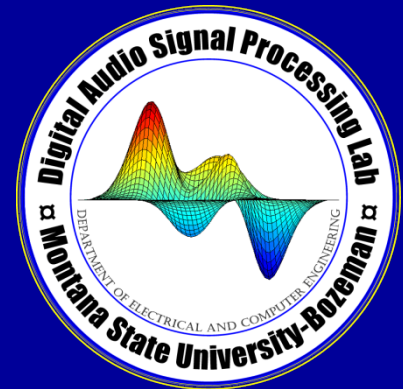


A Tutorial on Acoustical Transducers: Microphones and Loudspeakers



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Test Sound



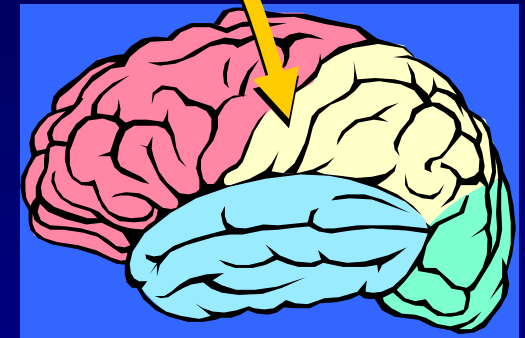
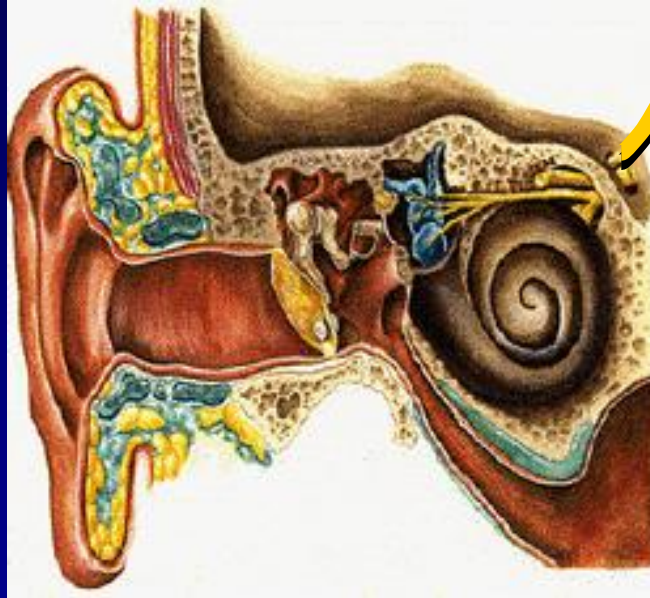
Outline

- Introduction: What is sound?
- Microphones
 - Principles
 - General types
 - Sensitivity versus Frequency and Direction
- Loudspeakers
 - Principles
 - Enclosures
- Conclusion

Transduction

- *Transduction* means converting energy from one form to another
- *Acoustic transduction* generally means converting sound energy into an electrical signal, or an electrical signal into sound
- Microphones and loudspeakers are acoustic transducers

Acoustics and Psychoacoustics



....
**Mechanical
to
Acoustical**

**Acoustical
propagation
(reflection,
diffraction,
absorption, etc.)**

**Acoustical
to
Mechanical**

**Mechanical
to
Electrical
(nerve signals)**

**Electrical
to
Psychological**

What is Sound?

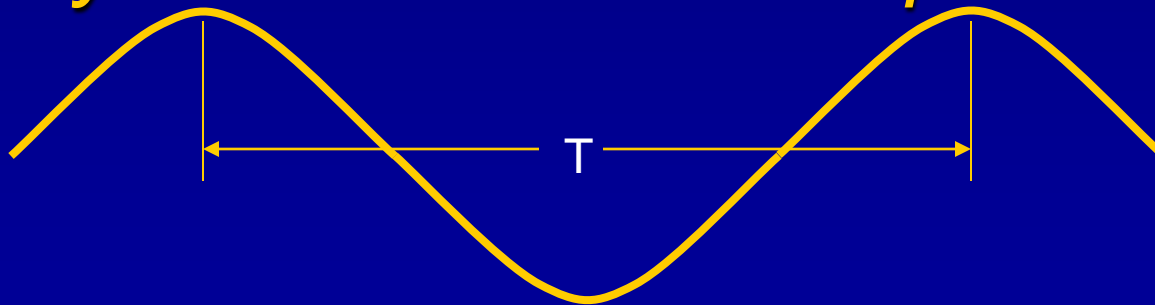
- Vibration of air particles
- A rapid fluctuation in air pressure above and below the normal atmospheric pressure
- A *wave* phenomenon: we can observe the fluctuation as a function of time and as a function of spatial position

Sound (cont.)

