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# **Sound control in windy weather**

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Master Thesis  
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Electronic Engineering and IT

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# Preface

This report is composed by Jonas Buchholdt during the 10th semester of Electronic Engineering and IT at Aalborg University. The general purpose of the report is *Signal Processing and Acoustics*.

For citations, the report employs the Harvard method. If citations are not present by figures or tables, these have been made by the authors of the report. Units are indicated according to the SI standard.

Aalborg University, April 4, 2019

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# Glossary

**FDTD** Finite-Difference Time-Domain. 15

**FOH** Front Of House. 9, 26

**PA** Public Address System. 7, 8

**SPL** Sound Pressure Level. 7, 8, 9, 10, 11, 12, 16, 17, 20, 23, 24, 25, 26, 27, 28, 29, 33, 34, 35, 36, 37, 40, 43, 45, 52, 67, 68, 69, 87



# **Chapter 1**

## **Introduction**

Coming later



# **Part I**

## **Problem Analysis and Requirements**



## Chapter 2

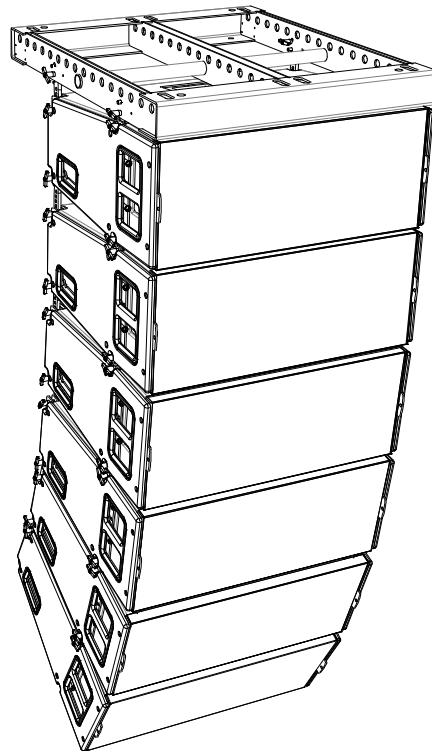
# Analysis of sound propagation in outdoor venue

### 2.1 Live venue sound challenges

This section explores the challenges of producing sound in an outdoor environment. The challenge of producing a good sound experience for the audience highly depend on the calibration method and the atmosphere condition. It is well known that acoustically wave propagation is strongly affected by the inhomogeneous atmosphere doing the outdoor sound propagation. This inhomogeneous atmosphere shifts the calibration of the sound system which affects the intelligibility. In section 2.1.1 an overview of high Sound Pressure Level (SPL) Public Address System (PA) system is discussed.

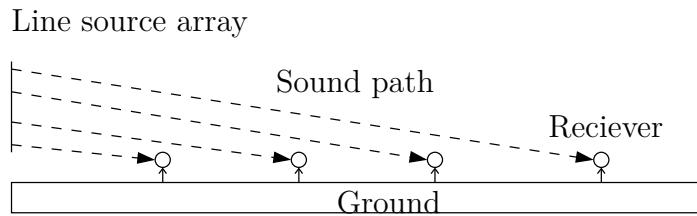
#### 2.1.1 Acoustics as live venue

An outdoor PA system is an essential sound reinforcement concept today. It is used to address information, music or just entertainment where the number of audiences is large, sometimes more than 10.000 audiences. The number of the audience makes it difficult to address the information to a large number of the audience without the reinforcement of the information. The reinforcement is nearly always done from a stage with a sizeable PA system and sometimes delay unit in the middle of the audience area. The stage lifts the artist while the PA system is designed to cover the audience area with sound. The optimal PA system covers the area with a linear frequency spectrum in the audible frequency range with a homogeneous SPL. Today, the used speaker is a line source array flown in both side of the stage and is therefore only close to the audience in front of the stage. The line source array is an array of small identically wide speakers attached to each other, to form a vertical line of speakers. An example of a line source array is shown in Figure 2.1



**Figure 2.1:** The figure shows an illustration of a KUDO line source array from L-Acoustics [L-Acoustics, b]

Every speaker or a small group of the line source array can be controlled individually, both in sound coverage area angle and SPL. The benefit of using the line source array design is that the coupling between the speaker makes a line acting source. With an optimised control system of the line source array, the audience area is covered with sound such that all audience can hear the information without damage the ear of the frontal audience. An optimised line source array has, for example, an optimised main lobe such that the lower part of the main lobe lays flat along the audience area. The following Figure 2.2 shows a graphical illustration of the outdoor PA venue concept.



**Figure 2.2:** The figure illustrate the concept of outdoor PA venue

As shown in Figure 2.2, the distances from one element in the line source array to the receiving audience dependent on the audience position. The distance indicates that the signal to every line source element has to be set individually to cover the audience area with homogeneous SPL. The individual control of the source is necessary because of the wave amplitude decay with distances. This phenomena is addressed in section 2.2. The adjustment is not as simple as just supply the upper speaker with more power. A sound wave is a mechanical movement of the particle in the air, which condense and compress the air molecule, then low pressure and high pressure respectively. The movement of the molecule depends on the medium, and in this thesis, the medium is limited to air. The SPL is the pressure divination of the instantiates atmospheric pressure. The atmospheric pressure, therefore, set a lower bound on the condensation while very high pressure changes the speed of sound and distort the wave as it propagates. To ensure that the information is communicated to the audience without distortion, the limitation is addressed in section 2.3.3. The medium in the air is not constant and varies over time regarding pressure, wind, humidity and temperature. The analysis starts with the experience for live concert of the author in section 2.1.2, next section 2.3 address the impact of homogeneous atmospheric effect on sound propagation. Then section 2.3 address the impact of inhomogeneous atmospheric effect on sound propagation.

### 2.1.2 Author experience of live concert

The Author of the thesis has experience with live concert both as an audience and as a sound engineer. The aspect of being the sound engineer and an audience to a live concert is very different. As a sound engineer, the area for controlling the sound is a secured area with a tent as protection. The tent roof often shadows for the high frequency, and the walls make standing waves of the low frequency because the distance between parallel tent walls fits with the wavelength for the low frequency. The sound engineer control area is defined as the Front Of House (FOH). The FOH is often equipped with an additional speaker, and the sound engineer does not fully know how it sounds outside the FOH, but base there mixes on experience ???. The aspect of being an audience depends on where the audience is regarding the stage. In close hand to the stage the SPL is high and often too high especially in the low frequency. The low frequency is often made as a vertical array at the ground or two end-fire arrays and shall be able to exhibit all audience by an audible low frequency spectrum typically from 25 Hz but one company extends down to 13 Hz. Therefore the SPL just in front of the subwoofer has a very high SPL. This position is not comfortable to be at in longer period, and the high SPL mask the higher frequency. The optimal audience position is in the centre of the stage and not as long from the stage as the delay towers. The average SPL is often less than 102 dB SPL since the sound engineer try to keep a maximum average SPL at 102 dB SPL just in front of the FOH. Moreover, it is the stereo sweet spot. This position is the only position where the stereo image is optimal. The stereo perspective problem is a hot topic nowadays, both L-Acoustics [L-Acoustics, 2019] and D&B Audiotechnik [d&b audiotechnik,

2019] have made their own solution to the problem. The idea is to fly many small line source array above the stage and assign every musician to their own line source array. The concept minimises the interference between two line source array playing the same mono signal. Near the delay towers or approximately 50 m from the main stage, the low frequency spectrum is still sharp and audible but something happens to the high frequency. Often the high frequency disappears for a few seconds and gets back. This phenomenon alters through the full concert. Behind the delay towers, the line source array in the delay tower reproduces the sound such that the audience in the back also gets the high frequency spectrum. The question is why does the high frequency disappear for a short period when the low frequency does not? This analysis focus on finding the atmospheric condition which cause the phenomena.

## 2.2 Ideal geometric spreading loss

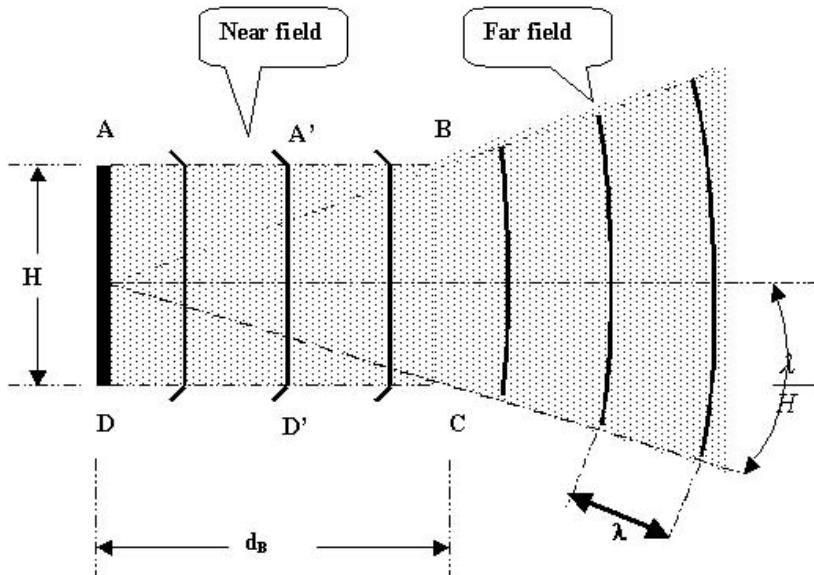
When a line source generates a sound wave, the wave field exhibits two fundamental difference spatially directive regions, near-field and far-field. In near-field, the wave propagates as a cylindrical wave wherein the far-field the wave propagates as a spherical wave. When the wave propagates as a cylindrical wave, the wave propagates only in the horizontal plane, and therefore the attenuation is 3 dB SPL per doubling of distance. For a spherical wave propagation, the wave propagates in all direction. Therefore the attenuation is 6 dB SPL per doubling of distance. The near-field and far-field attenuation are based on non-absorption homogeneous atmospheric conditions. The border between the near-field and far-field depends on the height of the array and the frequency. The distance can be calculated with Fresnel formula Equation 2.1, where the wavelength  $\lambda$  is approximated to  $\frac{1}{3f}$  [Bauman et al., 2001]

$$d_B = \frac{3}{2} f \cdot H^2 \sqrt{1 - \frac{1}{(3f \cdot H)}} \quad (2.1)$$

Where:

$d_B$	is the distance from the array to the end of near field	[m]
$f$	is the frequency	[kHz]
$H$	is the height of the array	[m]

In equation Equation 2.1 it can be calculated that less than 80 Hz radiate directly into spherical wave on the exit of the speaker no matter the height of the line source array. The following Figure 2.3 shows a horizontal cut of the near-field, far-field from a line source array.



**Figure 2.3:** The figure shows horizontal cut of a SPL radiation pattern of a line source array [Bauman et al., 2001].

As seen in Figure 2.3, the wave propagating as a plane cylindrical wave in the near-field, where the coverage area for every double of distance is twice as big. Since the coverage area is twice as big, the SPL is the half for the doubled distance. When the wave excites distance  $d_B$ , the wave propagates into far-field where the coverage area is four times higher while travelling the double of distance and therefore the SPL is four times less. In far-field, the wave propagates as a spherical sound source

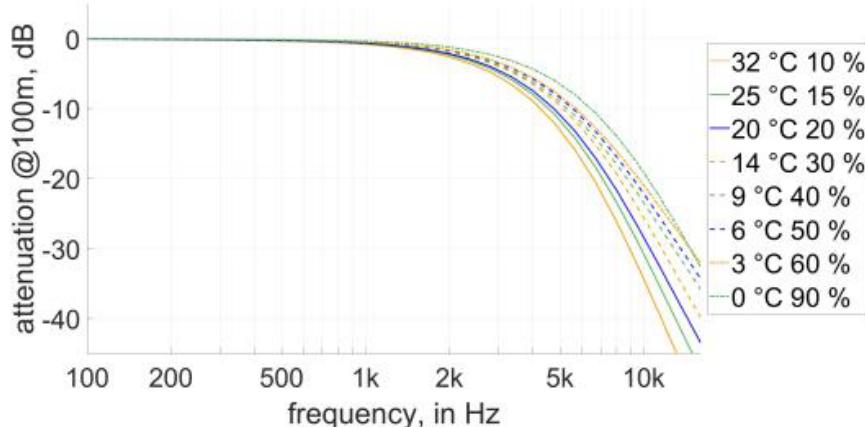
## 2.3 Homogeneous atmospheric conditions

This section aims to analyse the sound wave propagation in homogeneous atmospheric conditions. It is well known that the sound wave propagation is highly depending on the atmospheric conditions. The propagation depends on the atmospheric pressure, wind, temperature and humidity, where the two latter moreover is frequency dependent. The attenuation difference in frequency for temperature and humidity can be above 80 dB SPL [Corteel et al., 2017]. The following sections introduce a brief discussion of homogeneous atmospheric conditions effect on sound propagation.

### 2.3.1 Humidity and temperature impact

The temperature and humidity have three impacts on wave propagation from a line source array, directionality of the speaker, the speed of sound and a lowpass effect. The following description starts with the latter.

**Lowpass effect** The effect of humidity and temperature on wave propagation act as a lowpass filter while the wave propagates. The low frequency remains without any additional attenuation where the high frequency highly depends on the atmospheric condition. In other words, attenuation in the high frequency range does not only depend on the spreading loss but also temperature and humanity. Therefore, for long distance, the atmospheric conditions have a high influence on the frequency spectrum delivered to the audience. Humanity and temperature attenuation are already well studied and standardised. Standard [ISO 9613-1:1993] gives an overview of calculating the SPL attenuation concerning the frequency, distance, temperature and humanity. The article [Corteel et al., 2017] gives some examples of attenuation at a distance of 100 m. The article shows that if humanity increases proportionally to the temperature, the lowpass effect is small. If the change in temperature and humanity is the opposite of each other, for example, high temperature but dry, the attenuation in high frequency is significant. The following Figure 2.4 shows the worst-case scenario from [Corteel et al., 2017].

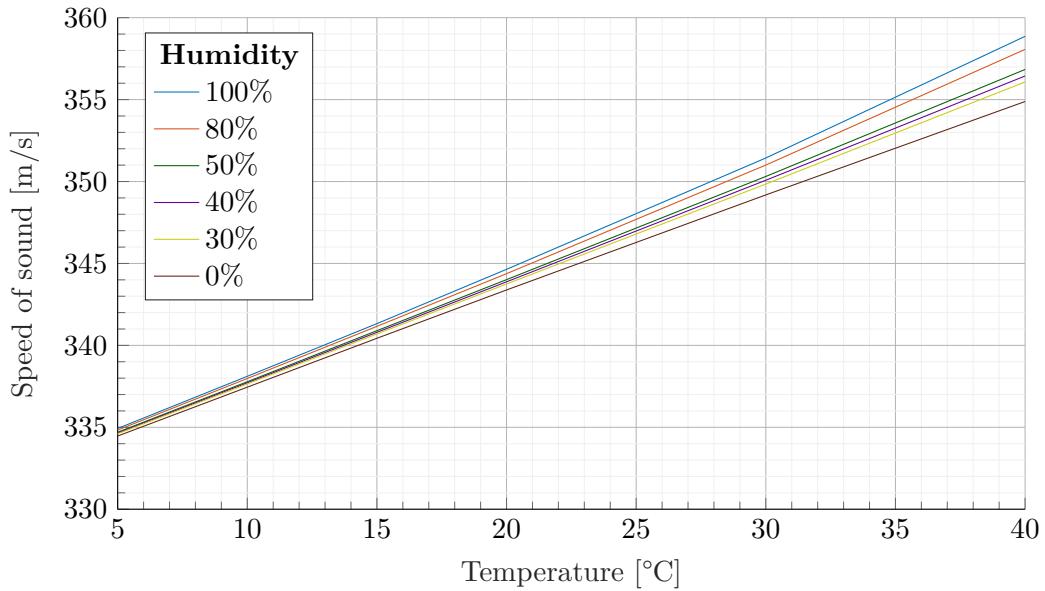


**Figure 2.4:** The graph shows the attenuation in dB with respect to frequency, humanity and temperature [Corteel et al., 2017].

As shown in Figure 2.4 the attenuation in the high frequency is significant and exceed 30 dB SPL within the audible frequency range. The attenuation is such markedly that applying more power does not cover the attenuation without an extreme high-pressure driver. That driver might be possible to design in theory but not in practice. Extreme high-pressure drivers introduce high distortion as is explained in section 2.3.3

**Speed of sound** The second consequence is the speed of sound. At temperature range from 0 °C to 40 °C the speed of sound with respect to humanity change is sparse and mostly only depend on temperature change. At 0 % humidity, the speed of sound increases with 0.6 m/s for every increasing degree °C. At humanity higher

that 0 % the speed of sound increase with respect to humanity, depends on temperature. At 0 °C the speed of sound increases with approximately 0.8 m/s when the humidity raises from 0 % to 100 %. At 30 °C the speed of sound increases with approximately 2.7 m/s when the humidity raises from 0 % to 100 % [Wong and Embleton, 1985] [Bohn, 1987]. The wave propagation speed start at 331.5 m/s at 0 °C and 0 % humanity. The following Figure 2.5 shows the speed of sound with respect to humanity and temperature.



**Figure 2.5:** The figure shows the increase of sound speed with respect to humanity and temperature [Bohn, 1987]

As seen in Figure 2.5, the effect of humidity is negligible compared to the effect of temperature changes, but as the temperature increases the humidity gets significant. At a temperature of 40 °C the speed of sound is changed 4 m/s from 0 % humidity to 100 %

**Directivity** The directivity of a line source array in the mid and high frequency is always controlled mechanically by a horn because the wavelength is short compared to the size of the speaker. At low frequency, the wavelength is too long to be controlled mechanically by a horn. Therefore the directional pattern is controlled via cancellation from a backwards pointing speaker. The directivity of both the low frequency and the high frequency driver suffers from temperature increased. At the high frequency, the main lobe gets narrower when the mechanical horn gets warmer, and the effect is notable when the sun directly heats up the horn. When the surface of the horn heats up by the sun, the temperature can get much warmer in the horn

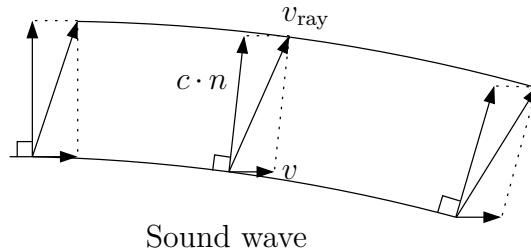
that the air temperature. Therefore the surface of the horn affect the directivity of the high frequency by radiate warm air from the surface. The reason that main lobe gets narrower is that the wavelength gets shorter at higher temperature [Levine et al., 2018]. The directivity of the low frequency is affected as in the high frequency with the temperature increase. The difference is not as significant as in the high frequency since there is no surface heat. The directivity is then not affected due to the sunlight, but only the temperature increasing and decreasing. As in the high frequency temperature differences change the wavelength, and then the length between the speaker in a cardioid low frequency does not match the optimised distance between the speaker more.

### 2.3.2 Wind impact

The wind influence is depending on the angle of the wind direction with respect to the direction of sound propagation. A homogeneous wind is a laminar wind flown with the same homogeneous speed. The following analysis assumes homogeneous laminar wind flow from one direction. The analysis is of both oblique wind and parallel wind with respect to the frontal direction of the line source array. The analysis starts with the latter.

**Parallel to sound propagation** When the wind flows in the same direction as the sound wave propagation, the wind flow in m/s is an addition to the speed of sound. When the wind flows in the opposite direction, it is a negative addition. In other cases, the influence is complicated since the wind deflect the sound waves.

**oblique- and crosswind** The effect of homogeneous oblique- and crosswind on sound propagation from a speaker is rarely studied, and the effect on high frequency seems to be unclear. One author has addressed the problem in a simulation of a low frequency source [Ostashev et al., 2005] where the author of [Ballou, 2008] have practical experience with high power sound system and indicate that crosswind effect might be frequency dependent. The author indicates that the frequency dependency might be due to the directionality of the high frequency drivers. The author of [Ostashev et al., 2005] has simulated a homogeneous crosswind effect on an omnidirectional source at 100 Hz. The author of [Prospathopoulos and Voutsinas, 2007] implemented a ray tracing method with a vector based interpolation as shown in Figure 2.6.



**Figure 2.6:** The figure shows a geometrical ray tracing calculation scheme of calculate the resulting wave direction at crosswind [Prospathopoulos and Voutsinas, 2007], [Ostashev et al., 2005]

Where:

$c$	is the speed of sound	[m/s]
$n$	is the normal unit vector	[m]
$v$	is the speed of wind	[m/s]
$v_{ray}$	is the resulting sound ray	[m]

As seen in Figure 2.6, the ray vector  $v_{ray}$  is an addition of the sound speed vector  $c \cdot n$  and the speed of wind  $v$ . The wave speed and wavelength, therefore, depend on the speed of the wind and the angle between the wind and the sound propagation. The following Equation 2.2 calculate the speed of sound in the  $v_{ray}$  direction with respect to the wind speed and angle.

$$c_r = c + \|v\|_2 \cdot \sin(\theta) = \|c \cdot n + v\|_2 = \|v_{ray}\|_2 \quad (2.2)$$

Where:

$\theta$	is the angle of the wave with respect to the wind	[°]
$c_r$	is the resulting speed of sound	[m/s]

As the wave propagating, the resulting  $v_{ray}$  increases in the direction of the wind. The article [Ostashev et al., 2005] simulates the effect of crosswind in a Finite-Difference Time-Domain (FDTD) simulation with a wind speed of 102.9 m/s. For the acceptable condition to a concert, the wind speed is less than 20 m/s. Otherwise, the audience is escorted from the stage to the exit, and the speaker system is taken down to ensure safety. The following Figure 2.7 shows a simulation result from [Ostashev et al., 2005], where the source is an omnidirectional 100 Hz spherical source while the wind has a constant uniform wind speed from left. The simulation is done in two dimensions.



**Figure 2.7:** The figure shows a simulation of a 100 Hz omnidirectional source with a uniform constant wind speed from left with speed of 102.9 m/s [Ostashev et al., 2005].

As seen in Figure 2.7, the homogeneous crosswind does not affect the direction of the wave from a low frequency spherical source. It only affects the time of arrival to the audience.

### 2.3.3 Pressure impact

The influence of atmospheric pressure change is low compared to the effect of wind, humidity and temperature. The average atmospherical absorption from 4.0 kHz to 16.0 kHz with fixed temperature and variable humidity, increases with 2 dB SPL while going from 101.33 kPa to 54.02 kPa. The atmospheric pressure then only have a negligibility influence on sound propagation and is generally not frequency dependent.

Beside the small impact of pressure difference in the atmosphere, the high pressure generated by the speaker does have a tremendous influence on the sound propagation. There are three states in the propagation way that can produce distortion concerning the pressure. The design of the high frequency horn [Czerwinski et al., 1999], the

port design of the low frequency driver [Vanderkooy, 1998] and the influence of the sound path. The following description starts with the latte.

**Sound path** In the sound path, two factors distort the wave doing propagating in air. As described in section 2.1.1 a sound wave is condensation and compresses of the air particle. The air medium, therefore, has a lower limit that cannot be less than vacuum. The higher bound of SPL is then depending on the atmospheric pressure. As an example, at 54.02 kPa the highest SPL before distortion caused by vacuum is 188.6 dB SPL and at 101.33 kPa the highest SPL before distortion caused by vacuum is 194.1 dB SPL.

There is, therefore, a higher limit determined by the atmospheric pressure to vacuum, but distortion occurs much before the limit of vacuum. High pressure in the compression also distorts the sound because of the lack of linear dependency between the particle velocity and stiffness in the sound wave. The stiffness or density increases while the air particle is closer to each other. Therefore SPL increases more than the density of the sound wave which causing the compression of the sound wave to be stiffer and therefore propagate faster than in the condensation of the wave. This speed differences, therefore, produce harmonic distortion, and is even present in SPL less than 120 dB SPL [Czerwinski et al., 1999]. The speed differences transform the sinusoid into a sawtooth as it propagates which transfer energy to the harmonic of the propagation frequency. The distortion is not only SPL dependent, but also depend on the frequency. The higher the frequency is, the faster the sinusoid transforms into a sawtooth, therefore, the distortion increases with frequency for constant SPL. The harmonic frequency is higher than the fundamental frequency and therefore, as explained in section 2.3.1, the harmonic has higher attenuation with respect to the distance and viscosity. In most cases, the attention is not as high as the increase of the harmonic distortion, and therefore the distortion of the wave propagation is not fully compensated by the viscous losses in the air. [Czerwinski et al., 1999]. The distortion made by air propagation is much less than the distortion in the mouth of the speaker which leads to the next distortion problem produced by high-pressure [Czerwinski et al., 1999].

**Driver throat and mouth design** High pressure in both horn phase plug, sealed enclosures, vented enclosures and reflex enclosures for low frequency driver cabinet produces distortion as they act as nonlinear components. The latter produce distortion because high pressure makes air turbulence in the vent. In the optimal design, the distortion of air turbulent is low but is always present in high-pressure [Roozen et al., 1998]. The air turbulence is not only caused in the vent of the low frequency driver, but it also occurs in the phase plug of the compression driver if the SPL is high [Czerwinski et al., 1999]. The distortion depends on the moving mass, the stiffness and the viscous losses in the air on the diagram displacement and the SPL. As the air in the high frequency driver compress, it becomes heavier, stiffer and thicker which make nonlinear wave propagation. It typically occurs when the compression chamber

exceeds approximately 170 dB SPL. At a higher level, the particle velocity resistance to the air flow increases and the laminar air flow turns into turbulent air flow. The distortion is also depending on the length of the horn and the expansion rate of the horn flare. To keep the distortion as low as possible for the high frequency driver the displacement of the diaphragm should be kept significantly lower than the height of the compression chamber [Voishvillo, 2004]. Therefore, to keep the displacement of the high frequency driver as low as possible, the frequency range should be limited.

