}$, and v_{w} is the speed of sound in the medium, in units of m/s. The pressure variation is proportional to the amplitude of the oscillation, and so I varies as $(\Delta p)^2$ (Figure 17.12). This relationship is consistent with the fact that the sound wave is produced by some vibration; the greater its pressure amplitude, the more the air is compressed in the sound it creates.

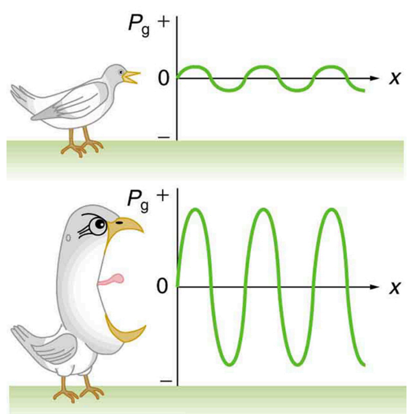

Figure 17.12 Graphs of the gauge pressures in two sound waves of different intensities. The more intense sound is produced by a source that has larger-amplitude oscillations and has greater pressure maxima and minima. Because pressures are higher in the greater-intensity sound, it can exert larger forces on the objects it encounters.

Sound intensity levels are quoted in decibels (dB) much more often than sound intensities in watts per meter squared. Decibels are the unit of choice in the scientific literature as well as in the popular media. The reasons for this choice of units are related to how we perceive sounds. How our ears perceive sound can be more accurately described by the logarithm of the intensity rather than directly to the intensity. The **sound intensity level** β in decibels of a sound having an intensity I in watts per meter squared is defined to be

$$\beta\ (\mathrm{dB}) = 10 \log_{10}\left(\frac{I}{I_0}\right), \tag{17.12}$$

where $I_0 = 10^{-12}\ \mathrm{W/m^2}$ is a reference intensity. In particular, I_0 is the lowest or threshold intensity of sound a person with normal hearing can perceive at a frequency of 1000 Hz. Sound intensity level is not the same as intensity. Because β is defined in terms of a ratio, it is a unitless quantity telling you the *level* of the sound relative to a fixed standard ($10^{-12}\ \mathrm{W/m^2}$, in this case). The units of decibels (dB) are used to indicate this ratio is multiplied by 10 in its definition. The bel, upon which the decibel is based, is named for Alexander Graham Bell, the inventor of the telephone.

Sound intensity level β (dB)	Intensity I(W/m^2)	Example/effect
0	1×10^{-12}	Threshold of hearing at 1000 Hz
10	1×10^{-11}	Rustle of leaves
20	1×10^{-10}	Whisper at 1 m distance
30	1×10^{-9}	Quiet home
40	1×10^{-8}	Average home
50	1×10^{-7}	Average office, soft music
60	1×10^{-6}	Normal conversation
70	1×10^{-5}	Noisy office, busy traffic
80	1×10^{-4}	Loud radio, classroom lecture
90	1×10^{-3}	Inside a heavy truck; damage from prolonged exposure[1]
100	1×10^{-2}	Noisy factory, siren at 30 m; damage from 8 h per day exposure
110	1×10^{-1}	Damage from 30 min per day exposure
120	1	Loud rock concert, pneumatic chipper at 2 m; threshold of pain
140	1×10^{2}	Jet airplane at 30 m; severe pain, damage in seconds
160	1×10^{4}	Bursting of eardrums

Table 17.2 Sound Intensity Levels and Intensities

The decibel level of a sound having the threshold intensity of $10^{-12}\ \text{W/m}^2$ is $\beta = 0\ \text{dB}$, because $\log_{10} 1 = 0$. That is, the threshold of hearing is 0 decibels. Table 17.2 gives levels in decibels and intensities in watts per meter squared for some familiar sounds.

One of the more striking things about the intensities in Table 17.2 is that the intensity in watts per meter squared is quite small for most sounds. The ear is sensitive to as little as a trillionth of a watt per meter squared—even more impressive when you realize that the area of the eardrum is only about $1\ \text{cm}^2$, so that only 10^{-16} W falls on it at the threshold of hearing! Air molecules in a sound wave of this intensity vibrate over a distance of less than one molecular diameter, and the gauge pressures involved are less than 10^{-9} atm.