- Sound waves propagate through the air at approximately 343 meters per second
 - Or 1125 feet per second
 - Or 4.7 seconds per mile \approx 5 seconds per mile
 - Or 13.5 inches per millisecond \approx 1 foot per ms
- The speed of sound (c) varies as the square root of absolute temperature
 - Slower when cold, faster when hot
 - Ex: 331 m/s at 32°F, 353 m/s at 100°F

Sound (cont.)

- Sound waves have alternating high and low pressure phases
- Pure tones (sine waves) go from maximum pressure to minimum pressure and back to maximum pressure. This is one *cycle* or one waveform *period* (T).



Wavelength and Frequency

- If we know the waveform *period* and the speed of sound, we can compute how far the sound wave travels during one cycle. This is the *wavelength* (λ).
- Another way to describe a pure tone is its *frequency* (f): how many cycles occur in one second.

Wave Relationships

- $c = f \cdot \lambda$ [m/s = /s · m]
- $T = 1/f$
- $\lambda = T \cdot c$
 - c = speed of sound [m/s]
 - f = frequency [/s]
 - λ = wavelength [m]
 - T = period [s]
 - Note: *high* frequency implies *short* wavelength, *low* frequency implies *long* wavelength

Sound Amplitude and Intensity

- The amount of pressure change due to the sound wave is the sound *amplitude*
- The motion of the air particles due to the sound wave can transfer energy
- The rate at which energy is delivered by the wave is the sound *power* [W (watts)]
- The power delivered per unit area is the sound *intensity* [W/m^2]

Microphone Principles

- Concepts:
 - Since sound is a pressure disturbance, we need a pressure gauge of some sort
 - Since sound exerts a pressure, we can use it to drive an electrical generator
 - Since sound is a wave, we can measure simultaneously at two (or more) different positions to figure out the direction the wave is going

Microphone: Diaphragm and Generating Element

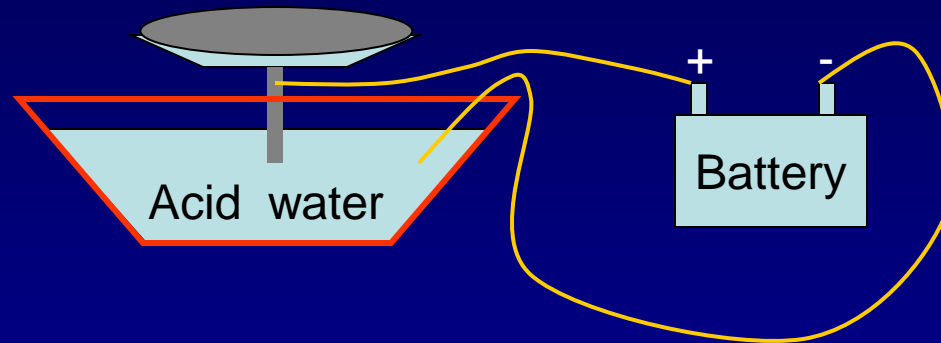
- Diaphragm: a membrane that can be set into motion by sound waves
 - Sensitivity: how much motion from a given sound intensity
- Generating Element: an electromechanical device that converts motion of the diaphragm into an electrical current and voltage
 - Sensitivity: how much electrical signal power is obtained from a given sound intensity

Electrical Generators

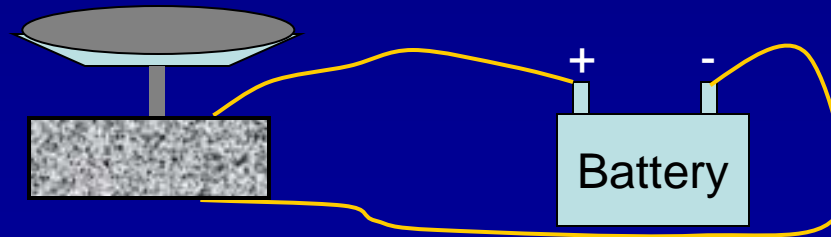
- Variable Resistor
- Variable Inductor
- Electromagnetic
- Variable Capacitor
- Piezoelectric
- Other exotic methods...