### 2.3.4 Ground absorption and reflection

In a concert area, ground absorption and reflection is complicated because there are two very different situations. Before the concert, the area is a local plan area often with mown grass and with ground reflection. An example of a frequency response over mown grass where the measuring height of the microphone is in the height of the ear is given in [Piercy et al., 1977]. The measurement shows that the ground reflection affects the frequency response with high interference. A measurement in Appendix A and ?? is performed where the ground reflection clearly have a big influence on the received frequency response. In this measurement inhomogeneous airflow is present, but the interference is similar in homogeneous airflow [Piercy et al., 1977]. Doing the concert the interesting part is not such ground reflection effect but the audience reflection or absorption. The area along the concert is packed by the audience and therefore, the reflection is not easy to calculate. The absorption and reflection in an outside concert area with a group of audience is rarely studied, but absorption for the audience inside a concert hall is highly studied [Beranek, 2006]. The absorption of the audience is founded to be high in all measured concert hall from 1.0 kHz octave band to 4.0 kHz octave band [Beranek, 2006]. The average absorption  $a_{\text{Sabine}}$  coefficient is calculated to be above 0.80. The method and result can be founded in [Beranek, 2006]. The reflection in the high frequency in the audience area doing concert is therefore assumed to be low. At low frequency, the article [Beranek, 2006] indicate that the absorption decay with frequency beneath 250 Hz, but The octave band for low frequency driver, which is 31.5 Hz, is not measured by [Beranek, 2006]. The low frequency absorption at 31.5 Hz octave band is therefore assumed to low. The low frequency driver is mostly located in front of the stage on a line or in end-fire settings, often with a maximum distance of half the wavelength from acoustical centre to acoustical centre. The distance between the low frequency driver is determined by the half wavelength of the highest frequency, such that they radiate a plan wave [Bauman et al., 2001]. A higher distance between the acoustical centre causes interference in the low frequency in the audience area.

## 2.4 Inhomogeneous atmospheric conditions

This section aims to analyse the sound wave propagation in inhomogeneous atmospheric conditions. In an inhomogeneous atmosphere, the pressure and speed is a

function of position. By this fact, the modelling of a sound wave is very complex and depend on various variables such as temperature and wind speed. The following sections give a short introduction to the effect of inhomogeneous atmospheric conditions.

#### 2.4.1 Atmospheric refraction

When the wind speed, the temperature and humanity is assumed to be homogeneous in the sound field, the sound is travelling in a straight plan wave. Often this is not true, the wind speed increases logarithmically with the hight from the ground to the geostrophic wind [Yang, 2016] in the free troposphere [Rossing, 2014], and the temperature and humanity are inhomogeneous. The geostrophic wind in the free troposphere is located in a hight from approximately 1 km above the ground [Rossing, 2014], [Association, 2003]. The inhomogeneous atmospheric condition makes the speed of sound to depend on the hight from the ground. This inhomogeneous atmospheric condition results in a curved sound path and is defined as atmospheric refraction. For small distances, the atmospheric refraction has a spars effect on the sound travelling path, because the speed of sound is much faster than the speed of the wind and the temperature change. Generally distance up to 50 m is often assumed to have no significant refraction effect [de Oliveira, 2012]. For distances larger than 50 m the refraction is assumed to have a significant influence, especially when the sound source and the receiver are close to the ground. Refraction is frequency and distance dependent and is measured in dB excess attenuation. The means of excess attenuation is that only the effect of wind or temperature is considered, all other atmospherical effect is excluded. A measurement is given in [Piercy et al., 1977] for a point source where the wind speed is 5 m/s. At a distance of 110 m, it is observed that frequency above 400 Hz is refracting where frequency below is rarely effected of refraction. Moreover, at a distance of 615 m the refraction is present in the full measured frequency range from 50 Hz to 3.2 kHz. In the perspective of a live concert the interesting distance is the 110 m from the line source array to the audience rather than the 615 m. Both the downwards and upwards refraction is interesting. In the upwards refraction the audience might be in the shadow zone where for the downwards refraction the high frequency reflection from the ground is assumed to be low when the concert area is full of audience. Therefore the high frequency is refracted down intro the frontal audience, and only sparse reflection of the high frequency propagate to the back part of the audience. The following Figure 2.8 display the phenomena of upwards refraction.



**Figure 2.8:** The figure illustrates that the shadow zone occurs from an upwards refraction. A line source speaker array contains many coupled point sources. Every lowest sound path dashed line indicate the lower directional angle of one point source in the line source array.

The following description is based on the distance of 110 m and upwards refraction. As explained in [Piercy et al., 1977] the refraction at a distance of 110 m is highly frequency dependent. At a frequency below 400 Hz the effect is sparse but above the effect is high and may result in 20 dB SPL attenuation at the audience. The reason that the refraction is frequency dependent is that the scale of the wind gradient and temperature gradient close to the ground is small compared to the wavelength of the low frequency [Piercy et al., 1977]. This theory does not follow the shell's law of refraction. Shell's law describes the refraction as a layer change in the medium of propagation. Shell's law of refraction is defined as Equation 2.3

$$\frac{\cos(a_1)}{c_1} = \frac{\cos(a_2)}{c_2} \quad (2.3)$$

Where:

$a_1$	is the input angle in the horizontal plan	[°]
$c_1$	is the sound of speed in the medium of arrival	[m/s]
$a_2$	is the output angle in the horizontal plan	[°]
$c_2$	is the sound of speed in the medium of destination	[m/s]

As shown in shell's law Equation 2.3 the frequency dependency is not a factor and are therefore maybe only valid for a laminar wind flow profile. The article [Piercy et al., 1977] only explores frequency up to 3.2 kHz but since the refraction depends on the wavelength, the distance of refraction wave might be smaller for higher frequency. The attenuation with respect to refraction seems to have a saddle attenuation at 20 dB SPL. A measurement in [Piercy et al., 1977] shows the attenuation for the center frequency of 1.2 kHz with  $1/3$  octave band filtered airplane noise over mown grass. The measurement is interesting with respect to a concert area and is therefore shown in Figure 2.9



**Figure 2.9:** Excess attenuation measured for aircraft noise in the 1.2 kHz  $\frac{1}{3}$  octave band for the ground-to-ground configuration. The vector component of the wind velocity in the direction of propagation for  $\blacktriangle$  is 5 m/s,  $\square$  is 0 m/s, and  $\nabla$  is -5 m/s. The temperature profile is neutral.  $F_s$  is the shielding factor, B is the shadow boundary [Piercy et al., 1977]

The following two paragraphs explain the difference between wind refraction and temperature refraction.

**Temperature** Temperature decreases with respect to the hight at day time and increases at the night time. The increase or decrease is usually approximated as a logarithmic function. In the day time, the sun heats the ground even on a cloudy day, and the concert area is full of audience. Therefore, the eath and audience radiate warm air, which makes the temperature at a low hight warmer than the temperature at higher hight. These phenomena are named lapse where the opposite is defined as inversion. As explained in section 2.3.1, the speed of sound depends on the temperature. Therefore, at day time, the speed of sound in this situation decay with respect to hight. The speed change can be modelled as a change of layer for a plane wave. The output angle of the layer change follows the shell's law when the frequency dependency is excluded. Therefore when the temperature profile is logarithmic, the layer change is a function of hight and change the wave direction. The wave direction of the descript weather condition results in an upwards refraction. Since the temperature is a scalar quantity uniformly over a large area and a function of hight, an identical temperature profile is applicable all around an omnidirectional sound source. Therefore the upwards refraction is uniform all along the speaker in the horizontal plane. The following Figure 2.10 illustrate the phenomena where the temperature decay with respect to the hight and the line source array is omnidirectional in the horizontal plane. The omnidirectionality of the line source array is only present in the low frequency typically below 200 Hz.



**Figure 2.10:** Wave refraction of a horizontal omnidirectional line source array in inhomogeneous temperature with lapse profile

When the temperature profile is reversed, the refraction is downwards.

**Wind** With respect to the wind speed, a concert area is often a protected area with for example barrier, stage and building. This blockage and the ground friction slows down the wind speed near the ground and cause turbulence. Moreover, from nature itself, the wind speed is often logarithmically increased with respect to the height. When the wave is propagation in the same direction as the wind, the atmospheric refraction refracts the sound wave downwards. When the wave propagates against the wind, the atmospheric refraction refracts the sound wave upwards. The following Figure 2.11 illustrate the phenomena with a logarithmic increasing wind from left, and the line source array is omnidirectional in the horizontal plane.



**Figure 2.11:** Wave refraction of a horizontal omnidirectional line source array in inhomogeneous logarithmically increasing wind profile where the wind gradient points towards left

As shown in Figure 2.8 the refraction is upwards when the wind flows in the opposite direction as the wave propagation. Behind the line array source, the refraction is downwards and is therefore different than for temperature refraction. The refraction of wind is the most dominant at a distance of 110 m. The following Figure 2.12 shows an excess attenuation plot of both inhomogeneous wind and lapse temperature profile.

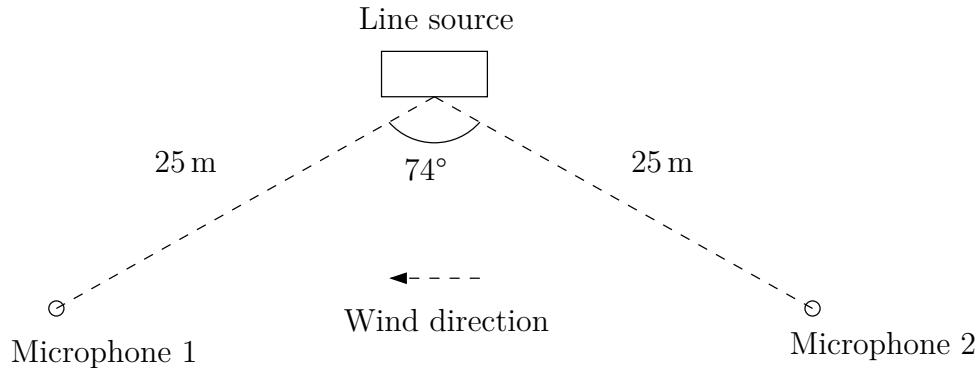


**Figure 2.12:** Observed attenuation of aircraft noise in a ground-to-ground configuration under a variety of weather conditions. Calculated losses from atmospheric absorption and spherical spreading have been subtracted from the attenuation measured in  $1/3$  octave bands for distances of 110 m and 615 m. The numbers on the curves indicate the vector component of the wind velocity in the direction of propagation in m/s. All curves are for neutral conditions of temperature except for those marked L, which are for lapse. [Piercy et al., 1977]

It can be seen in Figure 2.12 that the refraction effect at a distance of 110 m starts at 400 Hz. The reason that sound enters the shadow zone is not fully understood, but one theory is that the shadow boundary wave is diffuse and therefore a significant amount of sound energy enters the shadow zone by turbulent air flow. In a non-turbulent atmosphere condition the SPL inside the shadow zone is attenuated well more than 30 dB SPL. Close to the ground, the atmosphere condition is always turbulent because of ground friction. The turbulence wind diffuses the sound wave and changes the direction of propagation. The wave that enters the shadow zone is considered as a creeping wave while turbulent air flow is present. The creeping wave will by them self also be refracted and therefore parallel to the other refraction waves. [Embleton, 1996]

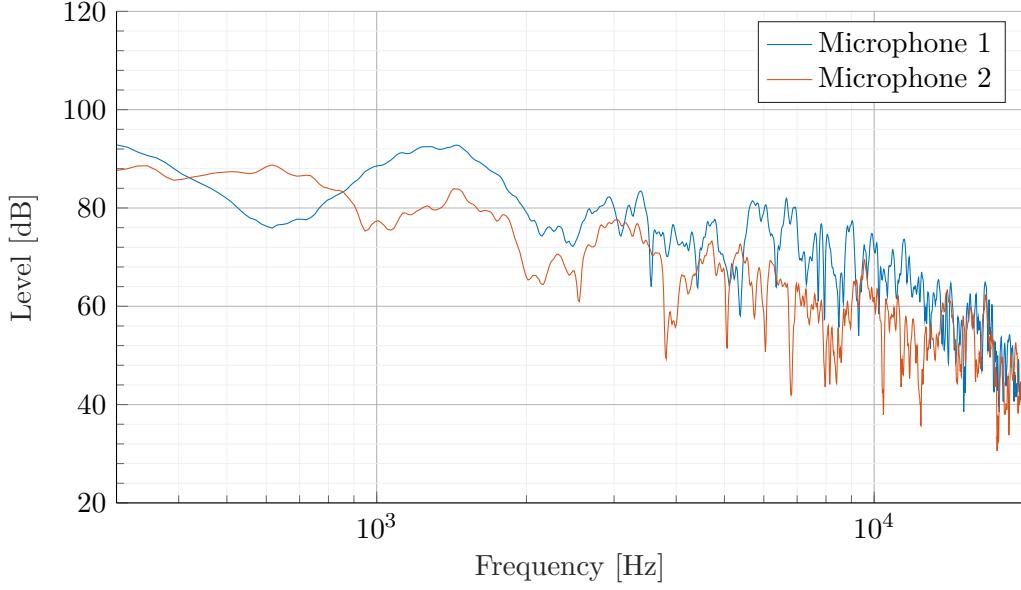
**Oblique- and crosswind** The effect of oblique- and crosswind on acoustical wave propagation in inhomogeneous atmospheric conditions are rarely studied. The author in [Piercy et al., 1977] explain that the refraction is directly zero when only crosswind is present, and increase progressively as the direction of propagation deviate from the angle of crosswind. The author of [?] support this theory for inhomogeneous atmospheric condition.

Since the effect of oblique wind on a line source array speaker is rarely studied, a measurement in windy condition is performed. The measurement is performed over mown grass in a large open area used for football. The used measurement technique is done according to [Gunness, 2001] where more than one impulse response is measured, and average by aligning the impulse response. The wind was considered as healthy for an outdoor concert. The wind speed was measured to 14 m/s during the full measurement. The measurement was done with a four element line source array 1.1 m above the ground. There were used two microphones, where both were situated 25 m from the speaker in the first measurements and 23 m from the speaker in the last measurements. While changing the distance, the angle to the speaker was changed. The frontal direction of the speaker was placed orthogonal to the wind direction, and the microphone was placed on both sides of the speaker as shown in Figure 2.13



**Figure 2.13:** The figure shows the microphone position versus the position of the line source array angle of main lobe

The measurement was done with sine swept and according to the description in Appendix A. The measurement was performed with two microphone positions, two measurements where the microphone are within the speaker high frequency directional angle and three outside the speaker high frequency directional angle. The first measurement is shown in Figure 2.14. The other four measurement result can be seen in Appendix A. They show the same tendency, but the difference between the measurements are more drastically in the measurement where the microphone are situated outside the high frequency directional angle.



**Figure 2.14:** The graph shows the first transfer function measurement within the high frequency directional angle. The  $L_{eq,5}$  SPL difference between the microphones is 4.41 dB SPL (IR\_3)

It can be seen in Figure 2.14 that the general SPL is higher for microphone 1. Furthermore, microphone 1 also shows the typical downwards refraction ground reflection interference in the frequency response which is very similar to the calculated ground reflection interference in [Piercy et al., 1977]. Microphone 2 does not have the same strong interference in the low frequency and the general SPL is lower than microphone 1. This difference indicates upwards refraction in the direction of microphone 2 with only a small amount of ground reflection. The resulting  $L_{eq,5}$  SPL difference for all measurement is shown in Table 2.1.

**Table 2.1:** The table shows the measured  $L_{eq,5}$  SPL for all measurement and the difference between the microphone

Measurement number	Mic 1 $L_{eq,5}$	Mic 2 $L_{eq,5}$	Difference
Measurement 1 Figure A.4	71.82 dB SPL	66.33 dB SPL	5.49 dB SPL
Measurement 2 Figure A.5	69.09 dB SPL	64.69 dB SPL	4.40 dB SPL
Measurement 3 Figure A.6	67.67 dB SPL	63.44 dB SPL	4.23 dB SPL
Measurement 4 Figure A.7	68.10 dB SPL	63.69 dB SPL	4.41 dB SPL
Measurement 5 Figure A.8	68.44 dB SPL	63.62 dB SPL	4.81 dB SPL
Average	69.02 dB SPL	64.35 dB SPL	4.67 dB SPL

As it is shown in Table 2.1, the  $L_{eq,5}$  SPL is higher for microphone 1 in all measurement. Moreover the average  $L_{eq,5}$  SPL difference is 4.67 dB SPL while for A-weighted  $L_{Aeq,5}$  SPL the average difference is 6.17 dB SPL.

With respect to the intelligibility frequency range, a weighting filter is designed to observe the SPL differences in the critical intelligibility frequency range. The filter is based on the founded intelligibility frequency range in [Letowski and Scharine, 2017]. It is shown in [Letowski and Scharine, 2017] that the critical intelligibility frequency range lays between 1.0 kHz and 4.0 kHz. The designed intelligibility weighting filter is an 8<sup>th</sup> order bandpass filter with lower crossover frequency at 1.0 kHz and higher crossover frequency at 4.0 kHz. The resulting average difference is 7.88 dB SPL and the maximum difference is 9.95 dB SPL.

**Turbulent** Turbulence is an atmospheric condition where the wind eddies. It often starts with large eddies and progressively brakes down like a cascade effect to smaller and smaller eddies which only depend on the local region. When the eddies are as small as 1 mm the energy disappears in viscosity and thermal conduction. A statistical distribution of the eddies is defined as turbulence. The turbulence wind flow is, therefore, a chaotic and stochastic process by nature and is present all the time. It can occur because of change in landscape, stage and blockage, but can also be a process of flow speed increase in the wind, which make the wind to refract on itself. Turbulence is often high on a windy afternoon day and low under the inverse of lapse. Turbulence also often occurs near the ground because the ground surface slows down the speed of wind by the friction to the ground. The effect of turbulence on sound is known to make phase and amplitude fluctuation of pure tone. The fluctuation increases with distance until the standard deviation of the phase fluctuation is comparable to 90° [Piercey et al., 1977]. At this point the phase correlation for each sound path is uncorrelated

## 2.5 sound pressure level doing a concert

In Denmark there is no law limiting the SPL doing a concert. The only restriction there might be of SPL is area dependent. In a city the local komunity has limited the total SPL average over 15 min of any event. Out on the countryside, the sound engineer can decide by himself and the often used limit is A-weighted 102 dB SPL average over 15 min.

The standard ?? for long term exposior of high SPL limits the SPL for A-weighted 94 dB SPL average over maximum of 1 h, then the ear needs to have a brake to ensure no damage the the hering. A concert i often more than 1 h with A-weighted 102 dB SPL average. This is at least 8 dB SPL A-waighed more than the regulation recommend. It shall here be clearly understood that the SPL measurement is done in the FOH and the actian exposed SPL is higher for the audience close the the stage.

## Chapter 3

# Summary of Problem Analysis

The analysis started addressing the generally used method for a live concert. It is founded that live concert today use line source array system to cover the audience area with sound. The line source array is flown above the audience at the main stage, and the delay speaker covers the back audience at a large concert. The line source array is constructed of many identical speakers attached to each other in a vertical line. Moreover, the distance from the speaker to the individual audience depends on the audience position. The analysis founded that a homogeneous SPL among all audience might not possible but the SPL among all audience can be optimised by knowledge of the condition of the atmosphere and gain up for the spreading lose. The author observes that the wind does have a frequency and distance-dependent effect on sound propagation, for example at high frequency the high frequency attenuate audibly in the crosswind. The high frequency blows away for periods and comes back again. The analysis of sound from a line source array started by the ideal geometric spreading loss. Here it is founded that the sound propagation of the line source array highly depends on the hight of the source. The line source array propagates differently with respect to frequency. At a certain hight of the line source array the propagation is a cylindrical propagation until a certain distance from the source where it starts propagating as a spherical source. In the cylindrical propagation, the sound field is defined as near-field while in the spherical propagation the sound field is defined as far-field. In the non-ideal scenario, the line source array propagates in inhomogeneous atmospherical condition. To cover the inhomogeneous atmospherical condition, the local homogeneous atmospherical condition is analysed. In the homogeneous atmospherical condition, it is founded that the temperature, humidity, pressure and wind influence the sound field. The effect of temperature and humidity is close coupled on sound propagation. When the temperature is high, and the humidity is low the air has a significant high frequency absorption whereas when the temperature and humidity follow each other, the absorption is less. The second effect the temperature and humidity have on sound propagation is the speed of sound. The higher the temperature is, the higher the sound of speed. The humidity affects the speed of sound the same way as the temparature, but the increase is negligible

compared to the temperature. The effect of wind seems to have a sparse effect on the sound propagation when and only when the wind is homogeneous. It is founded that the speed of wind affects the speed of sound. If the wind moves in the direction of the sound propagation the wind speed is an addition to the speed of sound. In the opposite wind case, the speed of sound is lowered. In the case of oblique- or crosswind, the effect seems to be unclear for high frequencies. One author has simulated a low frequency spherical source and founded that the only effect is the time of arrival to the audience. The impact of the atmospheric pressure is small, and the pressure close to the ground is so high that other limitations of wave propagation limit the SPL before the negative amplitude riches vacuum in the condensation. When the wave compresses the air, the wave travels faster such that the received wave at the audience is a sawtooth wave. The effect produces harmonic distortion where some of the harmonic energy is attuned by the viscous losses. The harmonic distortion is present in SPL lower than 120 dB SPL but is not as critical as the distortion created by the construction of the speaker enclosure. The audience area is assumed to have high absorption in frequency above 1.0 kHz, while frequency in octave band 31.5 Hz is assumed to have low absorption of the audience.

In the inhomogeneous atmospherical condition, it is founded that refraction of the sound wave is one of the biggest challenges for an outside sound concert. The refraction occurs because of inhomogeneous speed which is present in both inhomogeneous wind and temperature. It is further founded that the refraction is frequency dependent and distance dependent. The effect, however, is low at a distance lower than 50 m with a wind speed of 5 m/s. Depending on the atmospheric condition two kinds of refraction was founded, upwards and downwards. Upwards refraction produces a shadow zone where turbulent atmospheric condition makes creeping wave into the shadow zone. For the case of oblique and crosswind the effect of high frequency, the refraction might be zero at direct crosswind but increases progressively as the direction of propagation deviate from crosswind. One measurement was done to research the effect of crosswind on a line source array. It was founded that the average  $L_{Aeq,5}$  SPL at microphone 1 was 6.17 dB SPL higher than microphone 2. Therefore it can be concluded that the crosswind with respect to the speaker coverage area does affect.

## Chapter 4

# Problem statement

Based on the knowledge founded in chapter 2 and the conclusion drawn in chapter 3 a problem statement can be made. For the rest of this theses, the following will be the focus.

**Is it possible to control the speaker directivity such that the average SPL over the speaker coverage area is more homogeneous in cross- and obliquewind condition**

### 4.1 Delimitation

The following delimitations are made for the rest of the project:

- It is chosen to work with mono line source array since the number of line source array element is limited to six pieces.
- Due to the amount of needed audience to the research, the homogeneous SPL is searched over mown grass without the audience.



## **Part II**

# **Test Design**



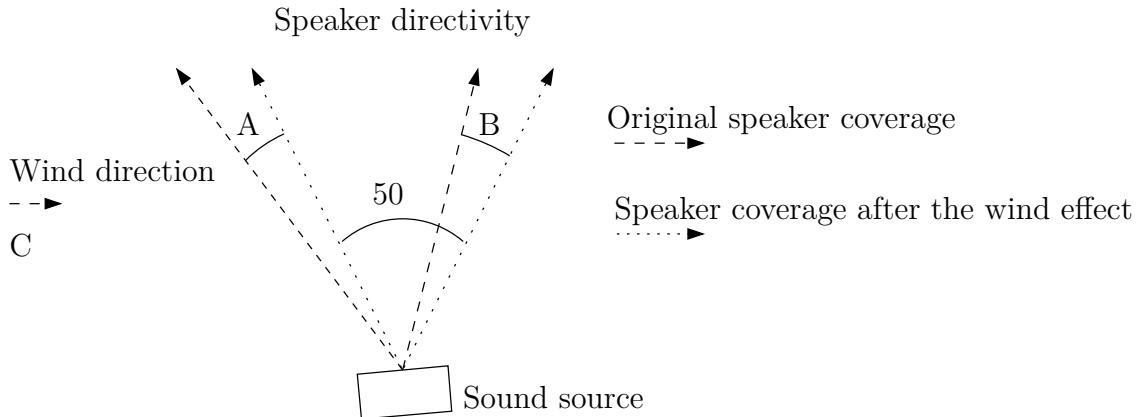
# Chapter 5

## Proposal solution

### 5.1 proposal of solution to the cross wind problem

The aim of this section is to propose a solution to the problem founded in the cross wind measurement in section 2.4.1. The solution is based on the problem statement in chapter 4. The solution is a more homogeneous SPL coverage in the coverage area of the speaker without wind. In other word, the line source array has a frontal horizontal directional angle defined as the  $-6\text{ dB}$  SPL limit of main pressure lobe. A line source array main lobe is given in the horizontal degree as an addition of the main lobe from the frontal direction to the side and can both be symmetric and asymmetric, depending on the line source array element.

The proposal solution is to be able to steer the main lobe horizontal direction of the line source array electronical. As being able to steer the main lobe horizontal direction of the line source array, the main lobe can be steered more up against the direction of the coverage area where the wind attenuate the SPL by upwards refraction. The crosswind problem is not as drastical close to the speaker, so the line source array which shall be able to be controlled is the line source array which cover the audience in back. The solution is based on a changeable main lobe which can be as narrow as possible to archive as high SPL at the audience and low in the neighbourhood. The following Figure 5.1 shows a graphical illustrate of the proposal solution to archive a more homogeneous SPL coverage area in the frontal direction of the speaker with wind.