Another impressive feature of the sounds in Table 17.2 is their numerical range. Sound intensity varies by a factor of 10^{12} from threshold to a sound that causes damage in seconds. You are unaware of this tremendous range in sound intensity because how your ears respond can be described approximately as the logarithm of intensity. Thus, sound intensity levels in decibels fit your experience better than intensities in watts per meter squared. The decibel scale is also easier to relate to because most people are more accustomed to dealing with numbers such as 0, 53, or 120 than numbers such as 1.00×10^{-11}.

1 Several government agencies and health-related professional associations recommend that 85 dB not be exceeded for 8-hour daily exposures in the absence of hearing protection.

One more observation readily verified by examining Table 17.2 or using $I = \frac{(\Delta p)^2}{2\rho v_w}$ is that each factor of 10 in intensity corresponds to 10 dB. For example, a 90 dB sound compared with a 60 dB sound is 30 dB greater, or three factors of 10 (that is, 10^3 times) as intense. Another example is that if one sound is 10^7 as intense as another, it is 70 dB higher. See Table 17.3.

I_2/I_1	$\beta_2-\beta_1$
2.0	3.0 dB
5.0	7.0 dB
10.0	10.0 dB

Table 17.3 Ratios of Intensities and Corresponding Differences in Sound Intensity Levels

EXAMPLE 17.2

Calculating Sound Intensity Levels: Sound Waves

Calculate the sound intensity level in decibels for a sound wave traveling in air at 0°C and having a pressure amplitude of 0.656 Pa.

Strategy

We are given Δp, so we can calculate I using the equation $I = (\Delta p)^2/\left(2pv_w\right)^2$. Using I, we can calculate β straight from its definition in $\beta\ \text{(dB)} = 10\ \log_{10}\left(I/I_0\right)$.

Solution

(1) Identify knowns:

Sound travels at 331 m/s in air at 0°C.

Air has a density of $1.29\ \text{kg/m}^3$ at atmospheric pressure and 0°C.

(2) Enter these values and the pressure amplitude into $I = (\Delta p)^2/\left(2\rho v_w\right)$:

$$I = \frac{(\Delta p)^2}{2\rho v_w} = \frac{(0.656\ \text{Pa})^2}{2\left(1.29\ \text{kg/m}^3\right)(331\ \text{m/s})} = 5.04 \times 10^{-4}\ \text{W/m}^2. \tag{17.13}$$

(3) Enter the value for I and the known value for I_0 into $\beta\ \text{(dB)} = 10\ \log_{10}\left(I/I_0\right)$. Calculate to find the sound intensity level in decibels:

$$10\ \log_{10}\left(5.04 \times 10^8\right) = 10\ (8.70)\ \text{dB} = 87\ \text{dB}. \tag{17.14}$$

Discussion

This 87 dB sound has an intensity five times as great as an 80 dB sound. So a factor of five in intensity corresponds to a difference of 7 dB in sound intensity level. This value is true for any intensities differing by a factor of five.

EXAMPLE 17.3

Change Intensity Levels of a Sound: What Happens to the Decibel Level?

Show that if one sound is twice as intense as another, it has a sound level about 3 dB higher.

Strategy

You are given that the ratio of two intensities is 2 to 1, and are then asked to find the difference in their sound levels in decibels. You can solve this problem using of the properties of logarithms.

Solution

(1) Identify knowns:

The ratio of the two intensities is 2 to 1, or:

$$\frac{I_2}{I_1} = 2.00. \tag{17.15}$$

We wish to show that the difference in sound levels is about 3 dB. That is, we want to show:

$$\beta_2 - \beta_1 = 3 \text{ dB}. \tag{17.16}$$

Note that:

$$\log_{10} b - \log_{10} a = \log_{10}\left(\frac{b}{a}\right). \tag{17.17}$$

(2) Use the definition of β to get:

$$\beta_2 - \beta_1 = 10 \log_{10}\left(\frac{I_2}{I_1}\right) = 10 \log_{10} 2.00 = 10 \ (0.301) \text{ dB}. \tag{17.18}$$

Thus,

$$\beta_2 - \beta_1 = 3.01 \text{ dB}. \tag{17.19}$$

Discussion

This means that the two sound intensity levels differ by 3.01 dB, or about 3 dB, as advertised. Note that because only the ratio I_2/I_1 is given (and not the actual intensities), this result is true for any intensities that differ by a factor of two. For example, a 56.0 dB sound is twice as intense as a 53.0 dB sound, a 97.0 dB sound is half as intense as a 100 dB sound, and so on.