The First Microphones...

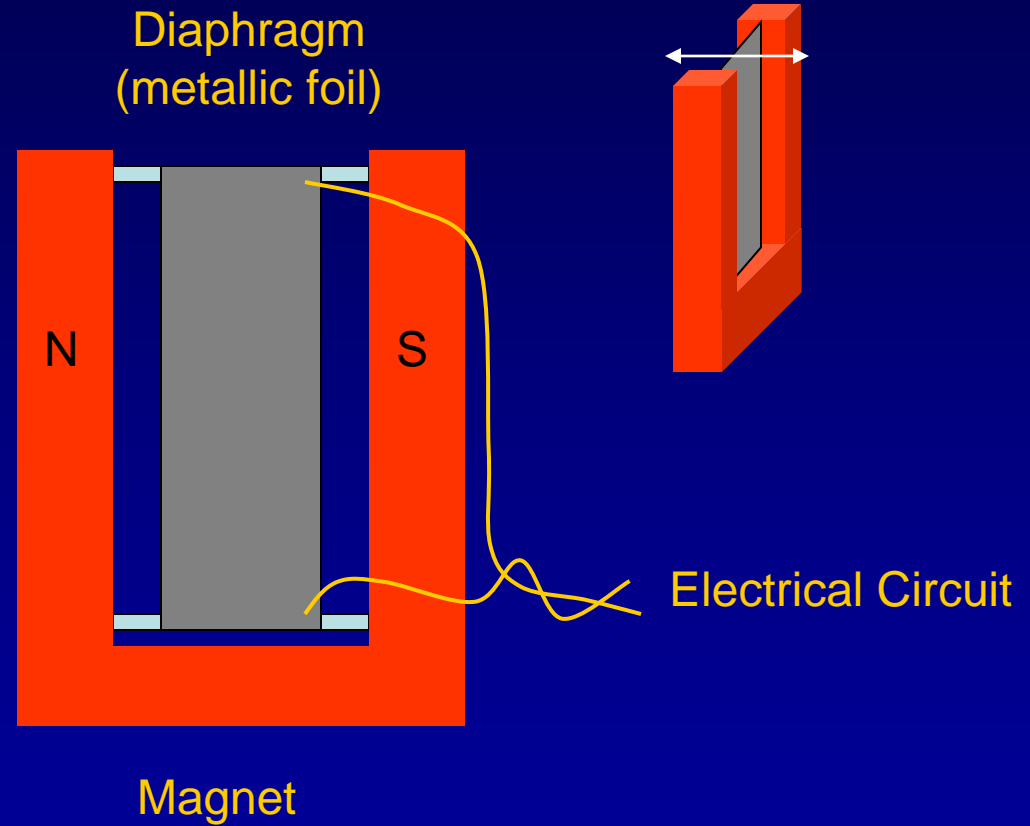
- Alexander Graham Bell (variable resistor)



- Carbon granules (variable resistor)