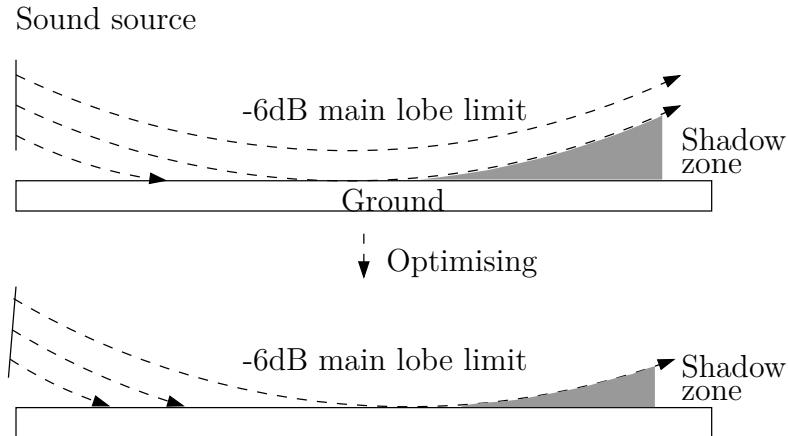


**Figure 5.1:** The figure shows the wanted direction of the sound coverage area after the effect of crosswind. C is the speed of wind in cross direction of the frontal direction of the speaker. A and B is the main lobe angle that needs to be founded. On the figure the angle are equal but that might not be true

The goal is then to search  $A^\circ$  and  $B^\circ$  based on wind speed  $C$  m/s as shown in Figure 5.1 such that the SPL coverage differences is minimized. The angle of A and B in the figure is equal, this might not be true for the solution. As founded in ... the refraction is frequency dependent. Therefore to find the optimal  $A^\circ$  and  $B^\circ$  might not be possible. Therefore an optimal frequency range have to be chosen for the angle search. The refraction in the low frequency was nearly zero for the distance of concert, where frequency above 400 Hz is effected at at distance above 110 m. The concert coverage is often less or upto 110 m but the wind might be stronger than 5 m/s, but as shown in ... the refraction effect is low under 1.0 kHz with wind speed of 13 m/s and a distance of 25 m. The solution lower frequency criteria is therefore chosen to be 1.0 kHz. The frequency above 1.0 kHz is the highly effected frequency range and the shadow distances gets lower as the frequency rises. The the frequency area above 1.0 kHz which is the most important is the frequency area where the highest intelligibility frequency spectra is present. Therefore the optimal frequency range for main lobe adjustment is from 1.0 kHz to 8.0 kHz. The frequency above is not important for convey information to the audience. Furthermore the distance between the speaker and the line source element raises with raises hight therefore the signal to every speaker have to be controlled individual with different angle and frequency response.

The above proposal solution deals with the crosswind problem, when the wind change direction to be parallel to the frontal direction of the speaker the changing in angle will not solve the problem any more. At this state the solution shall be based on the vertical direction of the main lobe of the line source array. The proposal solution here is to adjust the vertical angle of the hole speaker array, such that the upper speaker ether point more downwards or upwards for upwards refraction or downwards refraction respectivly. The shadow zone distance is depending on the hight of the line source array, the higher the source is from the ground the thouther

away the shadow zone will be. Therefore if the upper speaker points more downwards the energy from the speaker might arrive to the ground thuder away dousing upwards refraction compare to the source element in the middle of the line source array. The following Figure 5.2 shows the proposal solution to parallel wind refraction.



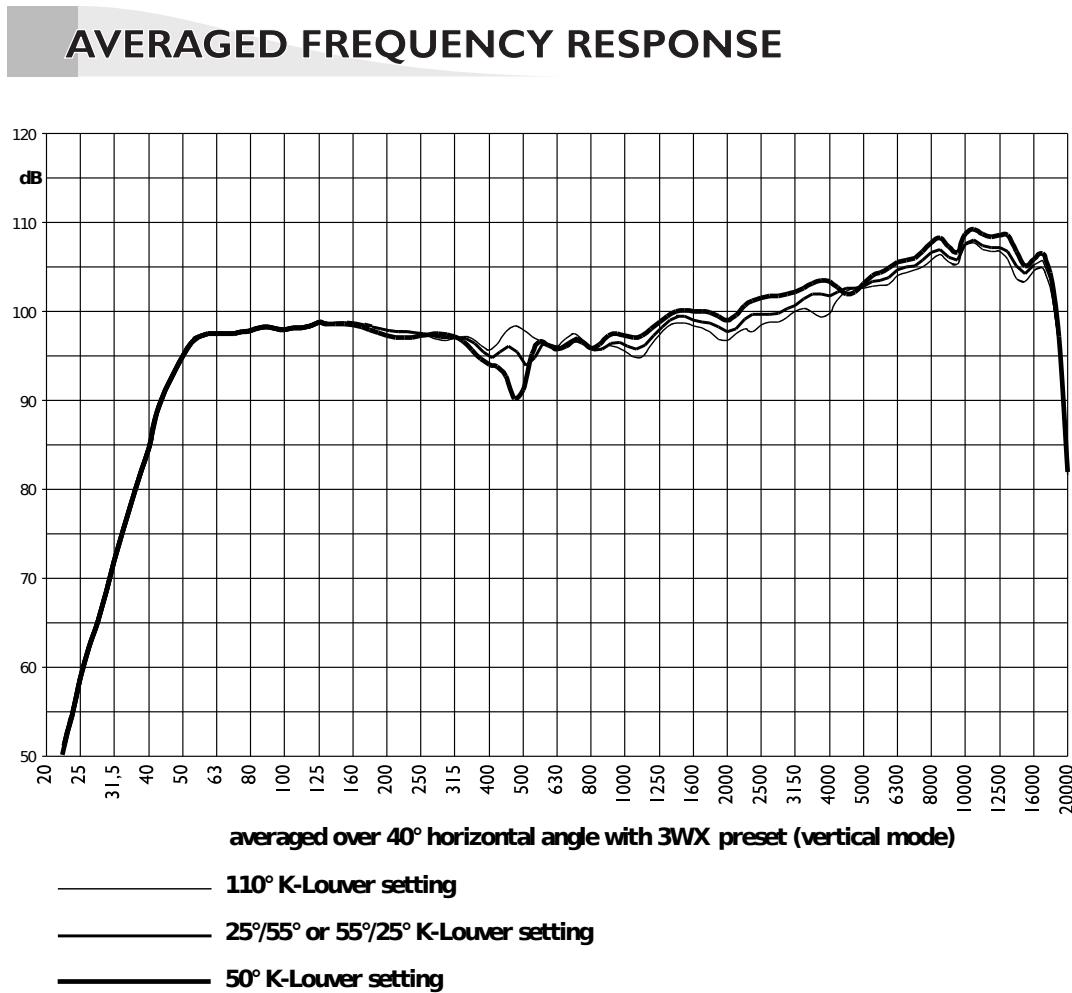
**Figure 5.2:** The figure shows the proposal solution to the upwards refraction, where the hole line source array is angled more downwards

The optimal solution therefore might be a solution which controls the refraction in the frequency range from 1.0 kHz to 8.0 kHz with live horizontal and vertical adjustment of the speaker main lobe. The next section explains the speaker which will be used for the solution and how the main lobe is defined and adjusted.

## 5.2 Description of the used line source array

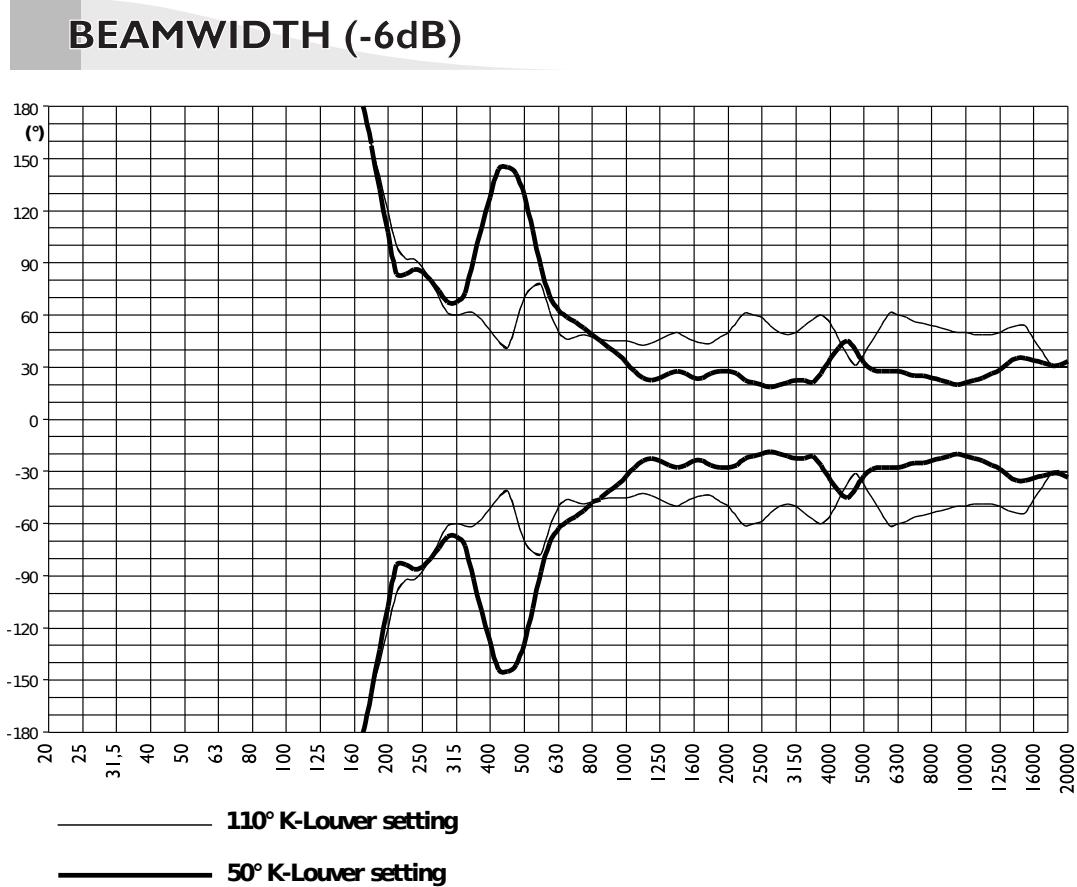
The aim of this section is to explain the functionality for the line source array which is used to test the proposal solution. The single element will be explained, the horizontal directionality coverage and the control will be explained and the vertical coverage control will be explained.

The line source element which is used to test the proposal design is a L-Acoustics KUDO line source array. This line source element is a legacy variable curvature line source Long throw element from the L-acoustics. The speaker is designed as the second option in the K series which today is redesigned and renamed to L-acoustics K2. The speaker can be flown as a vertical line with a maximum of 21 elements. The limit is due to the safety limit on the flying tools. One single element have a frequency response from 50 Hz to 18 kHz with a maximum deviation of  $\pm 3$  dB SPL and have a maximum SPL of 140 dB SPL at 1 m. The following Figure 5.3 shows the average frequency response over 40° horizontal angle of a single line source array at 1 W.



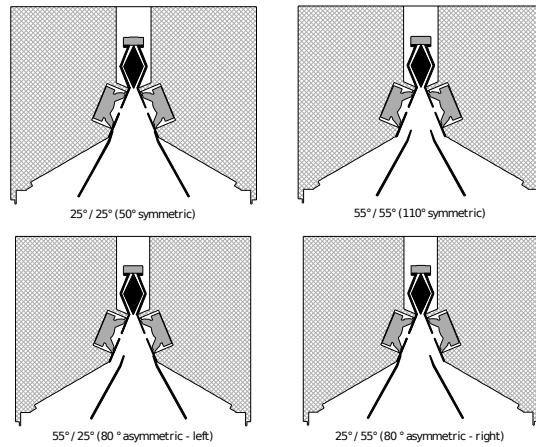
**Figure 5.3:** The graph shows the average frequency response over 40° horizontal angle of a single line source array at 1 W [L-Acoustics, a].

The maximum SPL is conservative and realistic, the actual maximum SPL is higher but not recommended. The line source array coverage can be controlled vertically by the flying tools, there the angle between the speaker can be adjusted from 0° to 10° with 1° step size. The horizontal coverage can be controlled individual on every element. The line source element allow both symmetric horizontal coverage and asymmetric coverage. The angle from the frontal direction to the outer main lobe –6 dB SPL is ether 25° or 55°. By this two angle for both side, four coverage angle of the speaker is possible, 110°, 50° and 80° ether to the left or right. The following the Figure 5.4 shows both the wide and narrow symmetric main lobe option of the L-acoustics KUDO. The asymmetric coverage can be founded in [L-Acoustics, a]



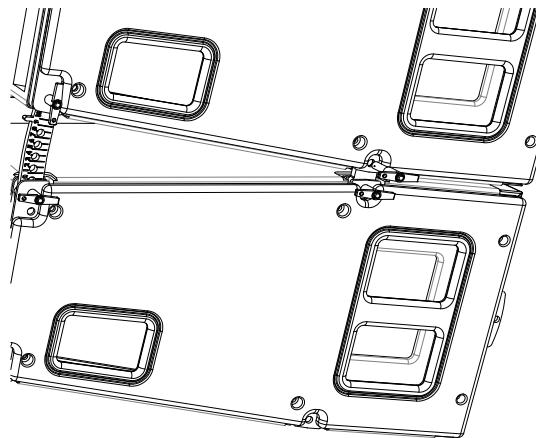
**Figure 5.4:** The graph shows the symmetric coverage area of the L-Acoustics KUDO line source array [L-Acoustics, a].

The mechanical coverage solution in the KUDO as well as other line source array element is not made for wind problems but for neighbog desterbines and higher SPL in the main lobe of the high frequency. All solution used today is only possible to change by hand and is not electrical controlled. The method for chancing the horizontal directivity in the KUDO line source element is two plexiglass plate fixed to the front grill. the fixing mechanism can be adjusted sidewise by realising two splits on both plate. The plate can then be slided along the grill to change the mouth of the speaker output. The following Figure 5.5 illustrate the principle.



**Figure 5.5:** The figure shows how the horizontal directivity is controlled on a L-Acoustics KUDO line source array element [L-Acoustics, b].

To control the vertical coverage of the line source array, the mechanical solution is the angle between the element. This means that the vertical coverage control cannot be controlled on the individual line source element as the horizontal coverage. To control the vertical coverage the speaker is trapeze designed such that the mouth output stays together while the angle between the elements is adjusted in the back of the element for every line source element. The following Figure 5.6 shows how the line source element is attached to each other and how they are angled in vertical coverage.



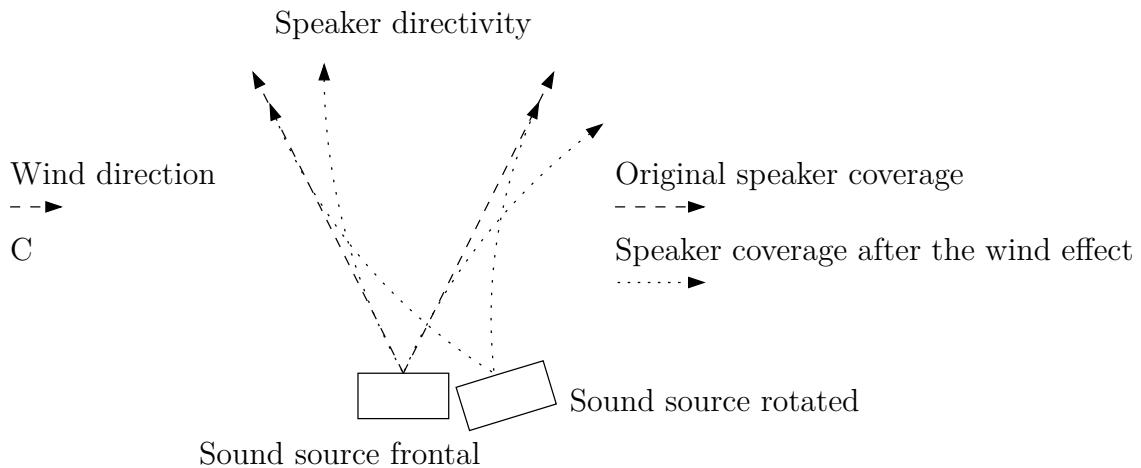
**Figure 5.6:** The figure shows how the vertical directivity is controlled on a L-Acoustics KUDO line source array element [L-Acoustics, c].

To adjust the vertical coverage the upper left rigging pin shall only be placed intro the speaker rig, when the angle shown on the metal pease shows the wanted vertical coverage between two line source element.

### 5.3 Test setup

The aim of this section is to design the speaker setup such that the proposal solution can be tested on the limited amount of avealebel line source array. The author only own six L-acoustics KUDO line source element and four belonging low frequency driver. Therefore the test is split intro two test, one test for crosswind and one test for parallel wind. The resan that the test is splitted intro two parts is that the speaker setup is changed for parallel and crosswind wind. The section starts explaining the setup for the latter.

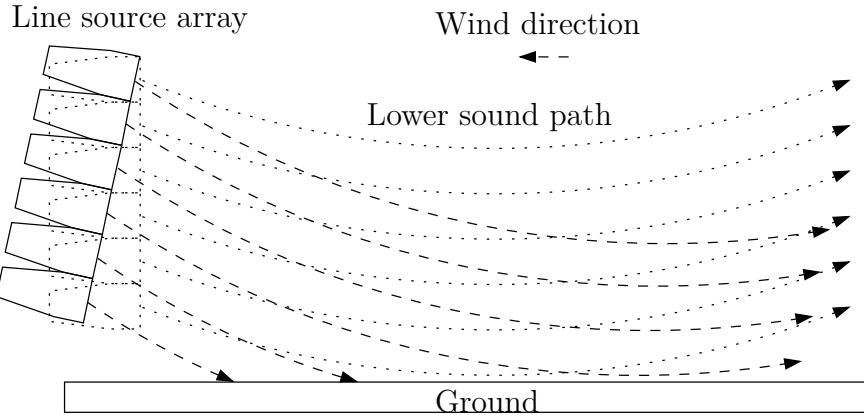
For crosswind the idea is to fly two stacks for speaker beside of each other, one stack orthogonal to the wind and one stack rotated some amount of degree agents the wind. The transfer function for both stack is measured in the coverage area of the frontal pointing line source array. The rotated array is rotated with few degree for every measurement until the line source array are orthogonal to the frontal line source array. The following Figure 5.7 illustrate the line source array setup as a top view. The microphone is situated as far as away as that the displacement between the line source array is assumed to be negligible.



**Figure 5.7:** The figure shows the line source setup for the measurement. Every line source consist of three KUDO line source element attached with  $0^\circ$  vertical coverage angle

The Figure 5.7 illustrate that the wind makes upwards and downwards refraction and therefore the main lobe is curved. For parallel wind, the idea is to fly one large stack with six KUDO line source array with horizontal symmetric coverage. The array is tilted some degree until the optimal angle is founded. The optimal angel is the angle where the shadow zone is pushed as far away as possible with respect to

the wind speed. The following Figure 5.8 illustrate the line source array from the side.



**Figure 5.8:** The figure shows the line source setup for the measurement. The line source array consist of six KUDO line source element attached with  $0^\circ$  vertical coverage angle

The Figure 5.8 illustrate that the wind makes upwards refraction and therefore the main lobe is curved upwards.

## 5.4 Optimality criteria

The aim of this section is to describe the optimal SPL coverage. It is founded in section 5.2 that the angle of the line source element is described by the  $-6$  dB SPL limit of the main lobe. This means that the frontal direction of the line source array is 6 dB SPL higher than the outer lines coverage in the illustration in Figure 5.7. Furthermore the SPL coverage decay with distance and with respect to the frequency. This fact does the optimality creteriea difference for the parallel wind solution. Therefore the optimality creteria is difference for for the to solution. Tis section starts descriping the optimallity creteria for the crosswind and then for the parallel wind. One thing that they have common in the optimality criteria is that the refraction is frequency dependent and therefore the frequency that shall be optimised is the same. It is founded in ... that the most important frequency range for information dissemination is the frequency range from 500 Hz to 8.0 kHz. Therefore the optimality criteria frequency range for both solution will be weighted as the ineligibility frequency range.

**Crosswind** The optimality criteria for crosswind is that the SPL coverage differences within the main lobe coverage after frequency weighting is minimised and symmetric around the frontal direction. Furthermore the SPL differences between the frontal direction and the main lobe limit is of maximum of 6 dB SPL

**Parallel wind** The optimality criteria for the parallel wind is that the shadow zone is moved thunder back. Therefore the shadow zone is founded and microphone is placed in the shadow zone. The optimality criteria is then the angle where the SPL in the shadow zone is highest in the weighted frequency range.



# **Chapter 6**

## **Test of Proposal Solution**

### **6.1 Test of proposal solution**

The aim of this section is to design a test setup for testing the proposal solution. The test setup will use the described line source array in section 5.2 in the narrow beam angle without any modification and with the two described test setup in section 5.3. This chapter designs the measuring method and the needed windscreens for windy measurement. Furthermore the measuring program is designed such that it is able to measure in condition where the speed of sound changes.

### **6.2 Designing the measurement**

The aim of this section is to design a test on a non modified line source array to test the proposal solution from section 5.1. To be able to test the proposal solution, a measurement system have to be designed. To be sure that the wind noise do not effect the measurement the part of the design takes care about finding the preferable microphone wind screen configuration, based on the available STOF in acoustics lab. The second part measures the frequency dependent attenuation of the chosen windscreen compared to the microphone response without windscreens. The comparison is done to control for the attenuation of the windscreens such that the measured data reflect the SPL at the point as good as possible. The third part takes care about designing the necessary data logging function. The last part designs the measuring signal playback and record method.

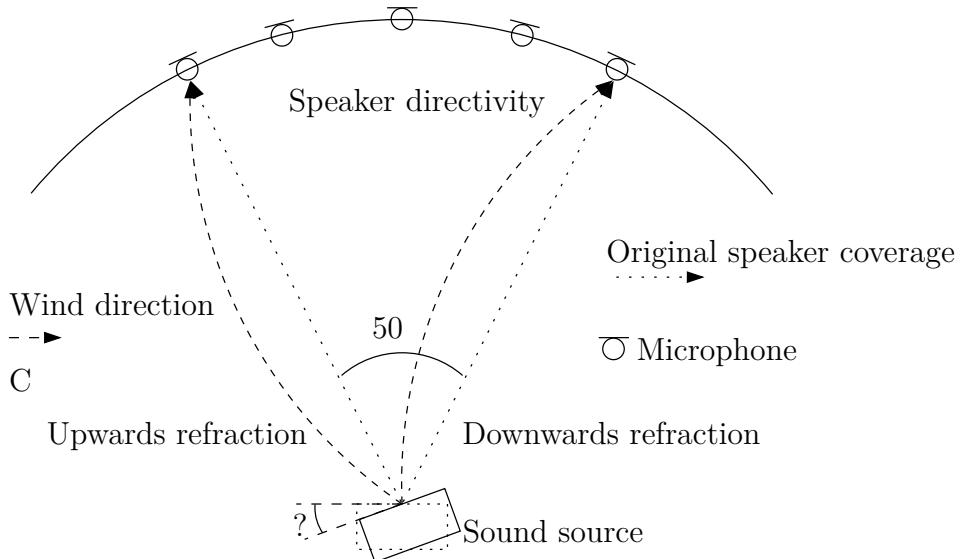
#### **6.2.1 Microphone position**

The aim of this section is to design the position of the measuring microphone. The position of the microphone depends on the wind condition, for the crosswind the microphone be placed in the sound field where for the parallel wind, the microphone shall be placed in the shadow zone. The description starts with the former.

The microphone position highly depends on the coverage area of the line source element. Usually the element which is flown highest cover the as far as possible where the line source element which is closest to the ground cover the frontal audience. Therefore, the distance from the speaker to the microphone have to be founded based on the knowledge of coverage distance and the minimum distance before refraction. The distances from the stage to the back audience depends on the size of the concert. For small concert the main stage cover the full area where for large concert delay tower helps the coverage. Delay tower is often used for concert where the distances from the stage to the audience is above 75 m as Roskilde festival. Roskilde festival situate thiere delay tower at a distances no longer than 73 m from the main stage Appendix F. The general founded maximum distances from the main stage to the first delay tower was about 73 m for very large concert, 50 m for large concert and 30 m for small concert Appendix F. Base on the knowledge of the maximum distances founded in Appendix F and that Roskilde festival is a special case with respect to the size and 50 m to 60 m is an often used maximum distances for large concert depending on the hight of the main stage line array. The maximum coverage distances is chosen to be 50 m for the test since the used line array flying tools is not able to fly the line array as high as the asked companies. The flying hight of the top line source array element is about from 12 m to 16 m where the flying hight of the used test setup is only upto 7 m. Furthermore it was shown in Table 2.1 that refraction occur at a distance of 25 m with 13 m/s.

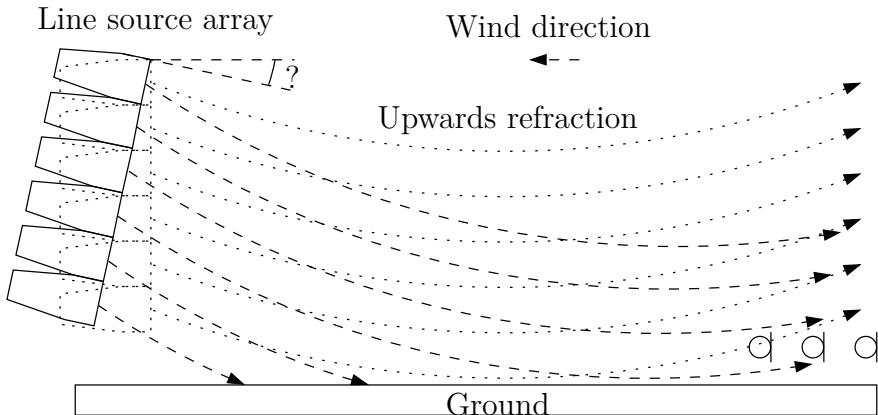
Another factor which play a certain role for the microphone distance from the sound source is the hight of the microphone. There is pros and cons for placing the microphone both at the ground or above the ground. The pros of placing the microphone on the ground is that the ground reflection is eliminated but the cons is that the shadow zone might be closer to the line source array than above the ground, as it can be seen in section 2.4.1. Relating it to the concert situation, the ground reflection in the high frequency is assumed to be low where the ground reflection in the low frequency range is assumed to be higher. Moreover the hight of the audience ear is not at the ground but in a hight of approximately 1.70 m therefore the most realistic senario without audience in the high frequency is at the ear hight. Since the important frequency range is in the high ineligibility frequency range the low frequency reflection has only sparse effect on the measuring result.