It should be noted at this point that there is another decibel scale in use, called the **sound pressure level**, based on the ratio of the pressure amplitude to a reference pressure. This scale is used particularly in applications where sound travels in water. It is beyond the scope of most introductory texts to treat this scale because it is not commonly used for sounds in air, but it is important to note that very different decibel levels may be encountered when sound pressure levels are quoted. For example, ocean noise pollution produced by ships may be as great as 200 dB expressed in the sound pressure level, where the more familiar sound intensity level we use here would be something under 140 dB for the same sound.

Take-Home Investigation: Feeling Sound

Find a CD player and a CD that has rock music. Place the player on a light table, insert the CD into the player, and start playing the CD. Place your hand gently on the table next to the speakers. Increase the volume and note the level when the table just begins to vibrate as the rock music plays. Increase the reading on the volume control until it doubles. What has happened to the vibrations?

CHECK YOUR UNDERSTANDING

Describe how amplitude is related to the loudness of a sound.

Solution

Amplitude is directly proportional to the experience of loudness. As amplitude increases, loudness increases.

CHECK YOUR UNDERSTANDING

Identify common sounds at the levels of 10 dB, 50 dB, and 100 dB.

Solution

10 dB: Running fingers through your hair.

50 dB: Inside a quiet home with no television or radio.

100 dB: Take-off of a jet plane.

17.4 Doppler Effect and Sonic Booms

The characteristic sound of a motorcycle buzzing by is an example of the **Doppler effect**. The high-pitch scream shifts dramatically to a lower-pitch roar as the motorcycle passes by a stationary observer. The closer the motorcycle brushes by, the more abrupt the shift. The faster the motorcycle moves, the greater the shift. We also hear this characteristic shift in frequency for passing race cars, airplanes, and trains. It is so familiar that it is used to imply motion and children often mimic it in play.

The Doppler effect is an alteration in the observed frequency of a sound due to motion of either the source or the observer. Although less familiar, this effect is easily noticed for a stationary source and moving observer. For example, if you ride a train past a stationary warning bell, you will hear the bell's frequency shift from high to low as you pass by. The actual change in frequency due to relative motion of source and observer is called a **Doppler shift**. The Doppler effect and Doppler shift are named for the Austrian physicist and mathematician Christian Johann Doppler (1803–1853), who did experiments with both moving sources and moving observers. Doppler, for example, had musicians play on a moving open train car and also play standing next to the train tracks as a train passed by. Their music was observed both on and off the train, and changes in frequency were measured.

What causes the Doppler shift? Figure 17.13, Figure 17.14, and Figure 17.15 compare sound waves emitted by stationary and moving sources in a stationary air mass. Each disturbance spreads out spherically from the point where the sound was emitted. If the source is stationary, then all of the spheres representing the air compressions in the sound wave centered on the same point, and the stationary observers on either side see the same wavelength and frequency as emitted by the source, as in Figure 17.13. If the source is moving, as in Figure 17.14, then the situation is different. Each compression of the air moves out in a sphere from the point where it was emitted, but the point of emission moves. This moving emission point causes the air compressions to be closer together on one side and farther apart on the other. Thus, the wavelength is shorter in the direction the source is moving (on the right in Figure 17.14), and longer in the opposite direction (on the left in Figure 17.14). Finally, if the observers move, as in Figure 17.15, the frequency at which they receive the compressions changes. The observer moving toward the source receives them at a higher frequency, and the person moving away from the source receives them at a lower frequency.

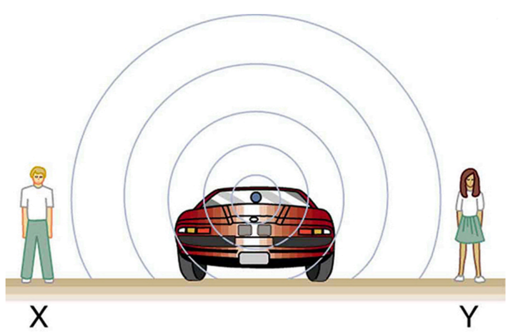

Figure 17.13 Sounds emitted by a source spread out in spherical waves. Because the source, observers, and air are stationary, the wavelength and frequency are the same in all directions and to all observers.