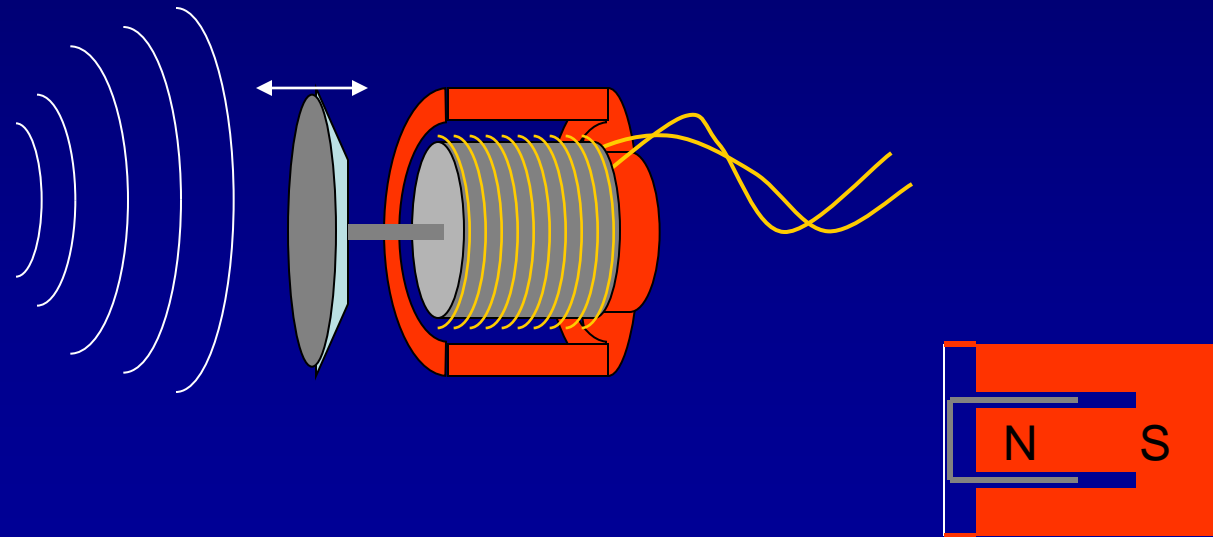


Ribbon Microphone



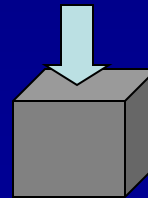
Dynamic Microphone

- Diaphragm moves a coil of wire through a fixed magnetic field: Faraday's Law indicates that a voltage is produced



Piezoelectric Microphone

- Piezoelectric **generating element**: certain crystals produce a voltage when distorted (piezo means “squeeze” in Greek)
- Diaphragm attached to piezo element
- Rugged, reasonably sensitive, not particularly linear

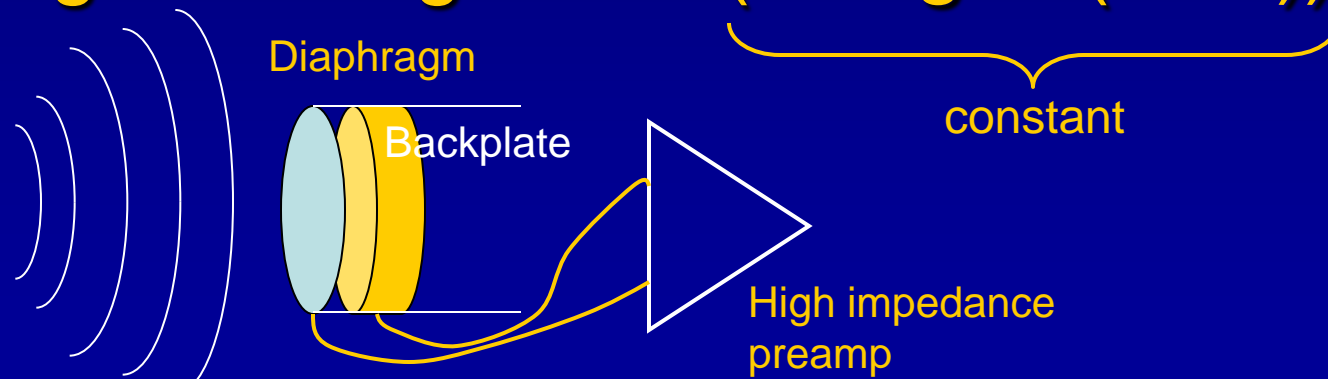


Capacitor (Condenser) Mic

- Variable electrical *capacitance*
 - British use the word “condenser”
- Currently the best for ultra sensitivity, low noise, and low distortion (precision sound level meters use condenser mics)
- Difficult to manufacture, delicate, and can be too sensitive for some applications

Condenser Mic (cont.)

- Capacitance = charge / voltage
- Capacitance $\approx \epsilon A / d$
A = area, d=distance between plates
 ϵ = permittivity
- signal voltage $\approx d \cdot (\text{charge} / (\epsilon \cdot A))$

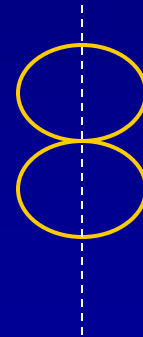
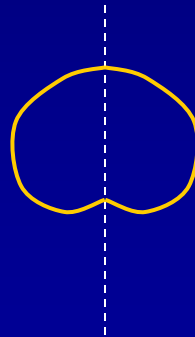
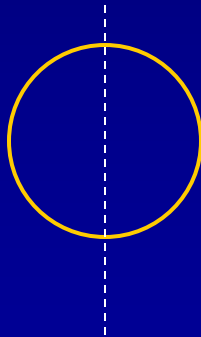


Microphone Patterns


- A single diaphragm acts like a pressure detector
- Two diaphragms can give a *directional* preference
- Placing the diaphragm in a tube or cavity can also give a directional preference

Microphone Patterns (cont.)