Since the measuring distance is chosen to be 50 m the angel of the speaker is chosen to be the lowest possible angle. This choise is taken because the coverage area at that distance is high at the narrow angle and is a realistics chose from the company and concert area point of view. The following Figure 6.1 shows the microphone position with respect to the speaker position.



**Figure 6.1:** The figure shows the measurement setup

The microphone position of the vertical refraction measurement depends on the shadow zone position, it is wanted to measure in the shadow zone to explore if it is possible to move the shadow zone backwards by tilting the line array. Therefore the shadow zone have to be founded by measurement before the microphone position can be specified.



**Figure 6.2:** The figure shows the measurement setup

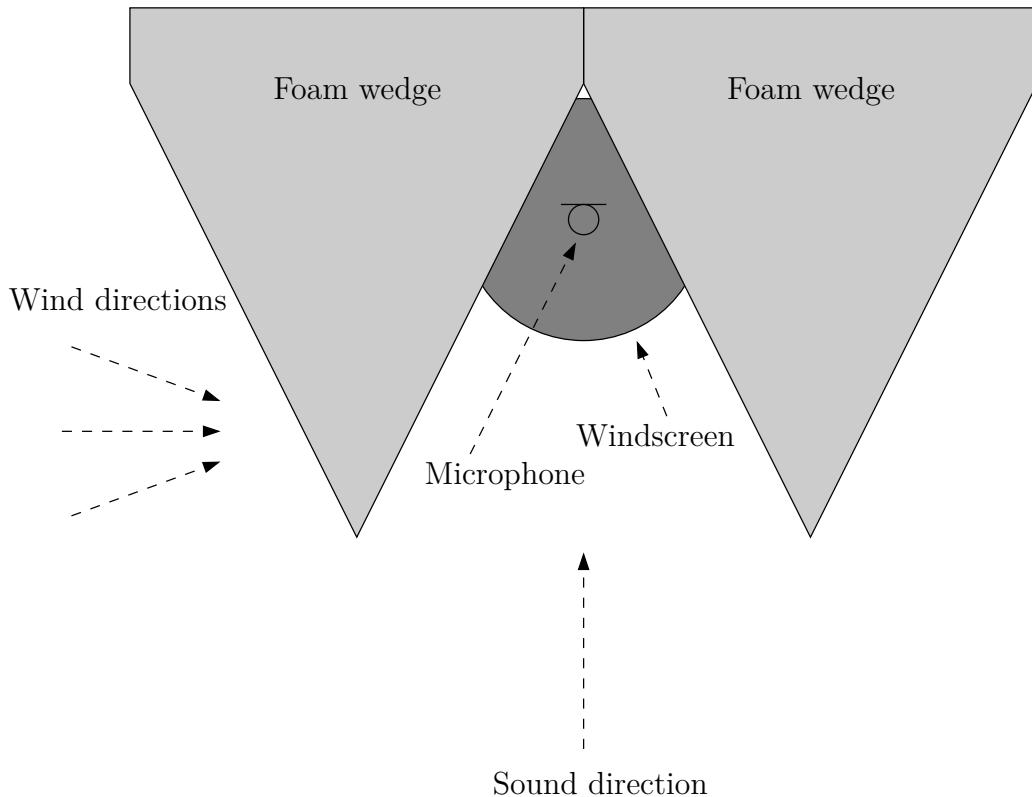
### 6.2.2 Design of windscreen

The aim of this section is to be able find a windscreen to the measuring microphone such that the wind noise is low compare to the measuring signal. There is to aspect in this windscreen configuration, firs the the wind noise cannot be filtered electronical between the microphone and the preamp. Therefore the strength of the wind noise

shall be as low as the preamp do not overload. Secondly the measurement shall be measurement of the signal and not the wind noise, therefore the signal shall be sufficient higher than the wind noise such that the measurement is trustable and represent the SPL produced of the speaker at the measuring point.

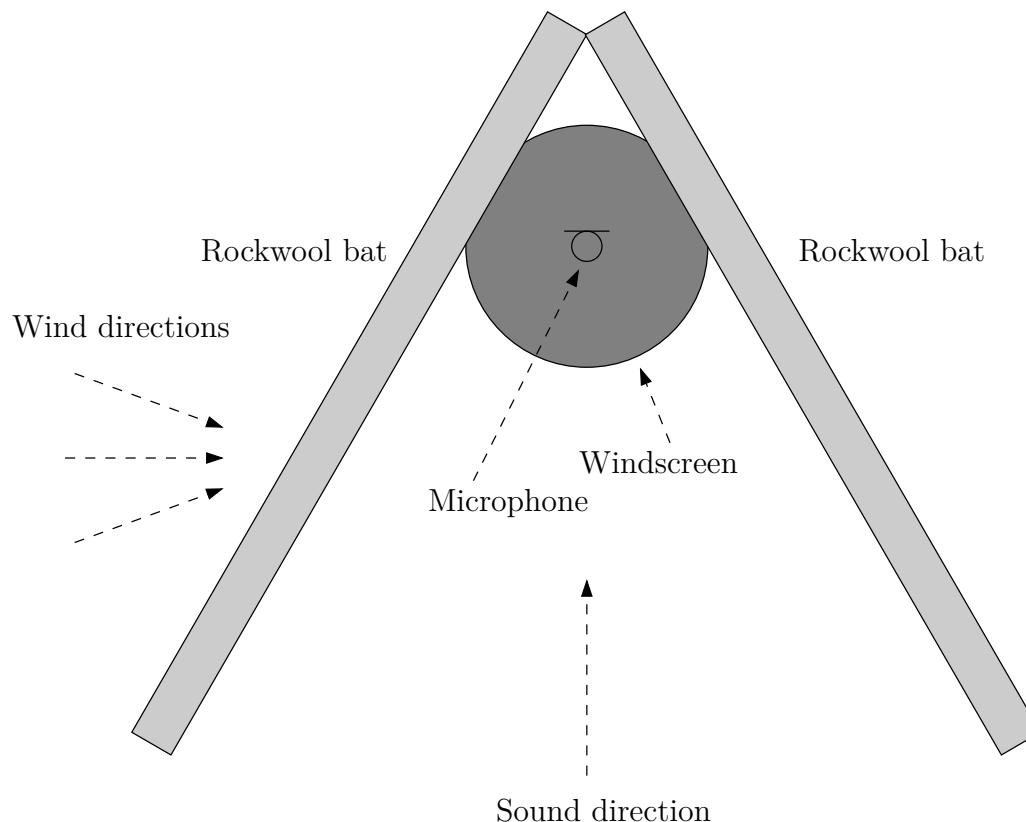
The idea of an additional wind screen is to use the original windscreens to the microphone and then try to stop the wind in just at the microphone with a blocking surface. The surface shall therefore be able to lower the windspeed at the microphone and have as less reflection as possible. The original windscreens are kept on the microphone in the wind stop area to attenuate the wind noise that passes the blockage and attenuate the turbulence produced by the wind stopper.

The first two windscreens concept is very identical but just with difference size of material. The idea for the first windscreens is to seal the microphone with foam all around except at the frontal direction. The frontal direction includes both 180° angle in the vertical direction and 90° in the horizontal direction. The reason to choose that high degree vertical opening is that no sound from ground reflection is effected and no sound from upwards is stopped by the foam. The reason to have a narrow horizontal opening is to be able to get sound inside the opening but still have a wind stopping effect. The following Figure 6.3 illustrate both windscreens configuration one and windscreens configuration two, just with one size foam wedge.



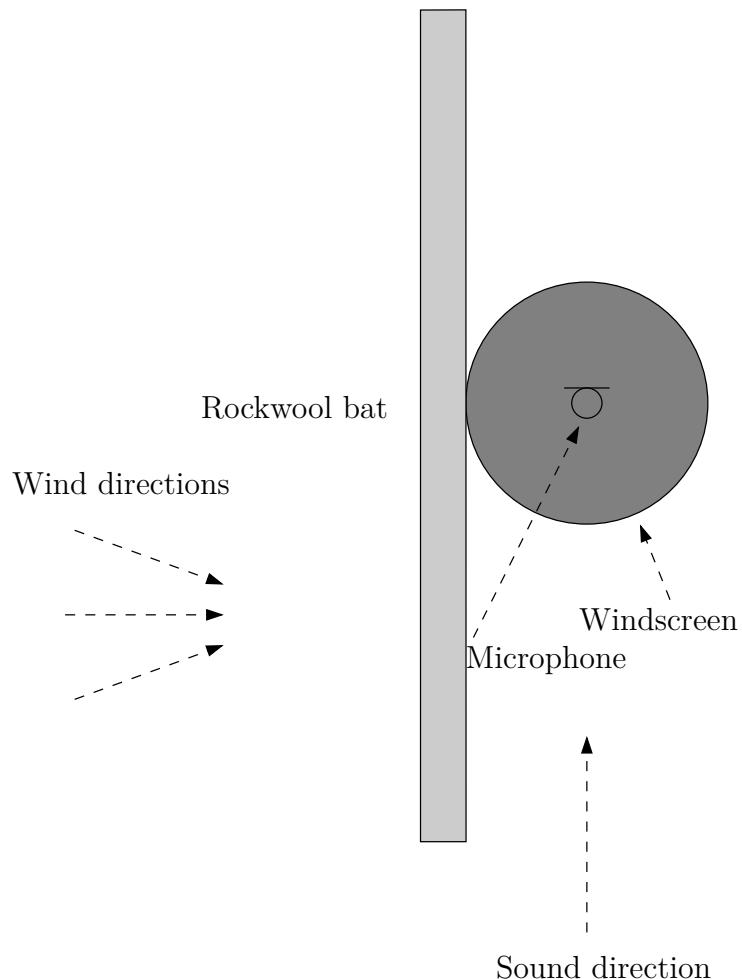
**Figure 6.3:** The figure shows the foam wedge concept. The concept is covering over to different foam wedge, either two small or two large. The small concept is defined as windspeed configuration one, where the large concept is defined as windspeed configuration two.

The next concept build on the concept in Figure 6.3 just with plan surfaces rockwool plates. The opening is also  $180^\circ$  angle in the vertical direction and  $90^\circ$  in the horizontal direction. The concept is defined as windspeed configuration three. The following Figure 6.4 illustrate the concept.



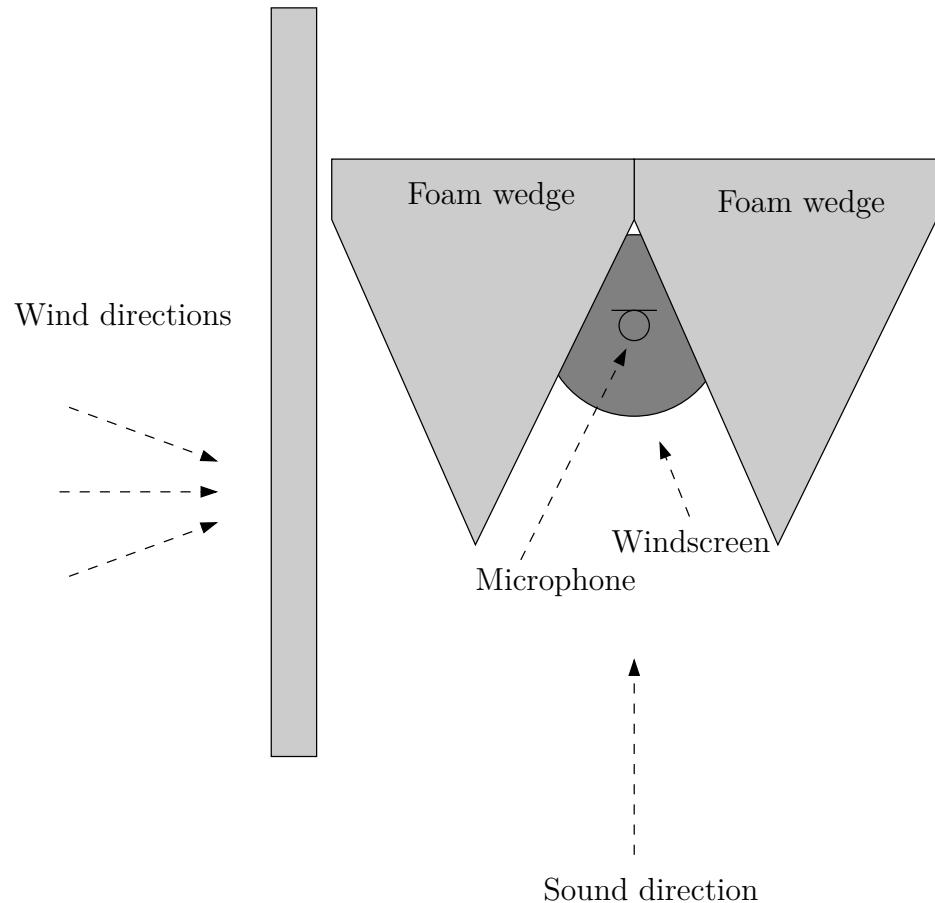
**Figure 6.4:** The figure shows the rockwool concept. This concept is defined as windspeed configuration three.

The next concept build on minimizing the reflection from the additional windscreen by only placing the microphone close against one surface, which cover for the wind noise. The concept is defined as windspeed configuration four. The following Figure 6.5 illustrate the concept.



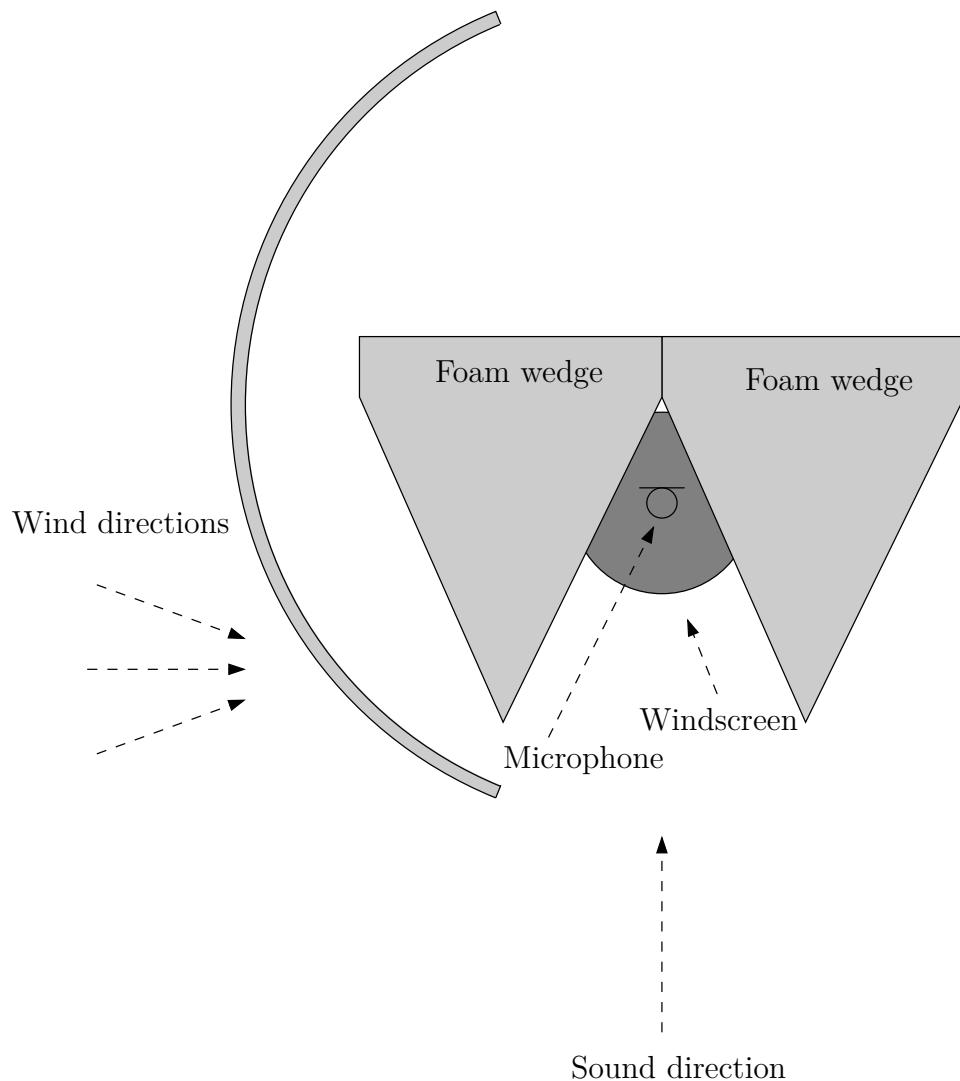
**Figure 6.5:** The figure shows the single rockwool concept. This concept is defined as windspeed configuration four.

A combination of windspeed configuration two and windspeed configuration five is also tested. The combination is defined as windspeed configuration five. The following Figure 6.6 illustrate the concept.



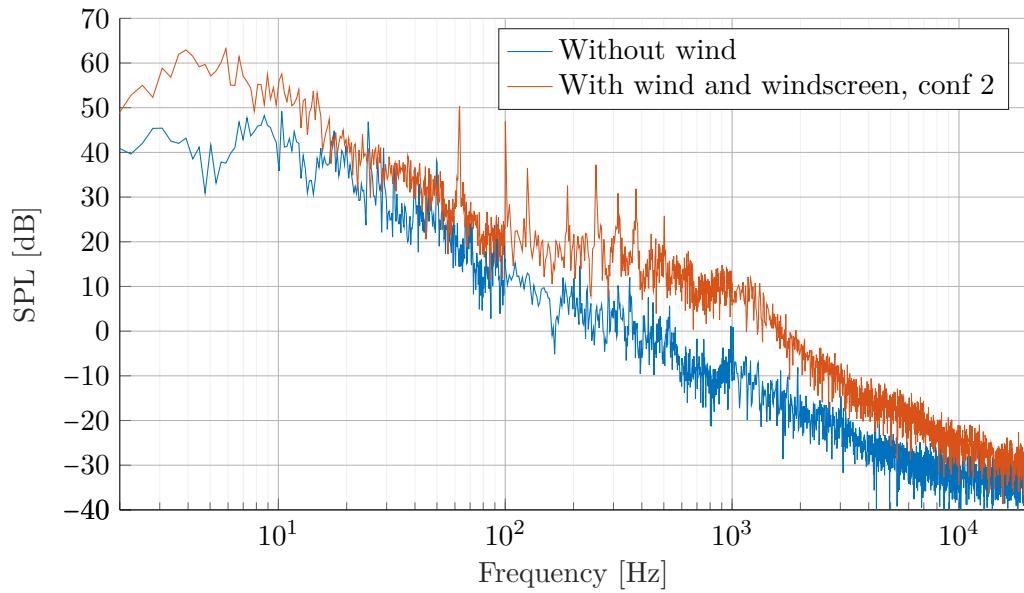
**Figure 6.6:** The figure shows the single rockwool concept. This concept is defined as windscreen configuration five.

The optimized version

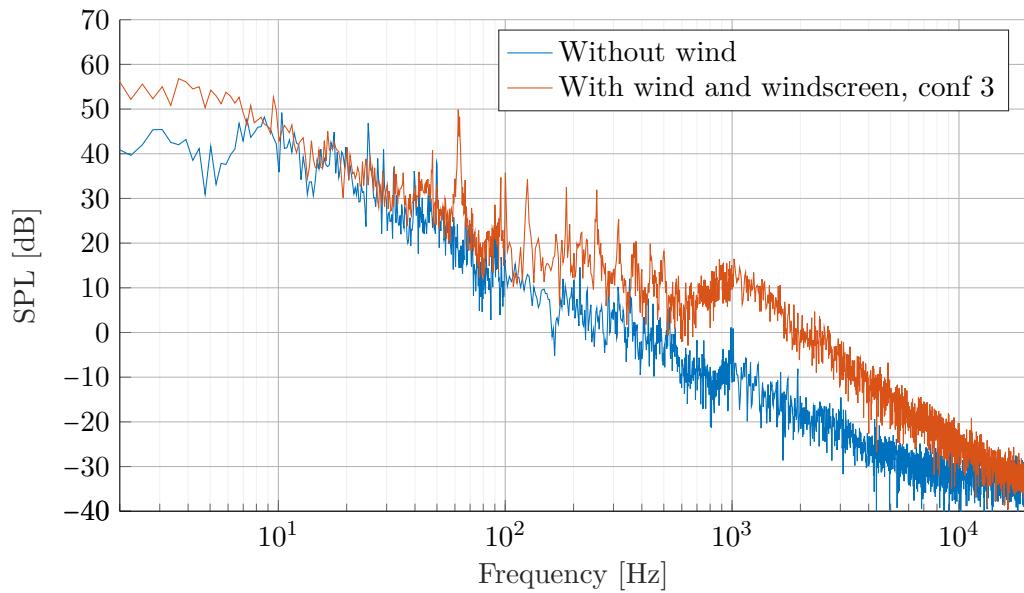


**Figure 6.7:** The figure shows the single rockwool concept

There is made a preliminary test to measure the effect in a fast measuring setup before a field measurement. The measurement was done in acoustics lab with two fan and a wind speed of 2.5 m/s. The result is founded in ??



**Figure 6.8:** The graph shows one of the time measurement with configuration three



**Figure 6.9:** The graph shows one of the time measurement with configuration three

As seen in the measurement, the original wind screen does have a huge wind noise attenuation but as shown in ... measurement, the wind noise can be further attenuated by the developed wind stopping concept.

### 6.2.3 Attenuation of the windscreen

The aim of this section is to analyse the influence of the selected windscreen.

Free field

### 6.2.4 Data logging system

To be able to use the information of the wind speed temperature and humidity, the data logging of the atmospherical condition have to be synchronised with the measurement.

The speaker is chosen to be adjusted to the narrow main lobe because it is assumed that the distance from the audience to the speaker is so large that the wide angle goes beyond the audience area.

Because of limitation, the speaker is flown in a height of 6 m.

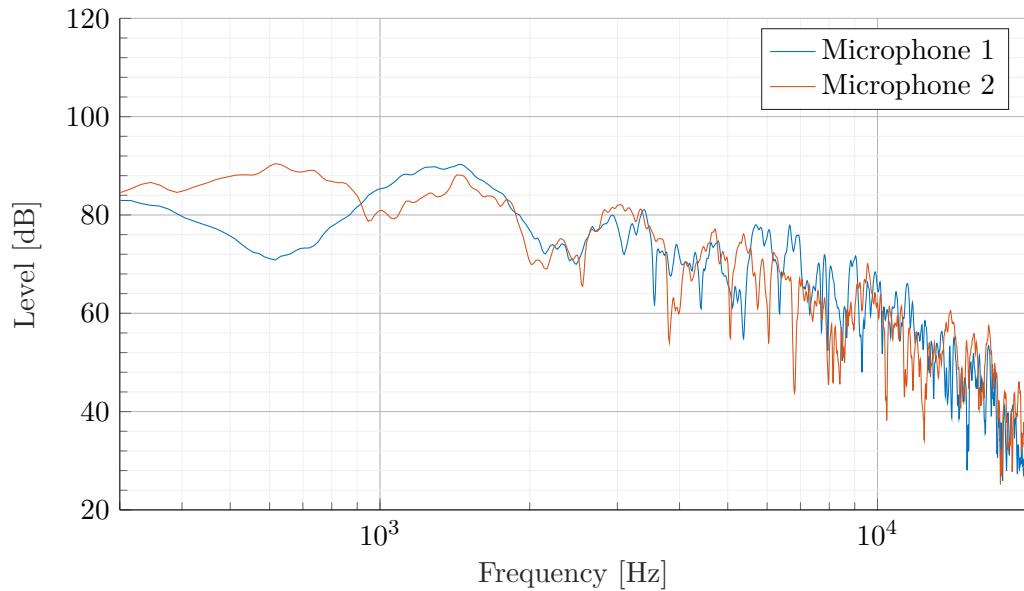
The humidity and temperature have to be measured.

To measure the SPL coverage of the speaker a flat area with mown grass is chosen to be used. The optimal area without any building or trees might not be possible, therefore blockage or sound reflection surface other than the ground is only allowed to be present in the double of distance compared to the distance from the speaker to the microphone. Based on the refraction effect versus distance founded in section 2.4.1. The distance from the speaker to the microphone array is chosen to be 50 m. The distance is based on the experience of the author described in section 2.1.2 and the founded refraction effect in section 2.4.1. It was founded that the refraction effect should be minimal at a distance of 50 m when the speed of wind is 5 m/s.

To keep the wind speed realistic for measurement and for concert, but still having wind present, the wind speed during the measurement is limited in the range for average 5 m/s to 10 m/s. Less average wind speed than 5 m/s is avoided to ensure measurable effect of the wind on sound propagation. The higher limit of the 10 m/s is chosen to ensure that the speaker tower is safe at the height of 6 m. The limited size of the setup makes the setup wind (fölsom) because it is not put up as a cube but only as a surface.

where the refraction at 110 m already starts at 400 Hz.

The area is without The reason to use this



**Figure 6.10:** The graph shows the first transfer function measurement within the high frequency directional angle. The  $L_{Aeq,5}$  SPL different between the microphones is 6.77 dB SPL (IR\_3) The graph is normed to contain the same  $L_{Aeq,5}$  SPL

### 6.3 Measuring program

### 6.4 Result

# **Chapter 7**

## **Product design**

### **7.1 Technical solution**

The proposal solution is therefore a electronical controlled angle and width of the main based on the strength of the wind and the coverage distance to the audience.



# **Part III**

# **Results**



## **Chapter 8**

# **Results**



## **Chapter 9**

# **Discussion and conclusion**

### **9.1 Conclusion**



# **Part IV**

# **Appendix**



# Appendix A

## cross wind effect on line source array

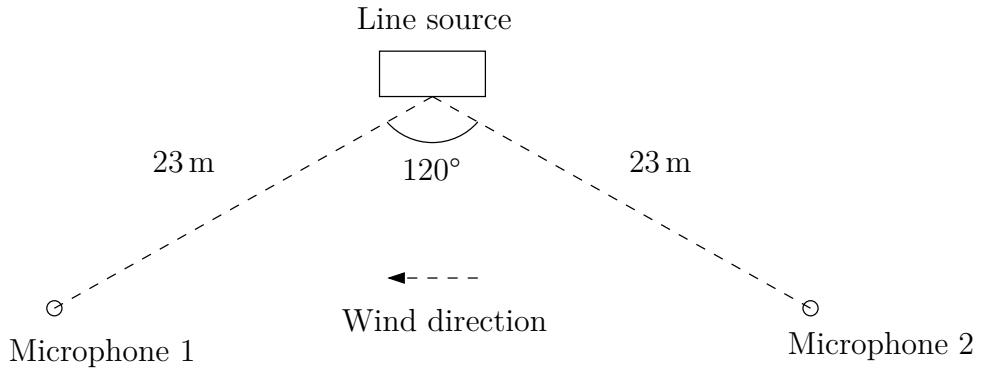
A measurement was made to measure the transfer function differences in two point in cross wind. The used speaker have a horizontal dispersion pattern of 100°.

### Materials and setup

To measure the transfer function in a cross wind situation, the following materials are used:

**Table A.1:** Equipment list

Description	Model	Serial-no	AAU-no
PC	Macbook	W89242W966H	-
Audio interface	RME Fireface UCX	23811948	108230
Microphone	GRAS 26CC	78189	75583
Preamp	GRAS 40 AZ	100268	75551
Microphone	GRAS 26CC	78186	75582
Preamp	GRAS 40 AZ	100267	75550
dB technologies	DVA T4	-	-
Wind measurement tools	Drahtlose Wetterstation	-	2157-45
flying tools	-	-	-



**Figure A.1:** The figure shows the microphone position versus the position of the line source



(a) The picture shows the speaker setup      (b) The figure shows the wind direction

**Figure A.2:** The figures shows the measurement set up for Appendix A and ??

## Test procedure

1. the microphone is calibrated.
2. The wind direction is measured.
3. The materials are set up as in Figure A.1 where the speaker is placed in cross wind direction, such that the frontal wave direction is orthogonal to the wind. The microphone and speaker is connected to the audio interface.
4. The speaker and microphone is placed 1.1 m above the ground
5. the wind direction goes from microphone 2 to microphone 1.
6. 10 sine sweep is performed with a length of 5 s each.
7. The impulse response is calculated and filtered with a 4th order highpass filter at 300 Hz to exclude wind noise.
8. The correlation is calculated for each impulse response to the first impulse response for time alignment [Gunness, 2001] of both microphone channel.

9. The mean impulse response is calculated for the 10 measurement of both microphone.
10. The transfer function is calculated with a 40 sample moving mean filter.
11. The measurement is repeated three times.
12. The measurement is repeated with an angle of  $74^\circ$  and a distance of 25 m for both microphone.

## Measurement area

To be able to measure in a windy area, the football stadium at Fredrick Alfred Nobels Vej 7, 9220 Aalborg is used. The following Figure A.3 shows a picture of the area and the approximate position of the speaker and microphone.

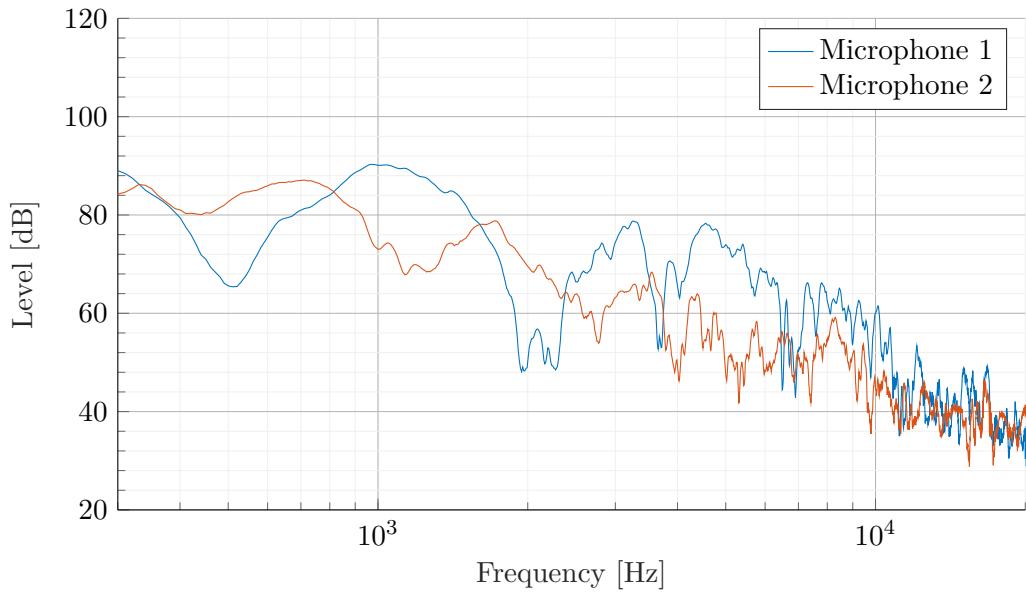


**Figure A.3:** The picture illustrate the area, where the wind flow is measured

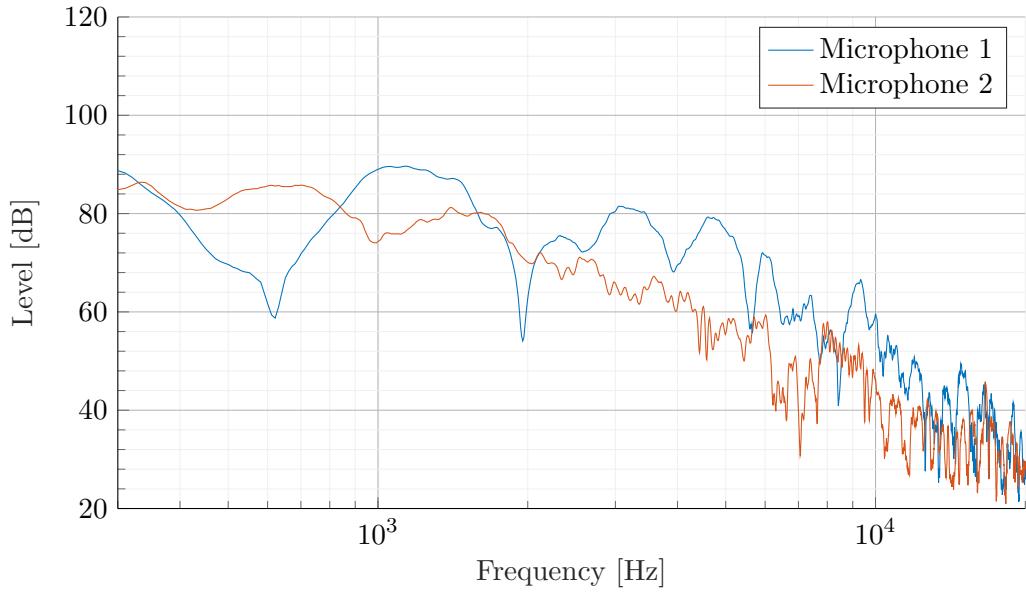
## Results

The wind speed was 14 m/s for each measurement and the temperature was  $5^\circ$ . The humidity was not measured.

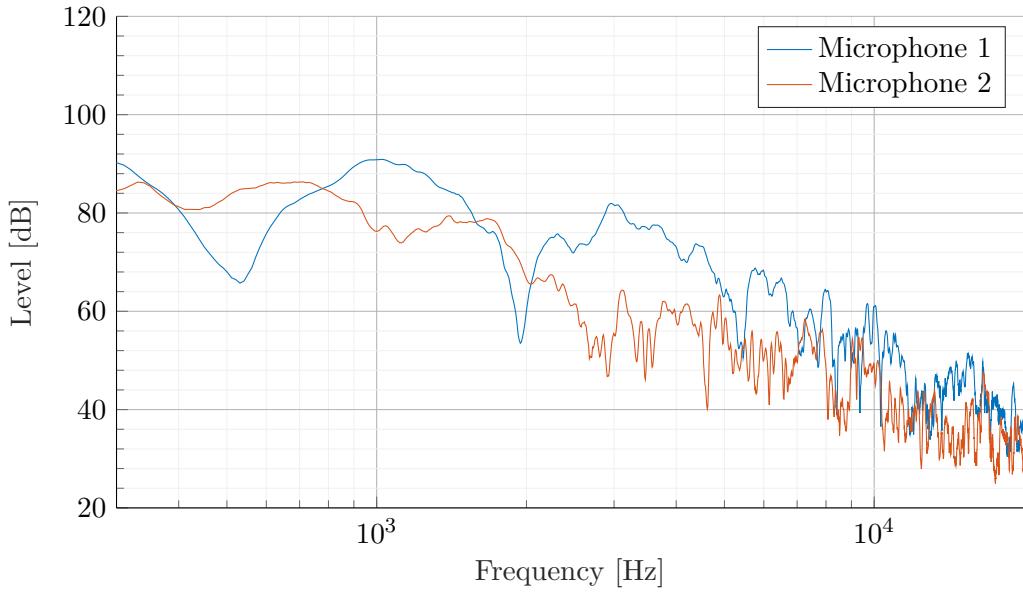
The following measurement shows the result for  $120^\circ$



**Figure A.4:** The graph shows the first transfer function measurement. The  $L_{eq,5}$  Sound Pressure Level (SPL) different between the microphones is 5.49 dB SPL (IR\_6)



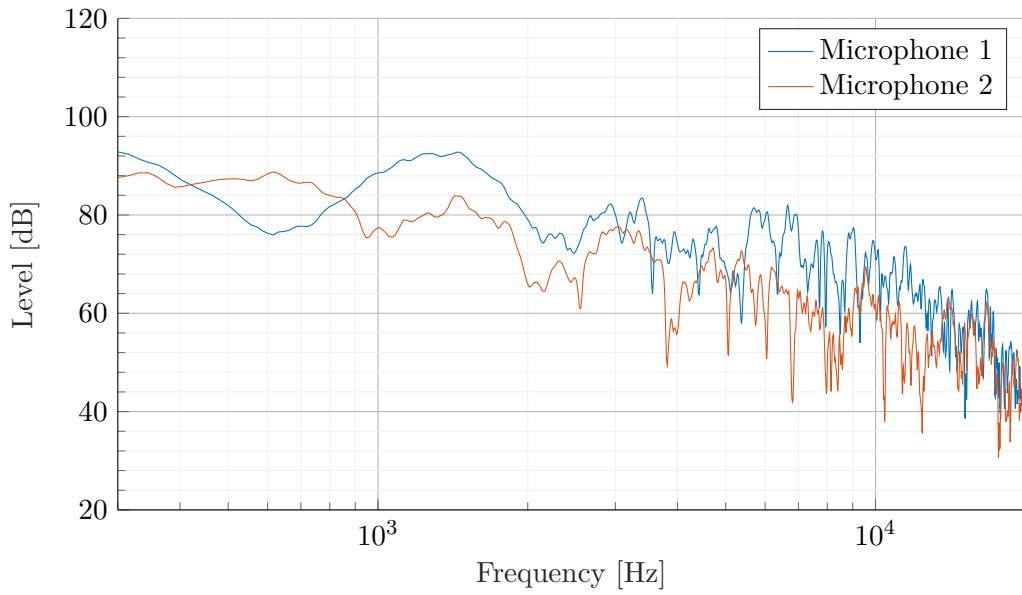
**Figure A.5:** The graph shows the second transfer function measurement. The  $L_{eq,5}$  SPL different between the microphones is 4.40 dB SPL (IR\_7)



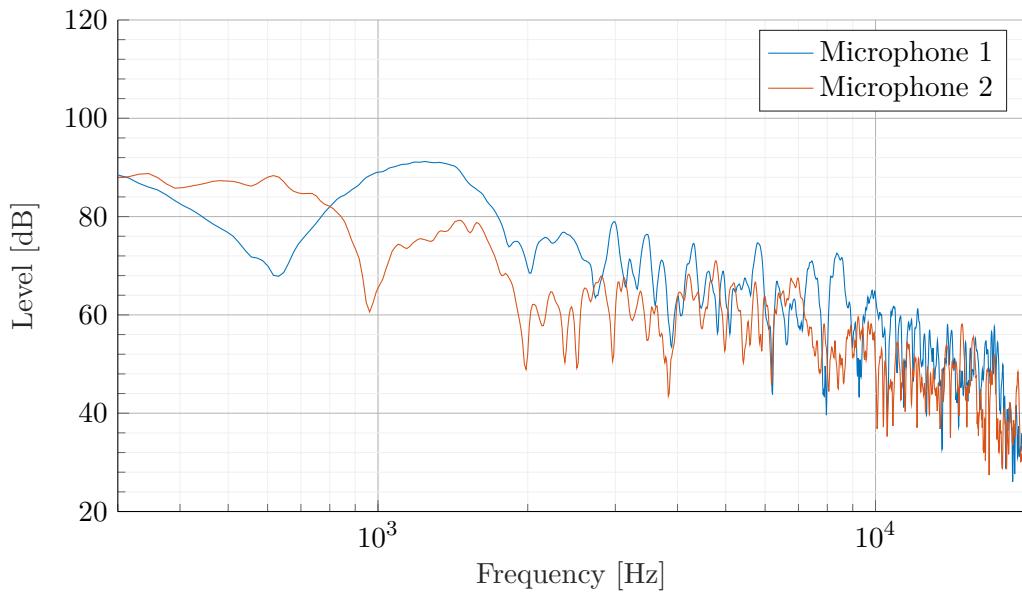
**Figure A.6:** The graph shows the third transfer function measurement. The  $L_{eq,5}$  SPL different between the microphones is 4.23 dB SPL (IR\_8)

On Figure A.4, Figure A.5 and Figure A.6 it is seen that the general pressure is higher for microphone 1. It is also seen that ground reflection effect is much higher on microphone 1 than microphone 2. This support the theory about upwards refraction of sound wave on microphone 2 and downwards refraction on microphone 1

The following measurement shows the result for  $74^\circ$



**Figure A.7:** The graph shows the first transfer function measurement. The  $L_{eq,5}$  SPL different between the microphones is 4.41 dB SPL (IR\_3)



**Figure A.8:** The graph shows the second transfer function measurement. The  $L_{eq,5}$  SPL different between the microphones is 4.81 dB SPL (IR\_5)

On Figure A.7 and Figure A.8 it is seen that the general pressure is higher for microphone 1. It is also seen that ground reflection effect is much higher on microphone 1 than microphone 2. This support the theory about upwards refraction of sound wave on microphone 2 and downwards refraction on microphone 1

## **Summary**



## Appendix B

# Windscreen concept measurement

A measurement was made to measure the wind attenuation of difference windscreen configuration. All configuration include the GRAS AM0069 windscreen with an additionally wind stopper surface all around the microphone except of the frontal direction. The measurement is done as a preliminary test with low wind speed, to test the concept before a field test with wind speed as in the speaker measurement. The measurement is done to ensure that the measured wind does not overload the preamp of the microphone at the specified wind speed.

### Materials and setup

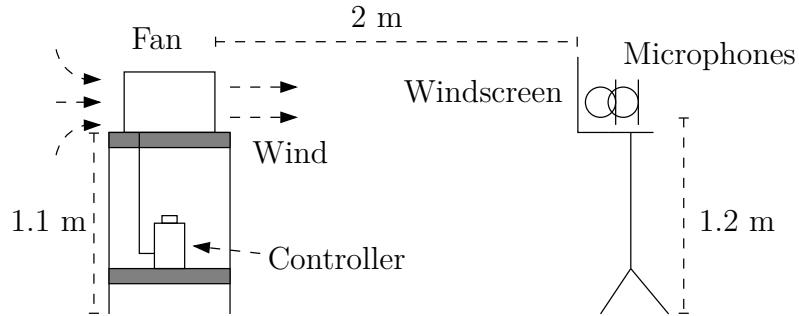
To measure the wind attenuation of the windscreen configuration the following materials are used:

**Table B.1:** Equipment list

Description	Model	Serial-no	AAU-no
PC	Macbook	W89242W966H	-
Audio interface	RME Fireface UCX	23811948	108230
Microphone	GRAS 26CC	78189	75583
Preamp	GRAS 40 AZ	100268	75551
Microphone	GRAS 26CC	78186	75582
Preamp	GRAS 40 AZ	100267	75550

**Table B.2:** Equipment list

Description	Model	Serial-no	AAU-no
Fan	IMPEGA	-	-
Fan	IMPEGA	-	-
Windscreen	GRAS AM0069	-	-
Windscreen	GRAS AM0069	-	-
large foam wedge	-	-	-
Small foam wedge	-	-	-
Rockwool bat	-	-	-



**Figure B.1:** The figure shows the measurement setup for the wind noise measurement in the microphone position and outside the windspeed. The two microphone seems to lay onto each other but it shall show that one is inside the windspeed and one is outside the windspeed



**Figure B.2:** The picture shows the measurement set up

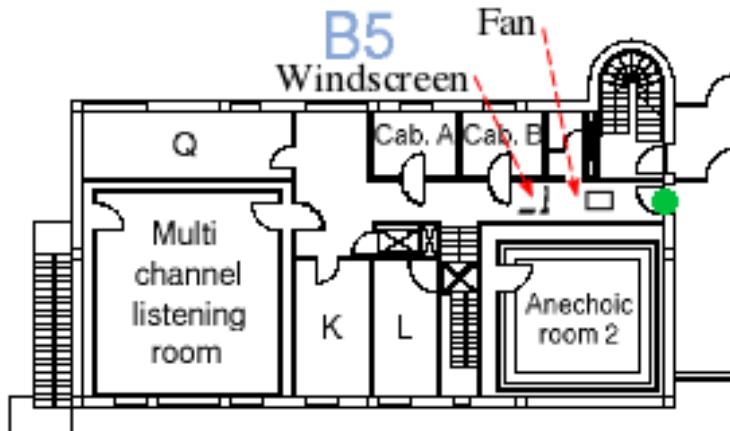
## Test procedure

1. The materials are set up as in Figure B.1 where the two microphone connected to the audio interface.

2. Both microphone is calibrated.
3. Both fan is activated
4. A 7s time signal is measured three times synchronise on both microphone.
5. The frequency content is calculated by **fft** on all six measured time signal.
6. The average of the frequency response for each microphone is calculated
7. The difference between the microphone is calculated to find the attenuation of the windscreens configuration
8. The procedure is done for all windscreens configuration and one where no additionally wind stopper is added around the microphone. This last configuration is defined as reference configuration.
9. A no wind measurement is measured the same way just without the fan activated and only with GRAS AM0069 windscreens in the end.
10. The wind speed is measured.

## Measurement area

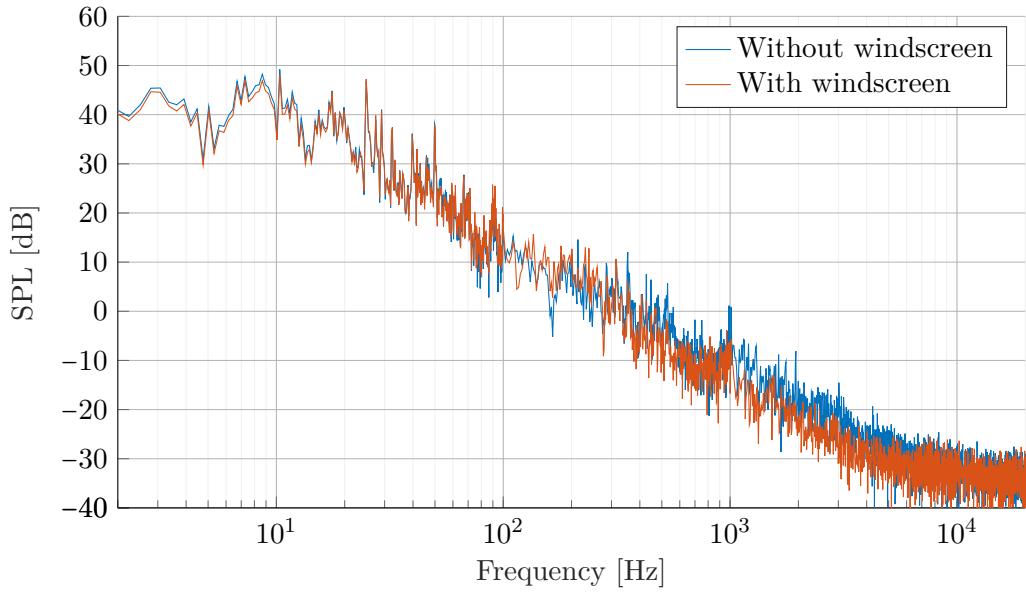
To be able to generate a controlled wind flow, the hall way in Fredrick Bajers vej 7B5, 9200 Aalborg is used. The following Figure B.3 shows a drawing of the area and the position of the fan and windscreens.



**Figure B.3:** The picture illustrate the area, where the wind flow is measured

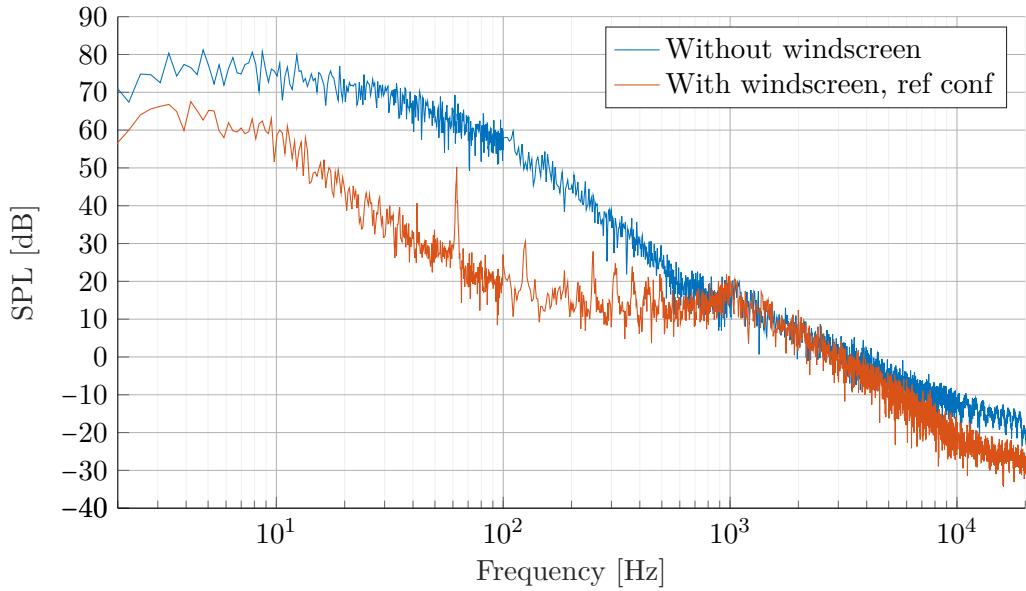
## Results

The following graphs shows the result of the measurement. The wind speed is measured to be 2.5 m/s.



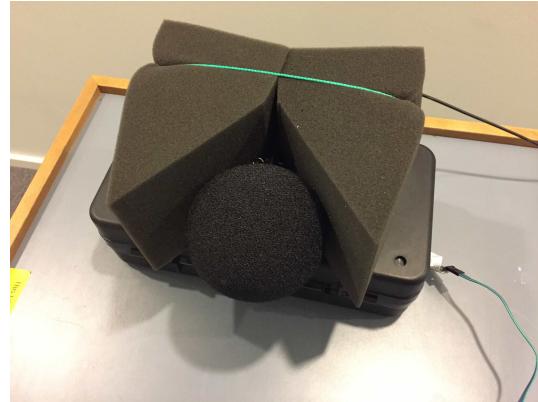
**Figure B.4:** The graph shows the frequency content without the fan activated

The Figure B.4 shows the frequency content in the measuring area without the fan activated for both microphone and the reference windscreen configuration.