- Omnidirectional: all directions
- Unidirectional or Cardioid: one direction
- Bi-directional or 'figure 8': front and back pickup, side rejection



Microphone Coloration

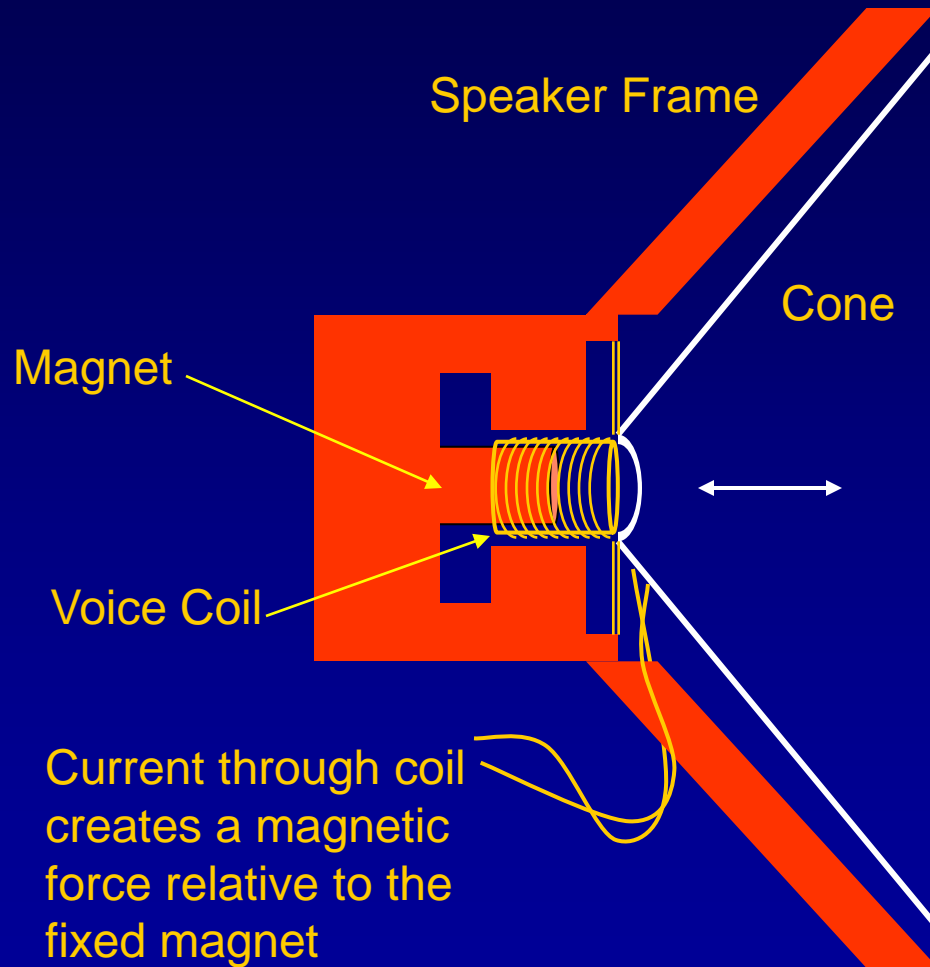
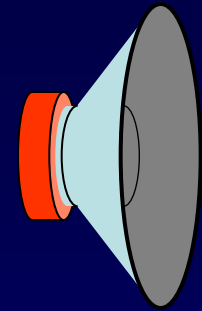
- Most microphones are *not* equally sensitive at all frequencies
 - The human ear is not equally sensitive at all frequencies either!
- The frequency (and directional) irregularity of a microphone is called *coloration*
- Example: 