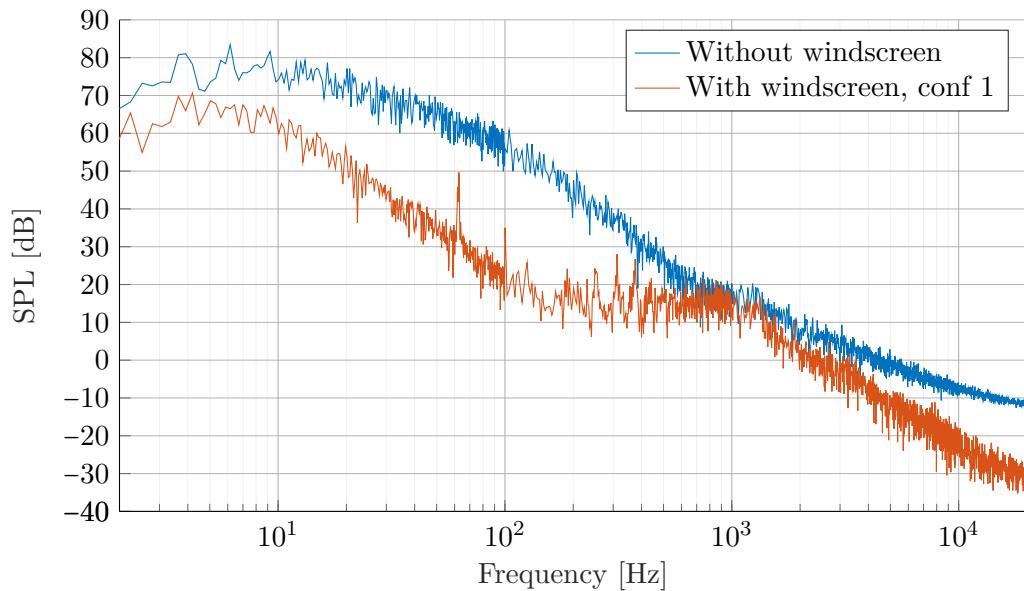


**Figure B.5:** The graph shows the frequency content with the fan activated

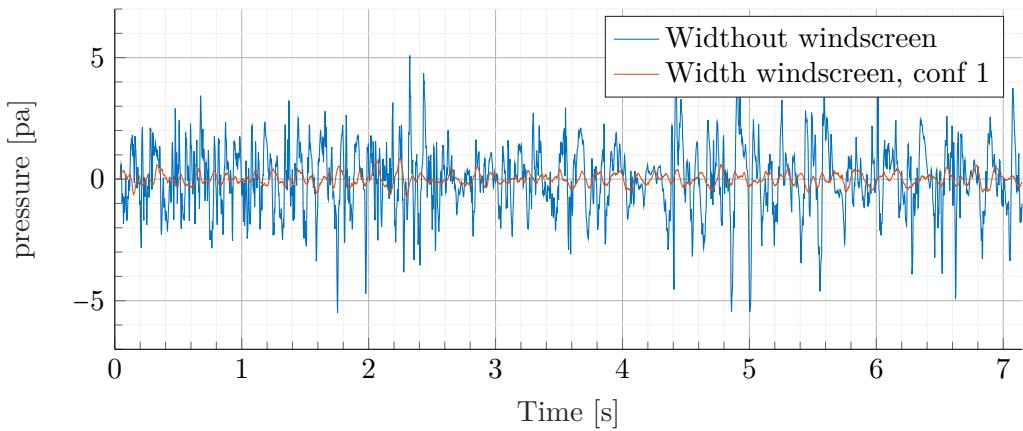
The Figure B.5 shows the frequency content in the measuring area with the fan activated for both microphone and the reference windscreens configuration. It is seen that the highest attenuation is at 900 Hz but the general attenuation is



**Figure B.6:** The picture shows the microphone covered with windscreens and the Small foam wedge windscreen configuration. This configuration is defined as configuration one

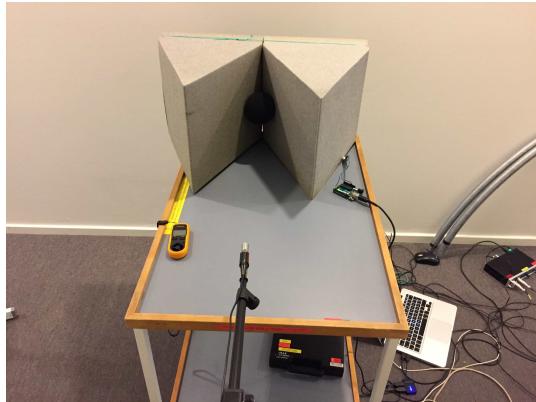


**Figure B.7:** The graph shows the frequency content of the measurement with configuration one

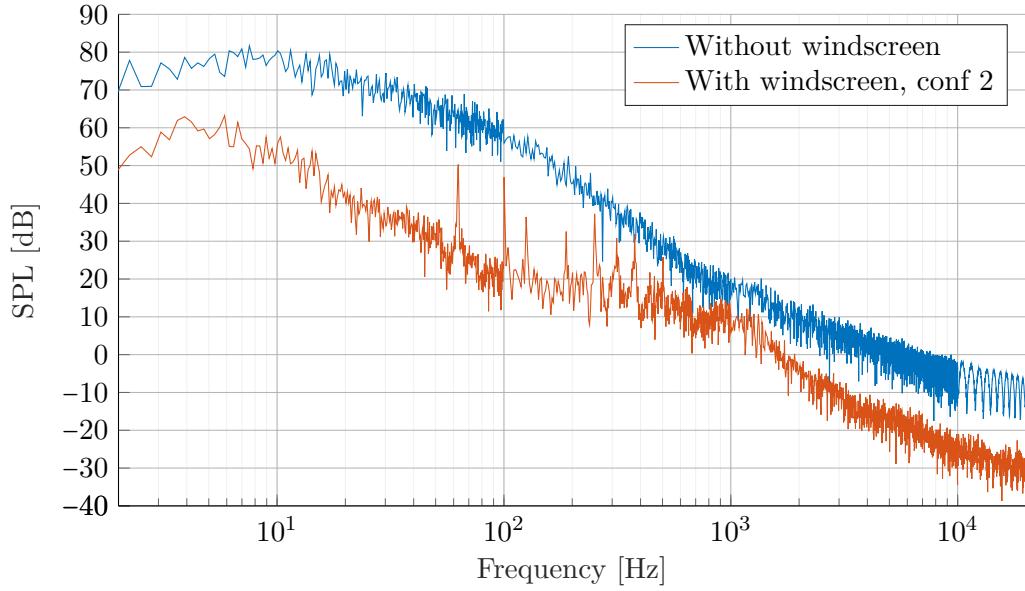


**Figure B.8:** The graph shows one of the time measurement with configuration one

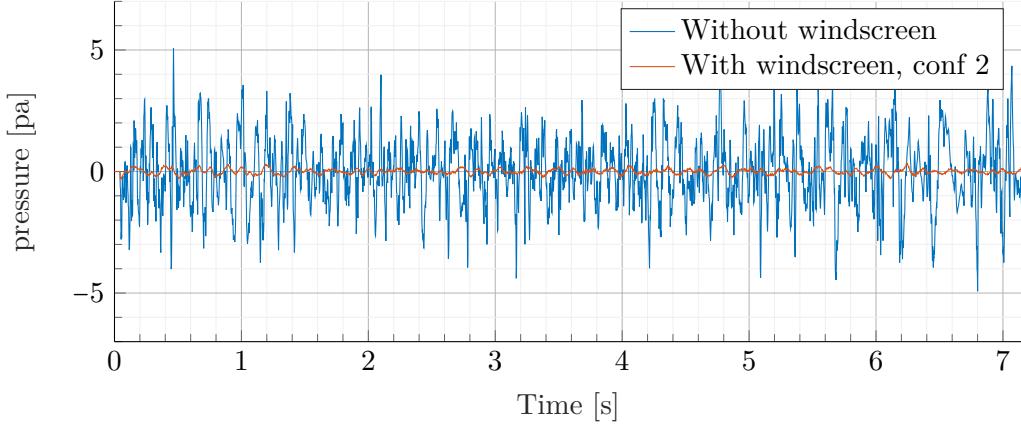
The Figure B.7 and Figure B.8 shows the measurement with configuration one in frequency and time domain respectively. It can be seen that the general windscreen attenuation is not lowered compared to the reference windscreen measurement.



**Figure B.9:** The picture shows the microphone covered with windscreen and the large foam wedge windsreen. This configuration is defined as configuration two.

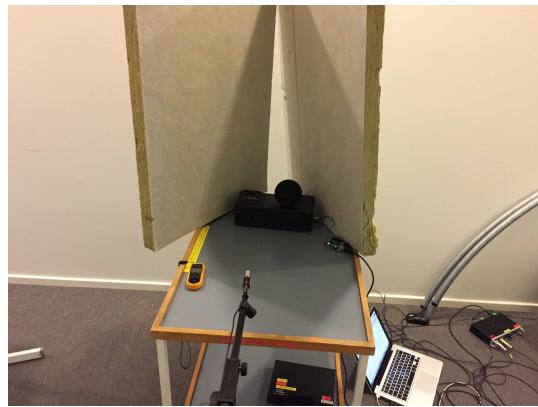


**Figure B.10:** The graph shows the frequency content of the measurement with configuration two

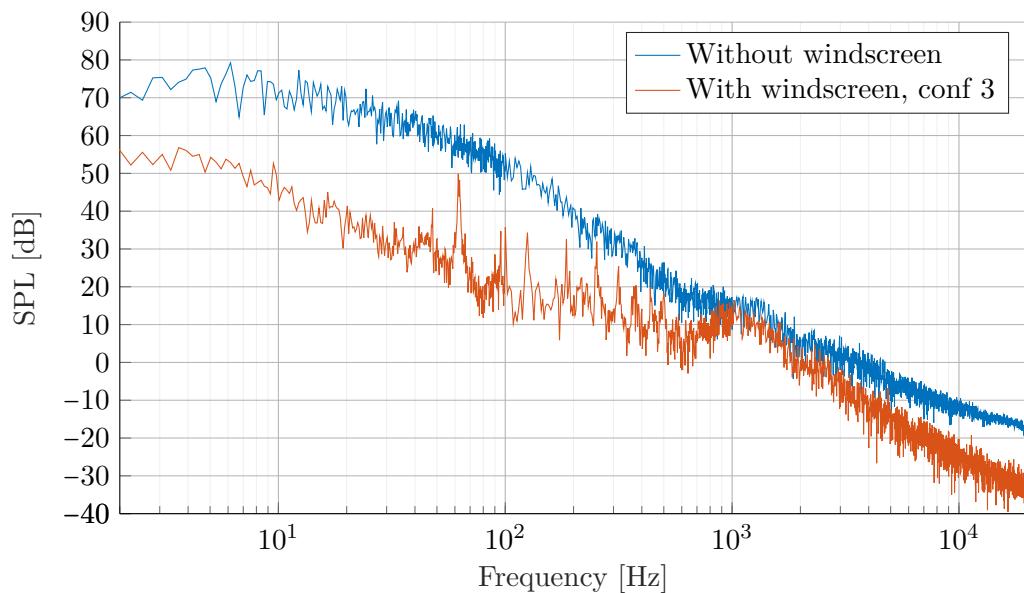


**Figure B.11:** The graph shows one of the time measurement with configuration two

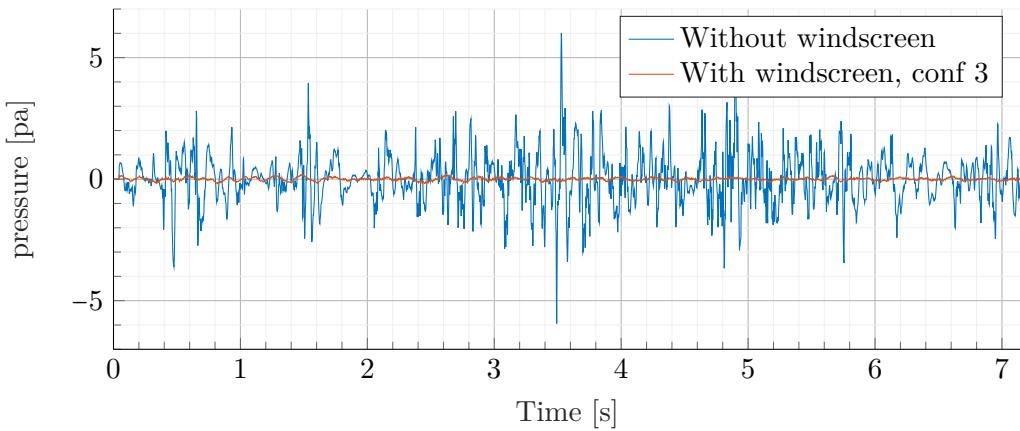
The Figure B.10 and Figure B.11 shows the measurement with configuration two in frequency and time domain respectively. The measurement shows that the windscreens attenuation does have an effect compare to the reference windscreen measurement. The attenuation is nearly greater for all frequency especially in the low and high frequency range.



**Figure B.12:** The picture shows the microphone covered with windscreens and the rockwool wind stopper. This configuration is defined as configuration three.



**Figure B.13:** The graph shows the frequency content of the measurement with configuration three



**Figure B.14:** The graph shows one of the time measurement with configuration three

The Figure B.13 and Figure B.14 shows the measurement with configuration three in frequency and time domain respectively. The measurement shows that the windscreen attenuation does have an effect compare to the reference windscreen measurement but the attenuation is not as good as in configuration two. There is better attenuation in the low frequency compare to the reference windscreen measurement but in the high frequency the attenuation is worse than the reference windscreen measurement, that might be due to reflection on the surface of the rockwool filter.

## Summary

It is shown that the additionally wind stopper hypotheses does attenuate the wind noise at a wind speed of 2.5 m/s



## Appendix C

# Windscreen attenuation measurement

A measurement was made to measure the frequency attenuation of difference windscreen configuration. All configuration include the GRAS AM0069 windscreen with an additionally wind stopper surface all around the microphone except of the frontal direction. The measurement is done in the anechoic chamber. The measurement is done to analyse the effect of the windscreen in the frequency domain to ensure that the chosen windscreen do not add to much reflect to the measurement. The optimal criteria is therefore as low difference as possible.

## Materials and setup

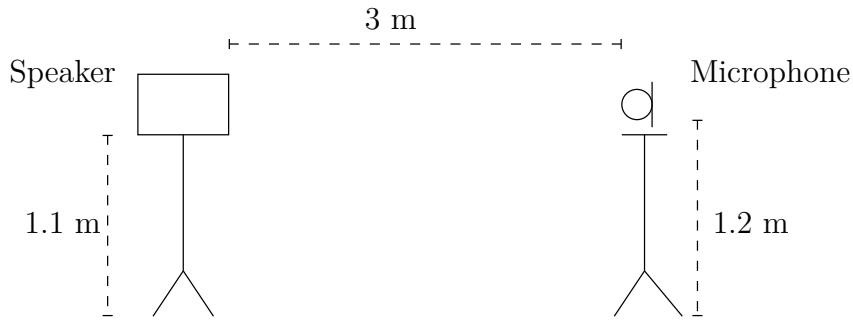
To measure the frequency response of the windscreen configuration the following materials are used:

**Table C.1:** Equipment list

Description	Model	Serial-no	AAU-no
PC	Macbook	W89242W966H	-
Audio interface	RME Fireface UCX	23811948	108230
Microphone	GRAS 26CC	78189	75583
Preamp	GRAS 40 AZ	100268	75551
Windscreen	GRAS AM0069	-	-
large foam wedge	-	-	-
Small foam wedge	-	-	-
Rockwool bat	-	-	-

**Table C.2:** Equipment list

Description	Model	Serial-no	AAU-no
Speaker stand	-	-	-
Speaker stand	-	-	-
Speaker	B&W	03508438	1441-0

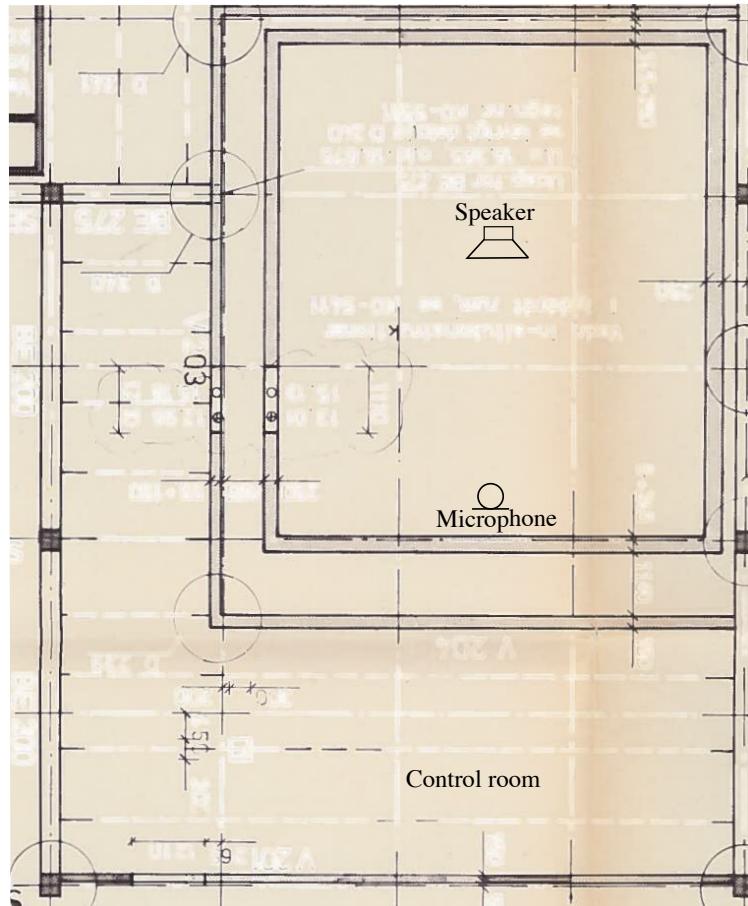
**Figure C.1:** The figure shows the measurement setup in the anechoic chamber

## Test procedure

1. The materials are set up as in Figure C.1 where the microphone is connected to the audio interface.
2. The microphone is calibrated
3. The speaker is placed 3 m from the microphone and pointing in the direction of the microphone.
4. The windscreens configuration is placed such that the microphone have approximately the same position as without the windscreens.
5. The transfer function is measured
6. The procedure is started over until all windscreens are measured.
7. The transfer function is calculated and plotted versus the transfer function without windscreens MATLAB®.
8. The difference between the transfer function with and without windscreens is calculated and plotted in MATLAB®.

## Measurement area

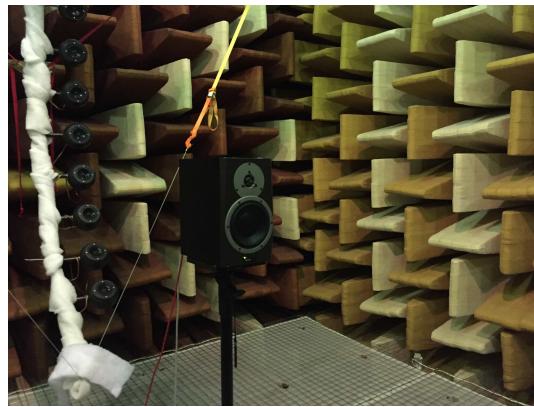
To be able to measure the windscreens frequency response, the anechoic chamber in Fredrick Bajers vej 7B4, 9220 Aalborg is used. The following Figure C.2 shows a drawing of the area and the position of the fan and windscreens.



**Figure C.2:** The picture illustrate the area, where the wind flow is measured

## Results

The following Figure C.3 shows the speaker.



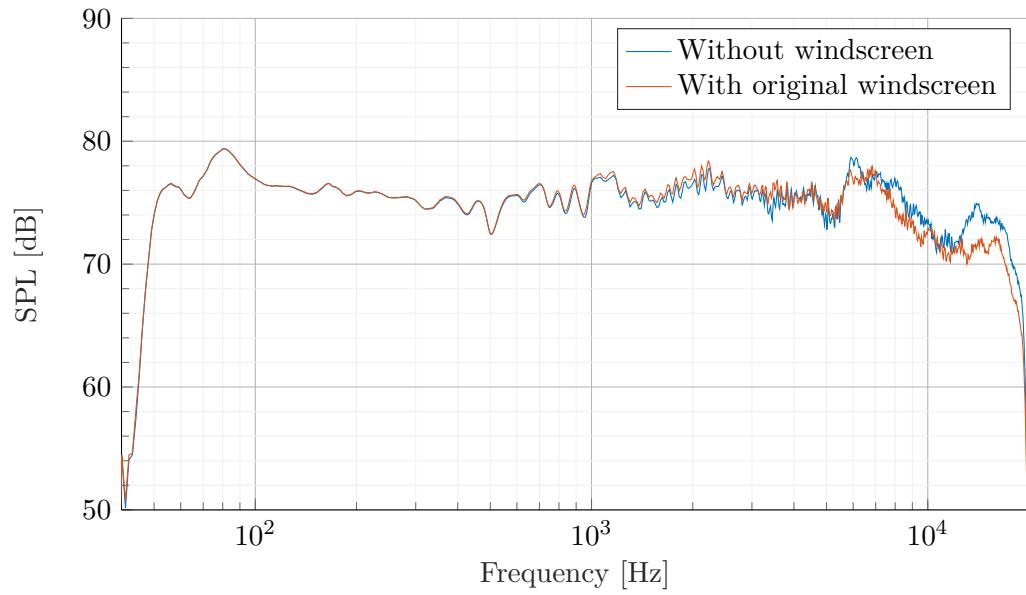
**Figure C.3:** The picture shows the used speaker

The following graphs shows the result of the measurement.



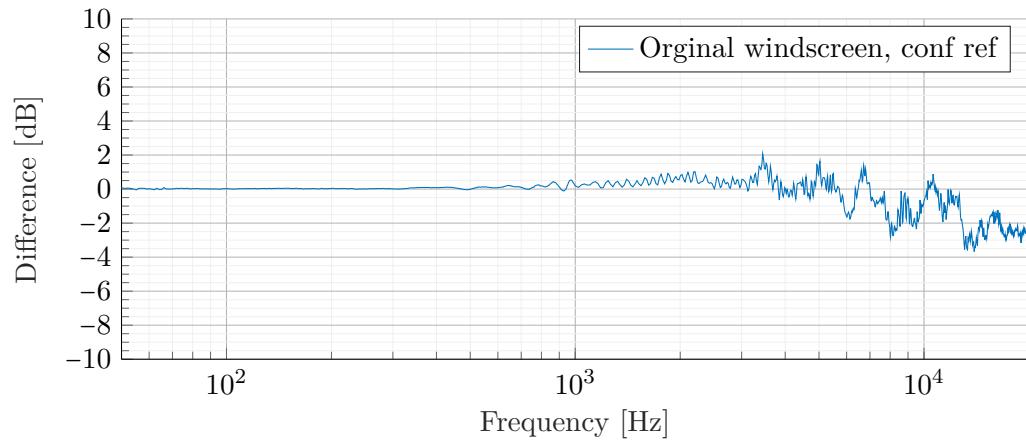
**Figure C.4:** The picture shows the measurement microphone with the original windscreen

The measurement shown in Figure C.5 shows frequency response of the speaker with and without the windscreens. The Figure C.4 shows the microphone position with the windscreens. The position is not changed for the measurement without windscreens.



**Figure C.5:** The graph shows frequency response of the speaker measured without windscreen and with the original windscreen

The measurement shown in Figure C.6 shows the difference SPL between the measurement with and without original windscreen.

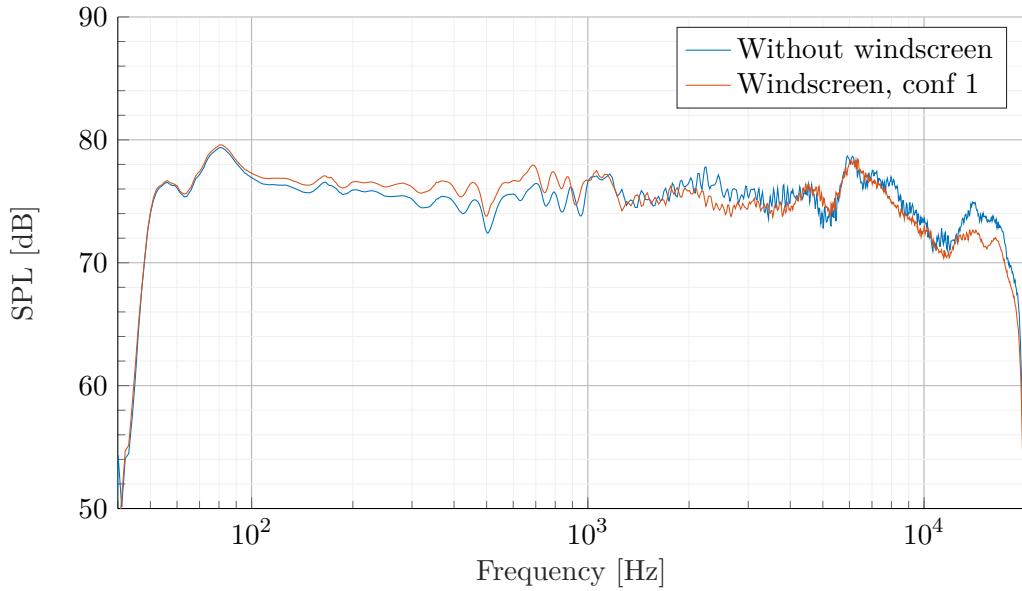


**Figure C.6:** The graph shows frequency response of the windscreen, where the frequency characteristic for the speaker is out calculated.

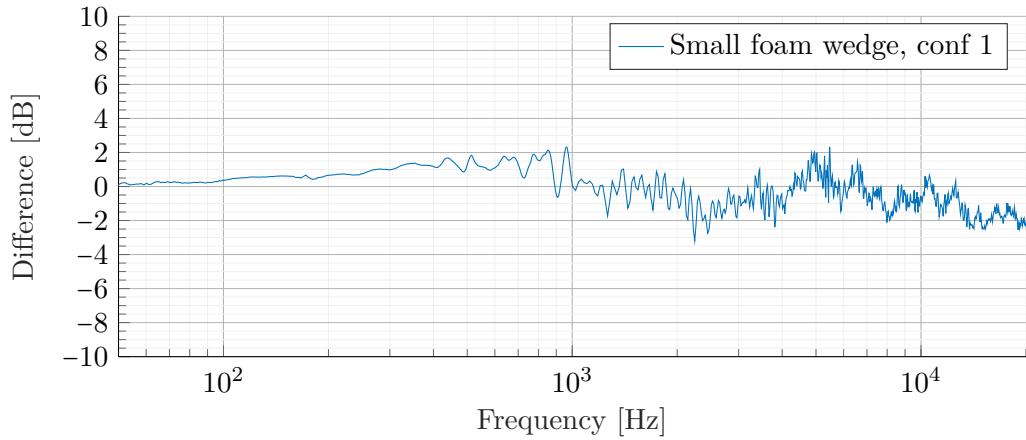


**Figure C.7:** The picture shows the measurement microphone with the large foam wedge configuration two

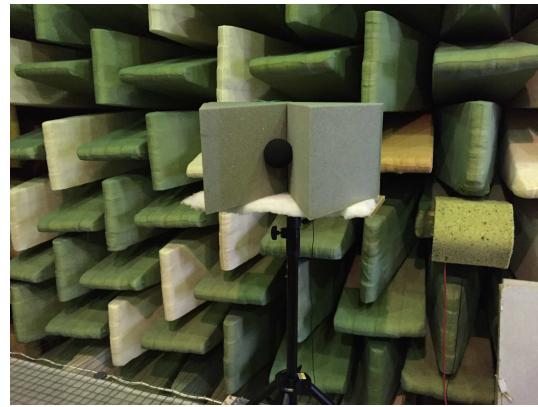
The measurement shown in Figure C.8 shows frequency response of the speaker without the windscreens and with the windscreens configuration one. The Figure C.7 shows the measured set up.



**Figure C.8:** The graph shows frequency response of the speaker measured without windscreens and with windscreens configuration one

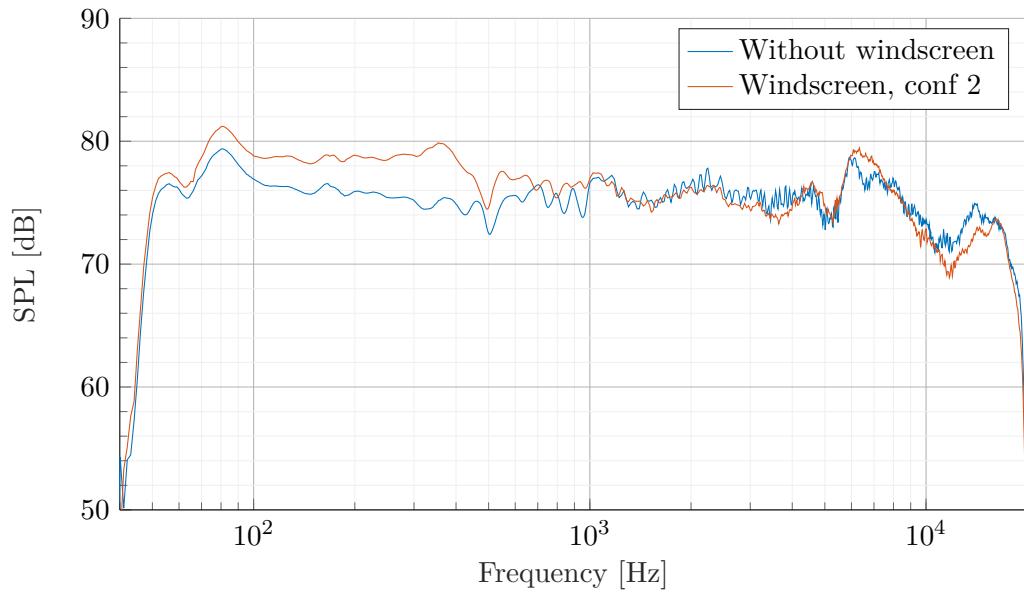


**Figure C.9:** The graph shows frequency response of the windscreens, where the frequency characteristic for the speaker is out calculated.

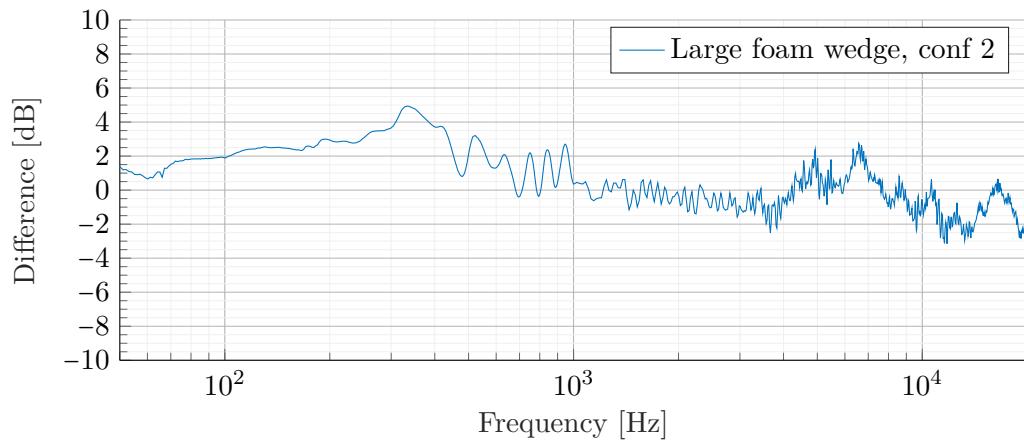


**Figure C.10:** The picture shows the measurement microphone with the large foam wedge configuration two

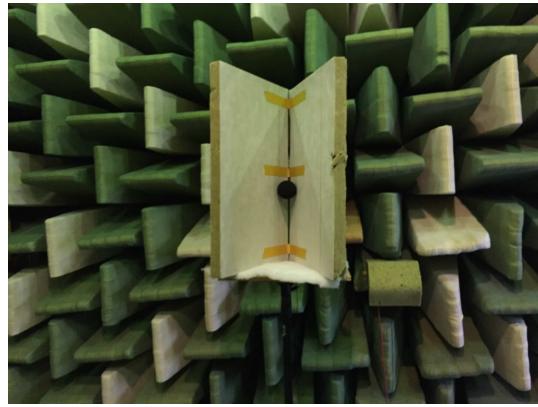
The measurement shown in Figure C.11 shows frequency response of the speaker without the windscreens and with the windscreens configuration two. The Figure C.10 shows the measured set up.



**Figure C.11:** The graph shows frequency response of the speaker measured without windscreen and with windscreen configuration two

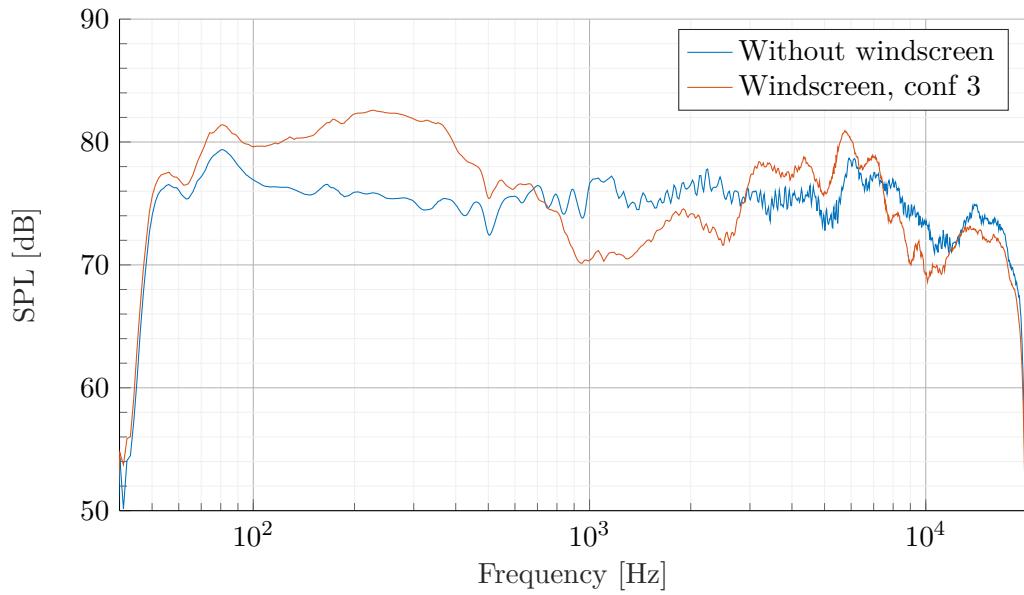


**Figure C.12:** The graph shows frequency response of the windscreen, where the frequency characteristic for the speaker is out calculated.

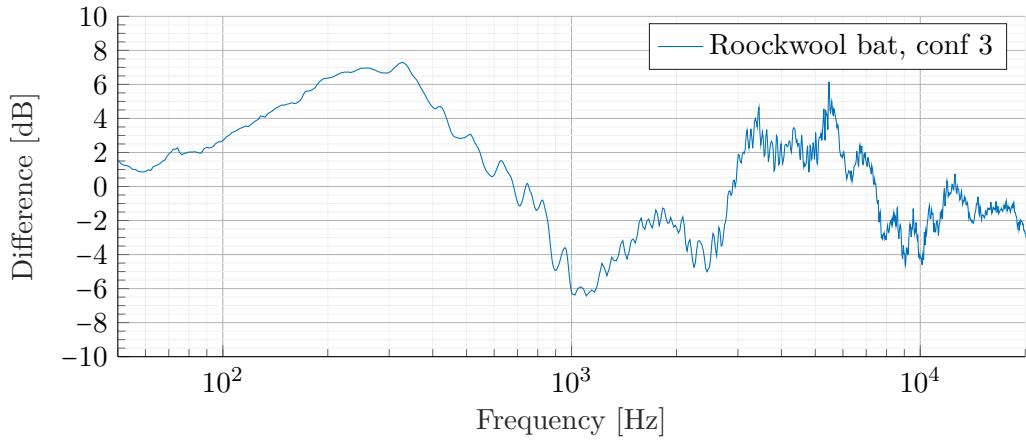


**Figure C.13:** The picture shows the measurement microphone with the rockwool bat configuration three

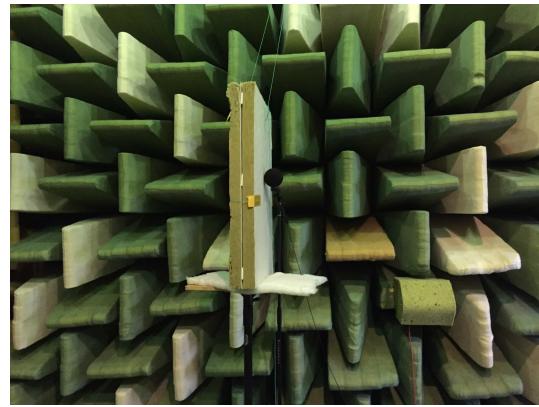
The measurement shown in Figure C.14 shows frequency response of the speaker without the windscreens and with the windscreen configuration three. The Figure C.13 shows the measured set up. In this measurement both the speaker and the microphone is lifted 20 cm



**Figure C.14:** The graph shows frequency response of the speaker measured without windscreens and with windscreen configuration three

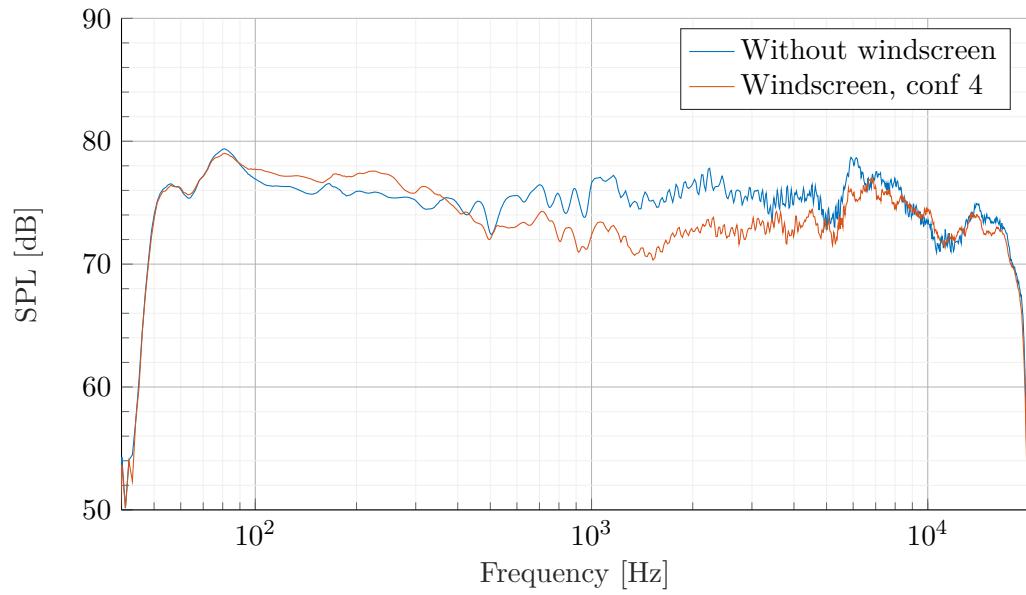


**Figure C.15:** The graph shows frequency response of the windscreens, where the frequency characteristic for the speaker is out calculated.

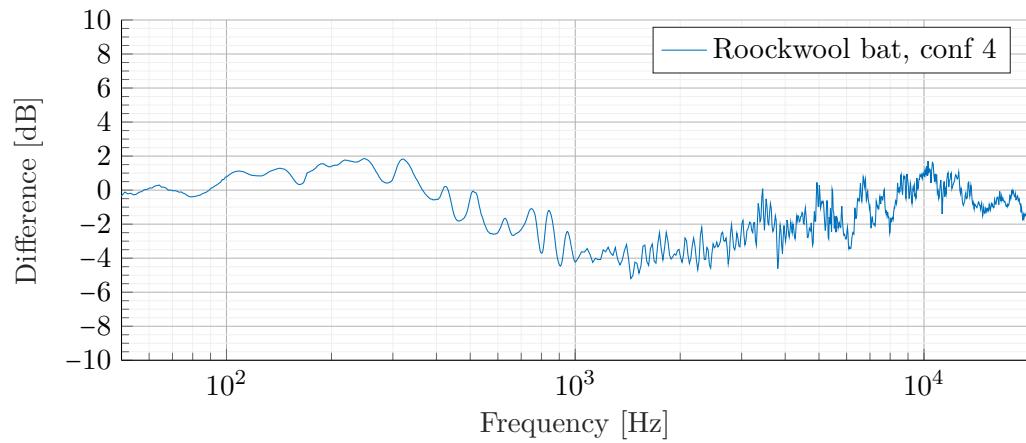


**Figure C.16:** The picture shows the measurement microphone with the rockwool bat configuration four

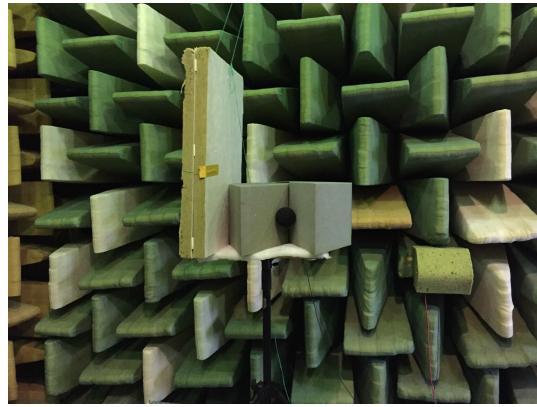
The measurement shown in Figure C.17 shows frequency response of the speaker without the windscreens and with the windscreens configuration four. The Figure C.16 shows the measured set up. In this measurement both the speaker and the microphone is lifted 30 cm



**Figure C.17:** The graph shows frequency response of the speaker measured without windscreen and with windscreen configuration four

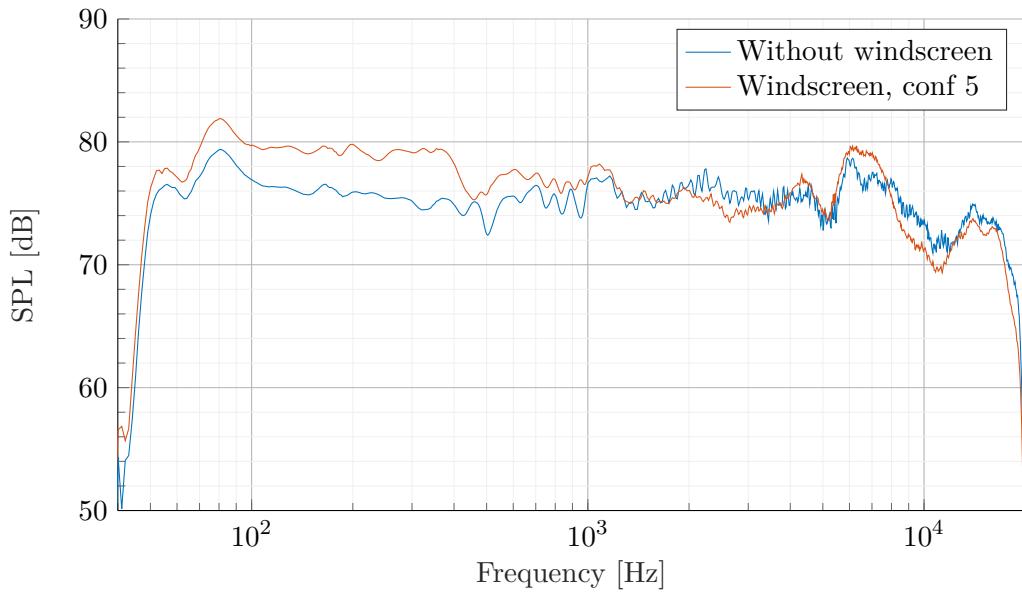


**Figure C.18:** The graph shows frequency response of the windscreen, where the frequency characteristic for the speaker is out calculated.

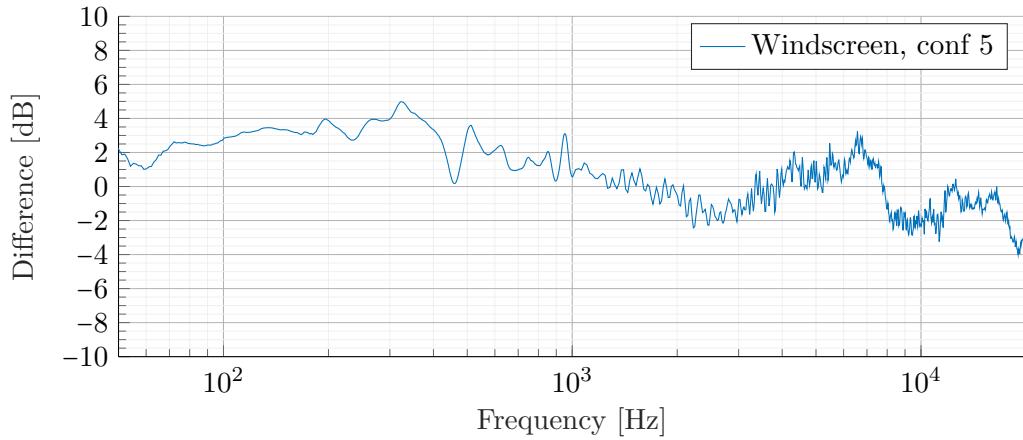


**Figure C.19:** The picture shows the measurement microphone with the rockwool bat configuration four

The measurement shown in Figure C.20 shows frequency response of the speaker without the windscreen and with the windscreen configuration four. The Figure C.19 shows the measured set up.



**Figure C.20:** The graph shows frequency response of the speaker measured without windscreen and with windscreen configuration five



**Figure C.21:** The graph shows frequency response of the windscreen, where the frequency characteristic for the speaker is out calculated.

## Summary

It is seen in the graph that all windscreen configuration change the frequency response of the microphone, even with only the original windscreen. Without taking the reference configuration intro account, the one with the lowest frequency change in the low frequency response is configuration one and four. The one with the lowest frequency change in the middle frequency is configuration one and two. The one with lowest frequency change in the high frequency is configuration four. The mix between configuration two and four shows a low frequency change in the middle and high frequency.



## Appendix D

# Windscreen attenuation measurement

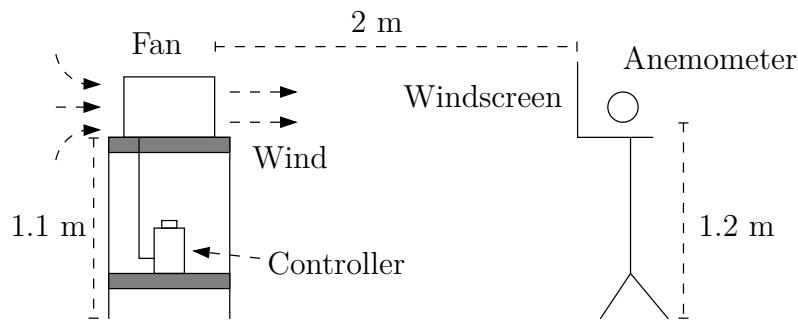
A measurement was made to measure the wind attenuation in the microphone position with the difference windscreen configuration.

## Materials and setup

To measure the wind attenuation of the windscreen configuration the following materials are used:

**Table D.1:** Equipment list

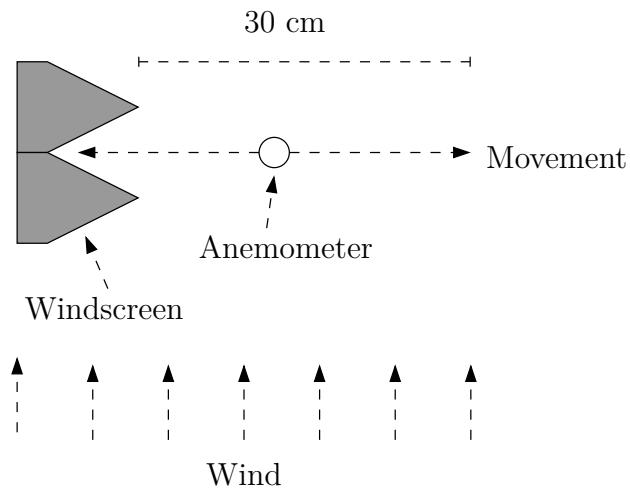
Description	Model	Serial-no	AAU-no
PC	Macbook	W89242W966H	-
large foam wedge	-	-	-
Small foam wedge	-	-	-
Rockwool bat	-	-	-
Fast fan	-	-	-
Fan control	transformator	-	60398
Windspeed tools	FT technologies FT742-D-SM	9002-922	105634



**Figure D.1:** The figure shows the measurement setup for the wind speed measurement in the microphone position

## Test procedure

1. The materials are set up as in Figure D.1.
2. The fan is placed such that it produces crosswind.
3. The fan is activated.
4. The anemometer is activated to record.
5. The anemometer is placed in the wind for approximately 10 s.
6. Then the anemometer is moved into the microphone position for approximately 10 s.
7. Then the anemometer is moved back in the wind for approximately 10 s.
8. Then the anemometer is moved into the microphone position for approximately 10 s again.
9. The wind speed measurement is plotted in MATLAB® with a moving mean filter with 2 sample and as m/s versus s.
10. Next the wind direction measurement is plotted in MATLAB® with a moving mean filter with 2 sample and as ° versus s.
11. The measurement is done for all windscreen configuration the same way.



**Figure D.2:** The figure shows the movement of the anemometer doing the measurement

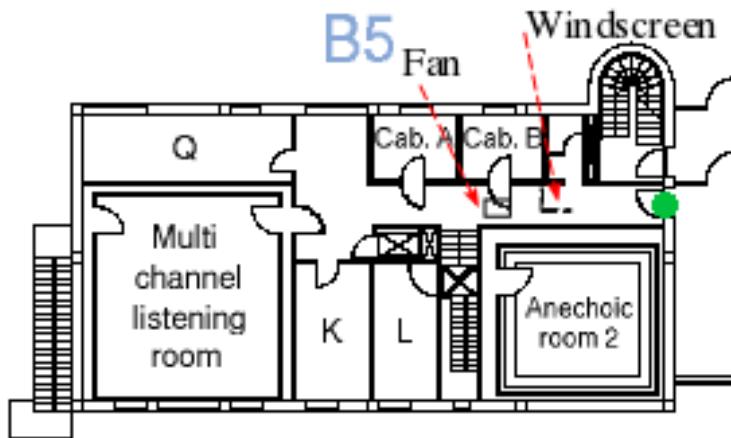
The following Figure D.3 shows the anemometer used for the measurement.



**Figure D.3:** The picture shows anemometer used for the measurement

## Measurement area

To be able to generate a controlled wind flow, the hall way in Fredrick Bajers vej 7B5, 9220 Aalborg is used. The following Figure B.3 shows a drawing of the area and the position of the fan and windscreens.



**Figure D.4:** The picture illustrate the area, where the wind flow is measured

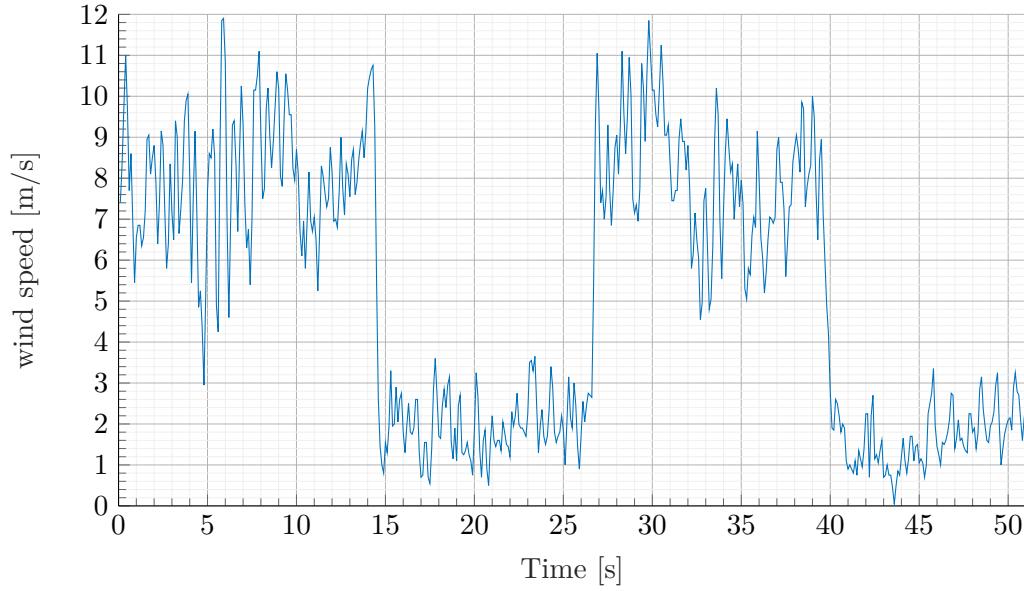
## Results

The following graphs shows the result of the measurement.

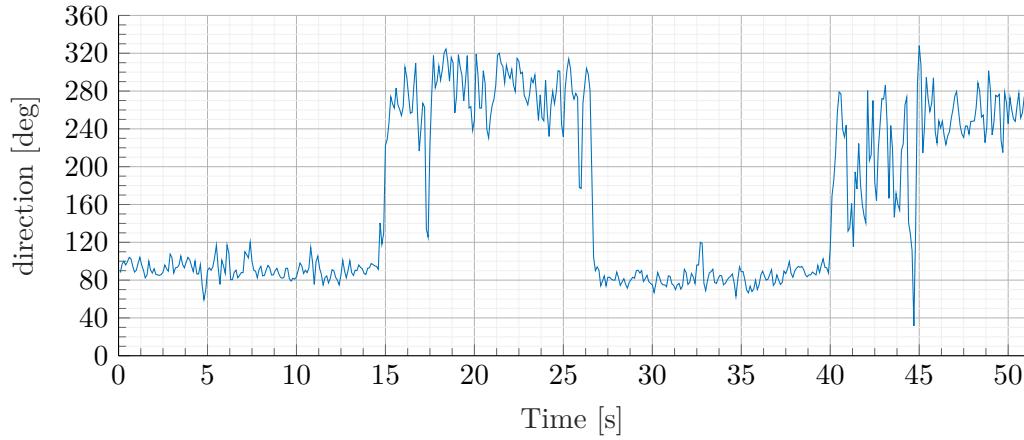
Figure D.5 shows the measurement setup of the foam wedge, where the Figure D.6 shows the result.