Loudspeakers

Loudspeakers

- Diaphragm attached to a *motor element*
- Diaphragm motion is proportional to the electrical signal (audio signal)
- Efficiency: how much acoustical power is produced from a given amount of input electrical power

Moving Coil Driver

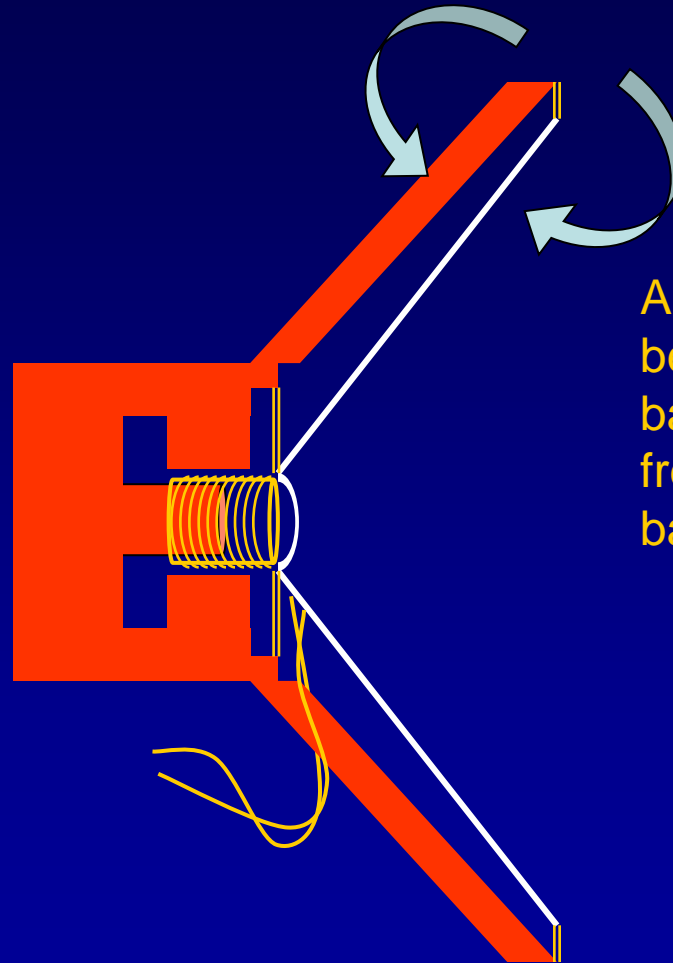


Mechanical Challenges

- Large diameter diaphragm can produce more acoustic power, but has large mass and directional effects
- Diaphragm displacement (in and out) controls sound intensity, but large displacement causes distortion
- **Result:** low frequencies require large diameter **and** large displacement



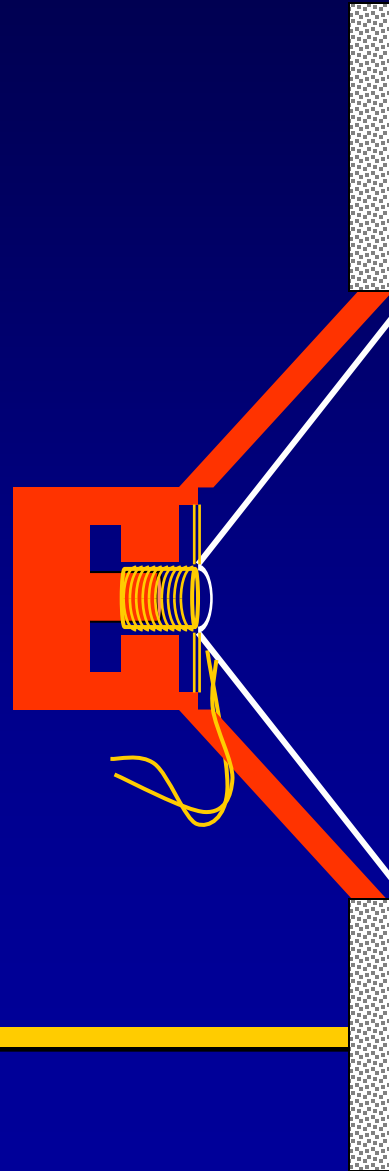
Unbaffled Driver



Air has time to “slosh”
between front and
back at low
frequencies: poor
bass response



Baffled Driver (flush mount)



Baffle prevents front-back interaction: improved low frequency performance

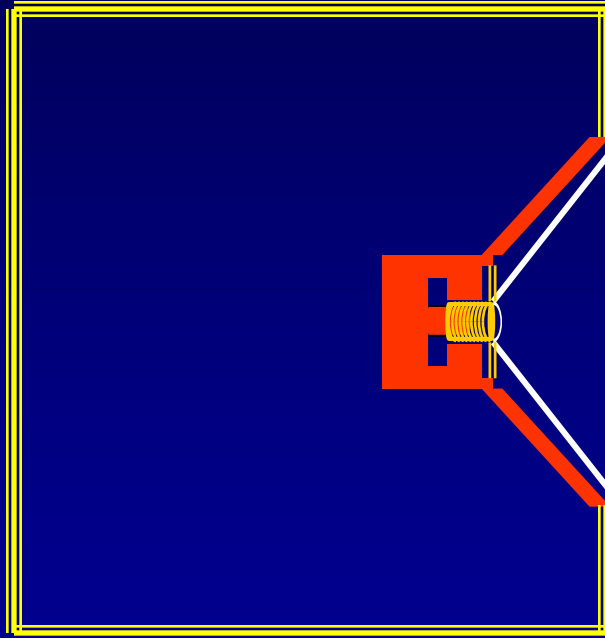
Loudspeaker Enclosure

- Enclosure is a key part of the acoustical system design
- Sealed box or acoustic suspension
 - enclosed air acts like a spring
- Vented box or bass-reflex
 - enclosed air acts like a resonator
- Horns and baffles

Acoustic Suspension

Sealed box acts as a stiff “air spring”

Enclosed volume chosen for optimum restoring force



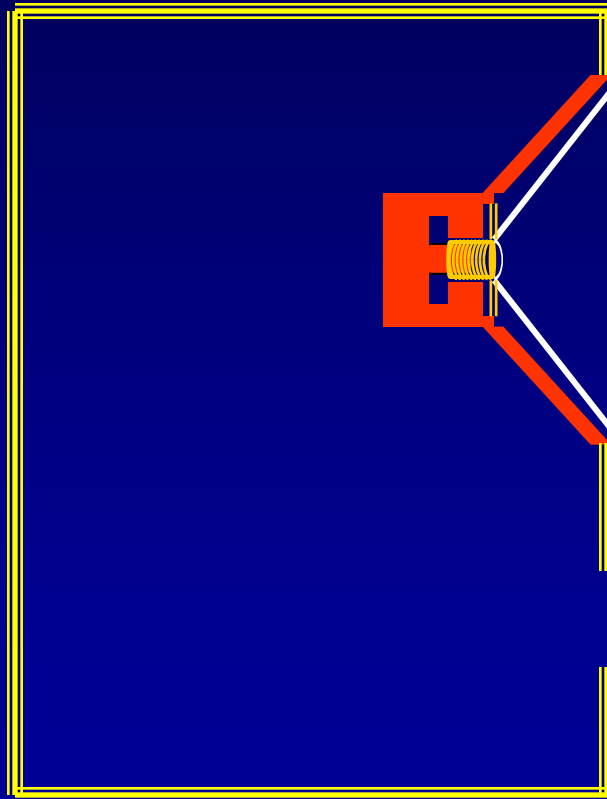
Relatively weak (compliant) cone suspension

Greatly reduced nonlinear distortion!

Ported (Resonant) Enclosure

Ported box is a Helmholtz resonator.

Enclosed volume and port size chosen to boost acoustic efficiency at low frequencies: reduces required cone motion for a given output, allowing lower distortion.



Driver acts as a direct radiator at frequencies above box resonance.

Port (hole): radiates only at frequencies near box resonant frequency, but *reduces* cone motion.

Other Loudspeaker Issues

- Multi-way loudspeakers: separate driver elements optimized for low, mid, and high frequencies (woofer, squawker, tweeter)
- Horns: improve acoustical coupling between driver and the air
- Transmission line enclosures
- Electrostatic driver elements
- ‘Powered’ speakers

Conclusions

- Microphone: a means to sense the motion of air particles and create a proportional electrical signal
- Loudspeaker: a means to convert an electrical signal into proportional motion of air particles
- Engineering tradeoffs exist: there is not a single *best* solution for all situations