**Figure D.5:** The picture shows the measurement setup with the small wedge, configuration one



**Figure D.6:** The graph shows the wind speed versus time for configuration one. The grape have a high speed period and a low speed period, in the high speed period, the anemometer is in the wind approximately 30 cm from the windscreens where in the low speed period, the anemometer is inside the windscreens.

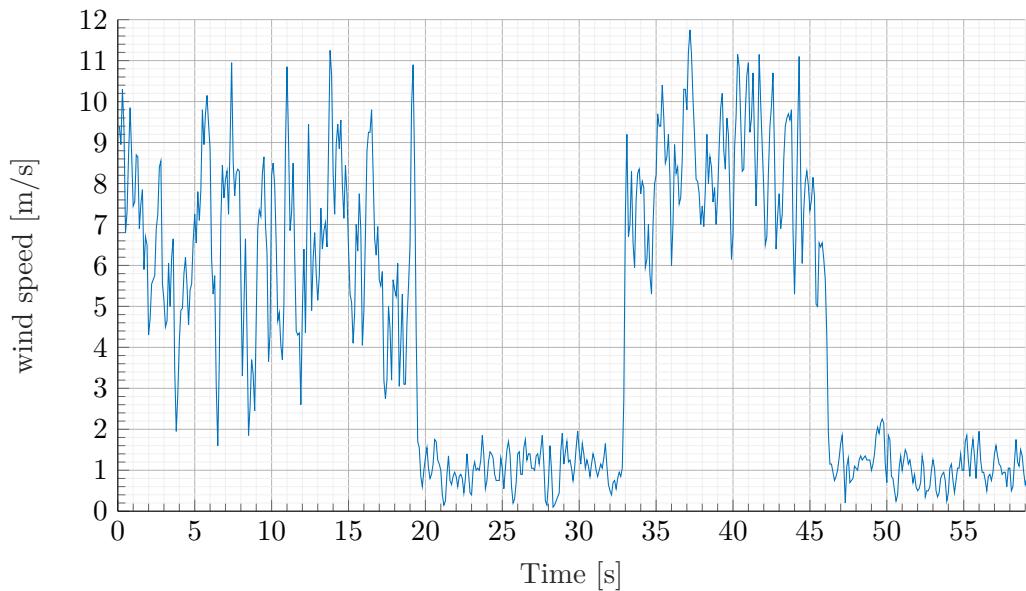


**Figure D.7:** The graph shows the synchronous direction of the wind with respect to the wind speed in Figure D.6

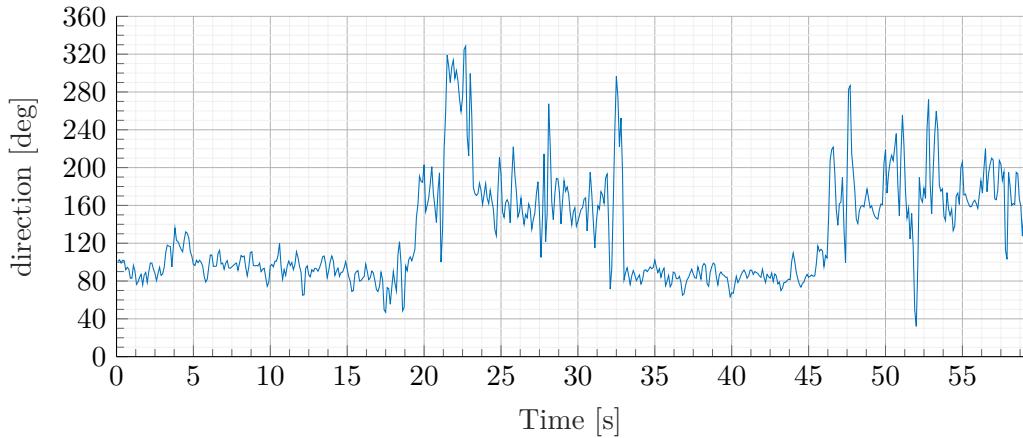
It is seen in Figure D.6 that the wind speed is lowered from approximately 8 m/s to 2 m/s. It is seen in Figure D.7 that the windscreens produce turbulence in the windscreens and the direction of the wind changes approximately 180°.



**Figure D.8:** The picture shows the measurement setup for the large wedge, configuration two



**Figure D.9:** The graph shows the wind speed versus time for configuration two. The grape have a high speed period and a low speed period, in the high speed period, the anemometer is in the wind approximatlty 30 cm from the windscrean where in the low speed period, the anemometer is inside the windscrean.

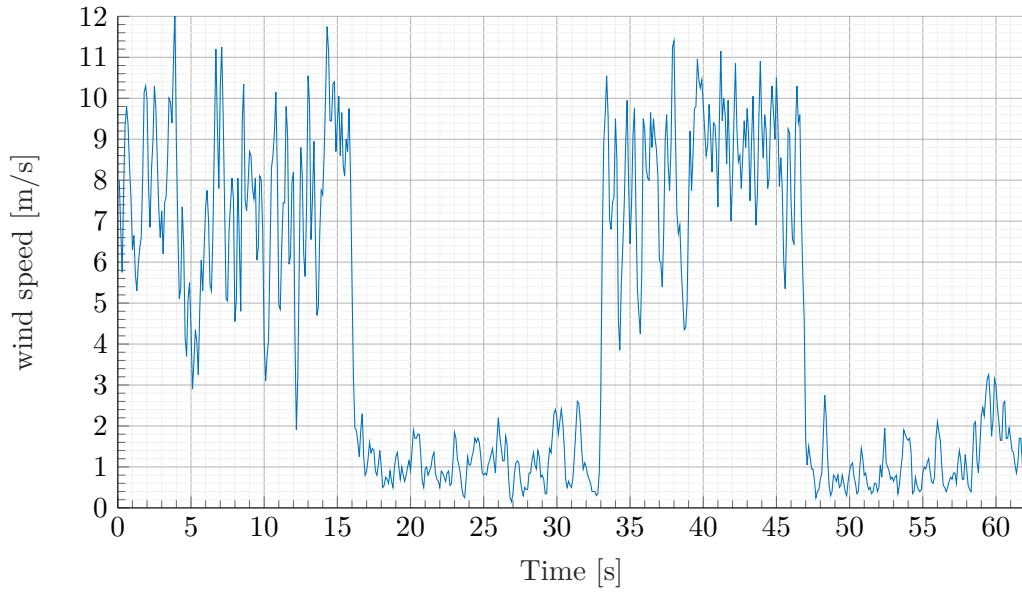


**Figure D.10:** The graph shows the synchronous direction of the wind with respect to the wind speed in Figure D.9

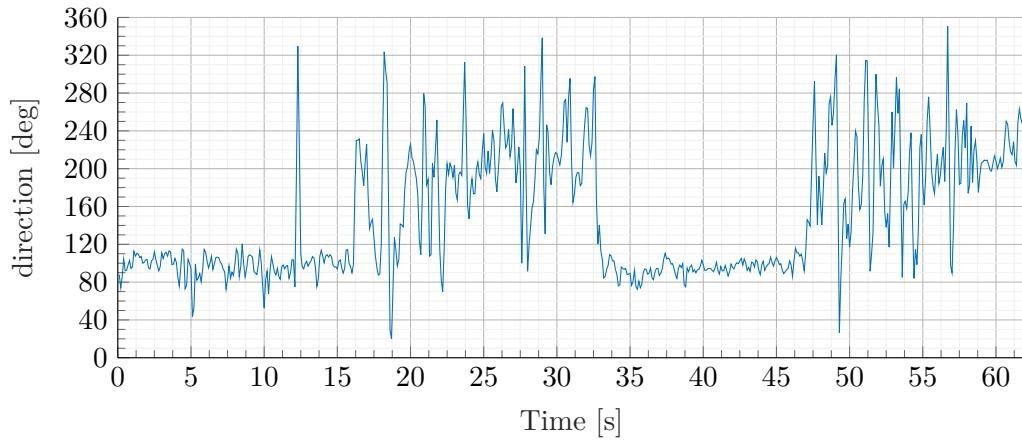
It is seen in Figure D.9 that the wind speed is lowered from approximately 7.5 m/s to 1 m/s. It is seen in Figure D.10 that the windspeed produces turbulence as high as with the small foam wedge in the windspeed and the direction of the wind change approximately 70°.



**Figure D.11:** The picture shows the measurement setup for the single rockwool bat, configuration four



**Figure D.12:** The graph shows the wind speed versus time for configuration four. The graph have a high speed period and a low speed period, in the high speed period, the anemometer is in the wind approximately 30 cm from the windscreens where in the low speed period, the anemometer is inside the windscreens.



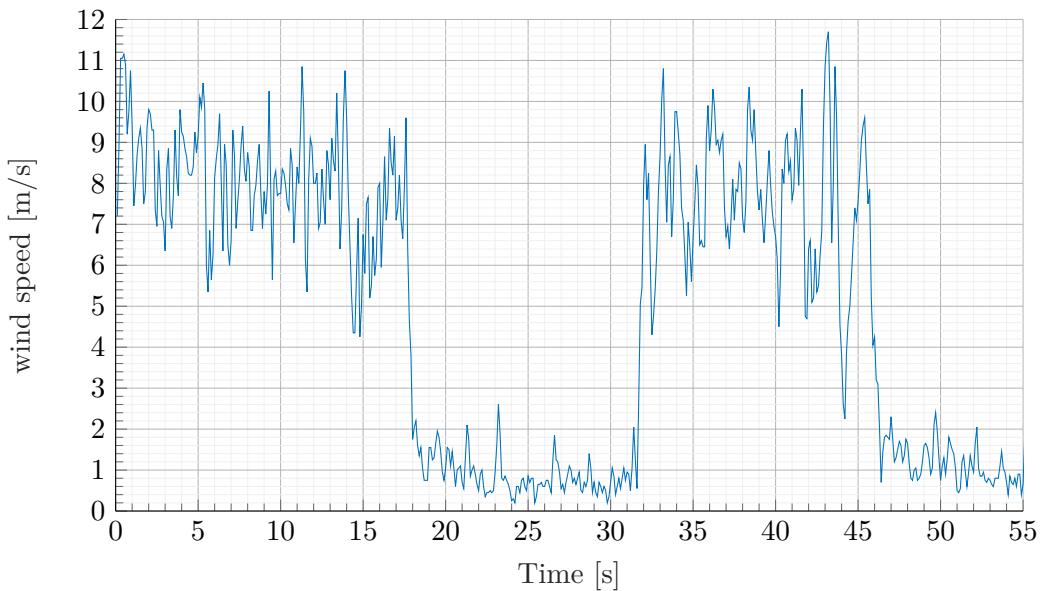
**Figure D.13:** The graph shows the synchronous direction of the wind with respect to the the wind speed in Figure D.12

It is seen in Figure D.12 that the wind speed is lowered from approximately 8 m/s to 1 m/s. It is seen in Figure D.13 that the windscreens produces higher tur-

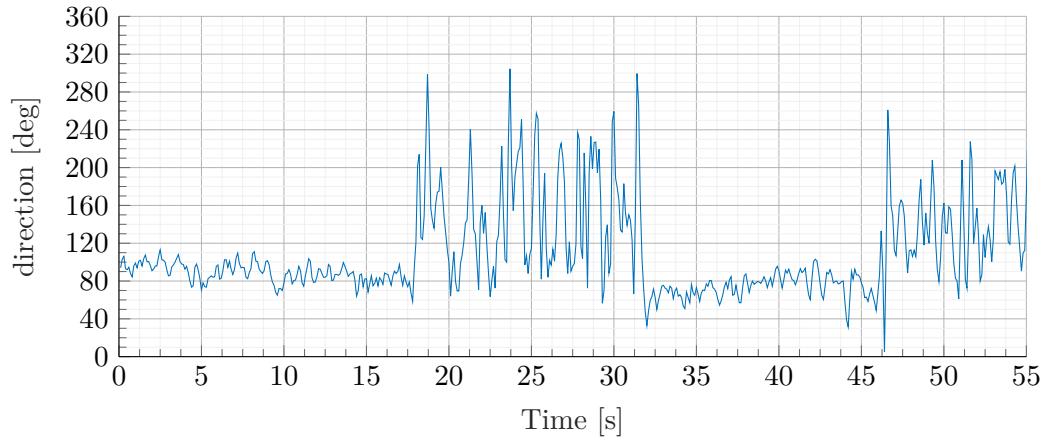
bulence compare to the foam wedge windscreens. The direction of the wind change is approximately  $100^\circ$ .



**Figure D.14:** The picture shows the measurement with the large wedge and single rockwool bat, configuration five.



**Figure D.15:** The graph shows the wind speed versus time for configuration five. The graph have a high speed period and a low speed period, in the high speed period, the anemometer is in the wind approximately 30 cm from the windscreens where in the low speed period, the anemometer is inside the windscreens.



**Figure D.16:** The graph shows the synchronous direction of the wind with respect to the wind speed in Figure D.15

It is seen in Figure D.15 that the wind speed is lowered from approximately 8 m/s to 0.8 m/s. It is seen in Figure D.16 that this windscreens produces the highest turbulence of all windscreens. The direction of the wind change approximately 60°.

## Summary

It is measured that all windscreens configuration lower the wind speed in the microphone position. The lowest attenuation of the wind is of the small foam wedge where the highest wind speed attenuation is attained by configuration five. Generally all windscreens yield turbulence wind direction, but the single rockwool bat configuration four seems to be the worst with respect to directional turbulence.

## Appendix E

# Windscreen attenuation measurement

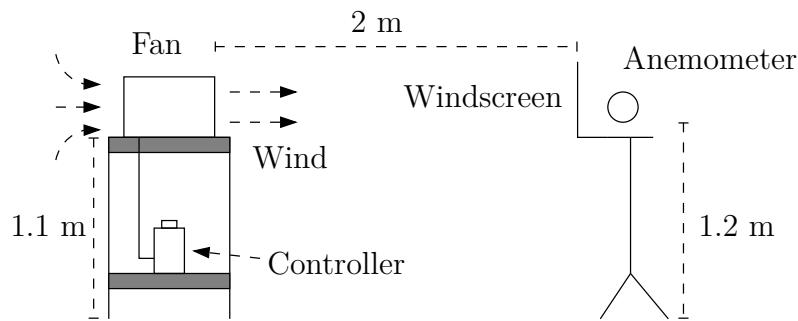
A measurement was made to measure the wind attenuation in the microphone position with the difference windscreen configuration.

### Materials and setup

To measure the wind attenuation of the windscreen configuration the following materials are used:

**Table E.1:** Equipment list

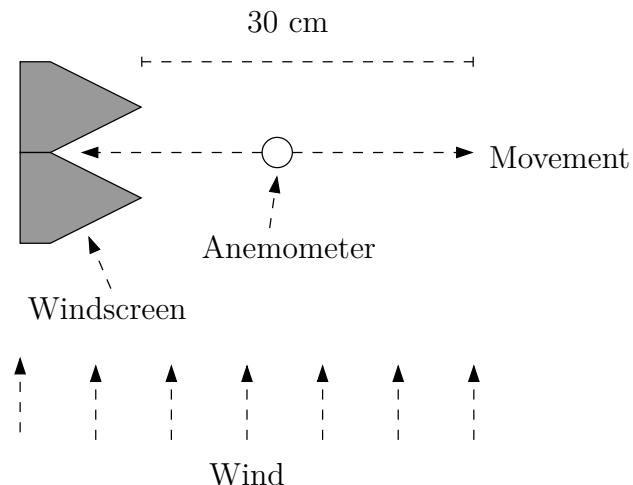
Description	Model	Serial-no	AAU-no
PC	Macbook	W89242W966H	-
Optimised windscreen	-	-	-
Fast fan	-	-	-
Fan control	tranformator	-	60398
Windspeed tools	FT technologies FT742-D-SM	9002-922	105634



**Figure E.1:** The figure shows the measurement setup for the wind speed measurement in the microphone position

## Test procedure

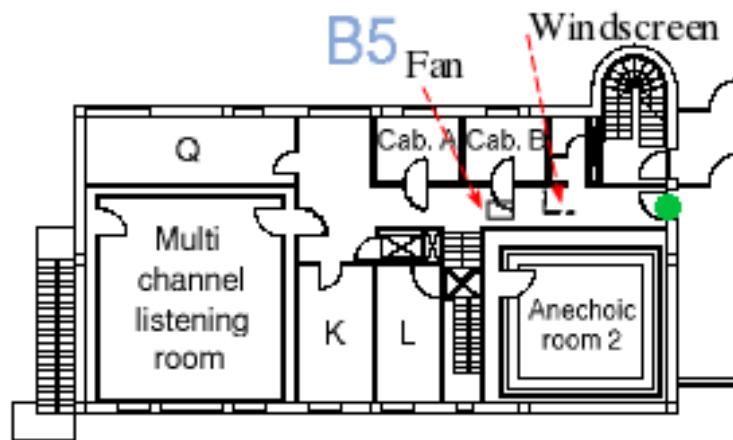
1. The materials are set up as in Figure E.1.
2. The fan is placed such that it produces crosswind.
3. The fan is activated.
4. The anemometer is activated to record.
5. The anemometer is placed in the wind for approximately 10 s.
6. Then the anemometer is moved into the microphone position for approximately 10 s.
7. Then the anemometer is moved back in the wind for approximately 10 s.
8. Then the anemometer is moved into the microphone position for approximately 10 s again.
9. The wind speed measurement is plotted in MATLAB® with a moving mean filter with 2 sample and as m/s versus s.
10. Next the wind direction measurement is plotted in MATLAB® with a moving mean filter with 2 sample and as ° versus s.



**Figure E.2:** The figure shows the movement of the anemometer doing the measurement

## Measurement area

To be able to generate a controlled wind flow, the hall way in Fredrick Bajers vej 7B5, 9220 Aalborg is used. The following ?? shows a drawing of the area and the position of the fan and windspeed screen.



**Figure E.3:** The picture illustrate the area, where the wind flow is measured

## Results

The following graphs shows the result of the measurement.

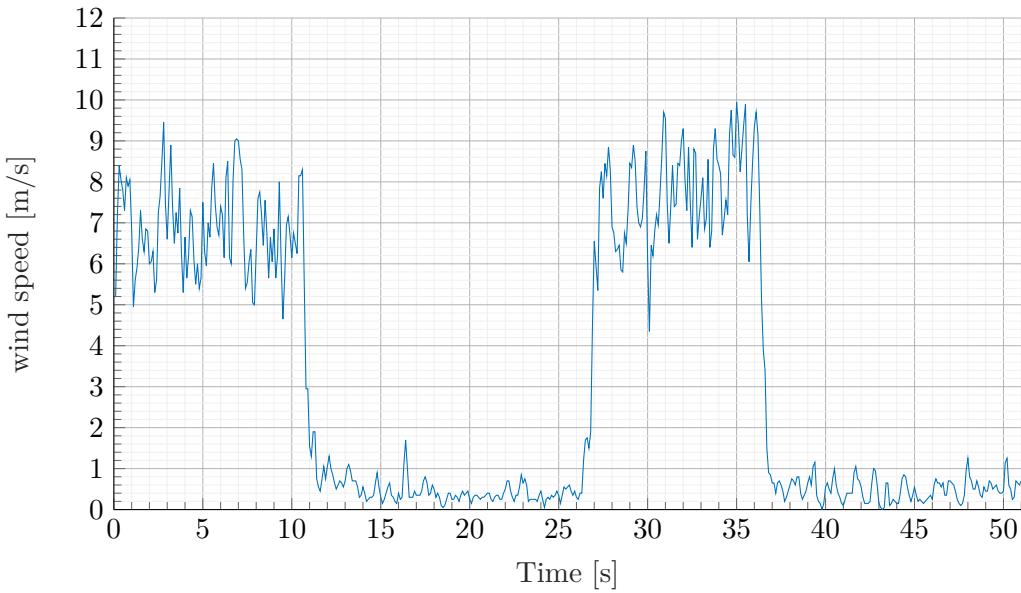
Figure D.5 shows the measurement setup of the foam wedge, where the ?? shows the result.



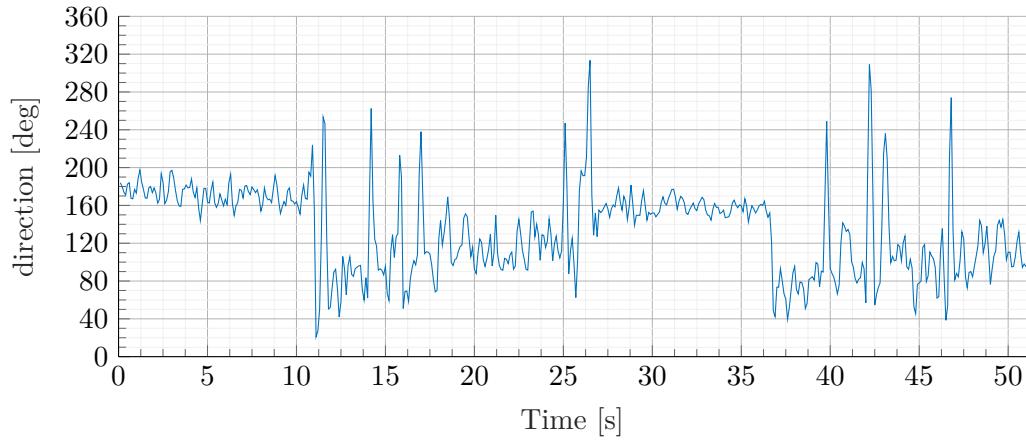
(a) The picture shows the measurement setup for the optimised windscreen configuration five from back

(b) The picture shows the measurement setup for the optimised windscreen configuration five in front

**Figure E.4:** ap:wind:large\_opt\_pic



**Figure E.5:** The graph shows the wind speed versus time for the optimised configuration five. The graph have a high speed period and a low speed period. In the high speed period, the anemometer is in the wind approximately 30 cm from the windscreens where in the low speed period, the anemometer is inside the windscreens.



**Figure E.6:** The graph shows the synchronous direction of the wind with respect to the wind speed in Figure E.5

It is seen in Figure E.5 that the wind speed is lowered from approximately 8 m/s to 0.5 m/s. It is seen in Figure E.6 that the windscreens produce turbulence in the windscreens and the direction of the wind changes approximately  $-100^\circ$ . The reason that the angle is negative in this measurement is that the anemometer is turned  $180^\circ$  in the vertical plane for practical reasons.

## Summary

It is measured that the optimised windscreens lower the wind turbulence by optimising the aerodynamics with curved surfaces and small thin edges.



## Appendix F

# Questionnaire

A questionnaire was made to find the maximum coverage distance for a line array.

Question	Answer	Unit
<i>Company</i>	Profox	
<i>What is the distances between the main stage to the first delay tower at large concert</i>	50	[m]
<i>How many audience attempt to a large concert you produces</i>	15000+	Number
<i>What is the distances between the main stage to the first delay tower at medium concert</i>	30	[m]
<i>How many audience attempt to a medium concert you produces</i>	5000+	Number
<i>Flying hight of top speaker</i>	12 - 16	[m]
<i>Does the wind direction and speed influence on the distance decision</i>	No	
<i>Do you want to know the end result</i>	Yes	

Question	Answer	Unit
<i>Company</i>	Nordic sales	
<i>What is the distances between the main stage to the first delay tower at large concert</i>	75	[m]
<i>How many audience attempt to a large concert you produces</i>	100000+	Number
<i>What is the distances between the main stage to the first delay tower at medium concert</i>	50	[m]
<i>How many audience attempt to a medium concert you produces</i>	30000	Number
<i>Flying hight of top speaker</i>	?	[m]
<i>Does the wind direction and speed influence on the distance decision</i>	Yes	
<i>Do you want to know the end result</i>	No	

Question	Answer	Unit
<i>Company</i>	Moto rental	
<i>What is the distances between the main stage to the first delay tower at large concert</i>	50-60	[m]
<i>How many audience attempt to a large concert you produces</i>	20000+	Number
<i>What is the distances between the main stage to the first delay tower at medium concert</i>	50	[m]
<i>How many audience attempt to a medium concert you produces</i>	5000+	Number
<i>Flying hight of top speaker</i>	12 - 16	[m]
<i>Does the wind direction and speed influence on the distance decision</i>	Yes	
<i>Do you want to know the end result</i>	Yes	

Question	Answer	Unit
<i>Company</i>	Roskilde festival	
<i>What is the distances between the main stage to the first delay tower at large concert</i>	73	[m]
<i>How many audience attempt to a large concert you produces</i>	100000+	Number
<i>What is the distances between the main stage to the first delay tower at medium concert</i>	?	[m]
<i>How many audience attempt to a medium concert you produces</i>	?	Number
<i>Flying hight of top speaker</i>	?	[m]
<i>Does the wind direction and speed influence on the distance decision</i>	No	
<i>Do you want to know the end result</i>	No	
Question	Answer	Unit
<i>Company</i>	AV-center Aalborg	
<i>What is the distances between the main stage to the first delay tower at large concert</i>	60	[m]
<i>How many audience attempt to a large concert you produces</i>	20000+	Number
<i>What is the distances between the main stage to the first delay tower at medium concert</i>	30	[m]
<i>How many audience attempt to a medium concert you produces</i>	5000+	Number
<i>Flying hight of top speaker</i>	14 - 16	[m]
<i>Does the wind direction and speed influence on the distance decision</i>	Yes	
<i>Do you want to know the end result</i>	Yes	
<i>comment: The biggest problem lays in the frequency range from 1.0 kHz to 7.0 kHz where the understanding of the music despisers and the music sound muddy</i>	-	

Question	Answer	Unit
<i>Company</i>	Kinovox	
<i>What is the distances between the main stage to the first delay tower at large concert</i>	60	[m]
<i>How many audience attempt to a large concert you produces</i>	20000+	Number
<i>What is the distances between the main stage to the first delay tower at medium concert</i>	30	[m]
<i>How many audience attempt to a medium concert you produces</i>	10000	Number
<i>Flying hight of top speaker</i>	14 - 16	[m]
<i>Does the wind direction and speed influence on the distance decision</i>	Yes	
<i>Do you want to know the end result</i>	No	
<i>comment: He use to rotate the line array agents the wind if he know that the wind is crosswind and the wind will continue along the concert time. Moreover he would stop the concert if the wind speed is above 10 m/s</i>	-	

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