Alexandra Basin Redevelopment 2

Bringing Dublin Port To 2040

Environmental Impact Assessment Report

Appendix 13-1 Acoustic Concepts and Terminology

Volume 3



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APPENDIX 13-1 – ACOUSTIC CONCEPTS AND TERMINOLOGY

Sound travels through water as vibrations of the fluid particles in a series of pressure waves. The waves comprise a series of alternating compressions (positive pressure variations) and rarefactions (negative pressure fluctuations). Because sound consists of variations in pressure, the unit for measuring sound is usually referenced to a unit of pressure, the Pascal (Pa). The unit usually used to describe sound is the decibel (dB) and, in the case of underwater sound, the reference unit is taken as 1 µPa, one micro-pascal, whereas airborne sound is usually referenced to a pressure of 20 µPa. To convert from a sound pressure level referenced to 20 µPa to one referenced to 1 µPa, a factor of 20 log (20/1) i.e. 26 dB has to be added to the former quantity. Thus, a sound pressure of 60 dB re 20 µPa is the same as 86 dB re 1 µPa, although care also needs to be taken when converting from in air sound to in water sound levels due to the different sound speeds and densities of the two mediums resulting in a conversion factor of approximately 62 dB for comparing intensities (watt/m²), see Table A-1 , below.

Table A-1: Comparing sound quantities between air and water.

	Constant intensity		Constant pressure	
Properties	**Air**	**Water**	**Air**	**Water**
Soundspeed (C) [m/s]	340	1500	340	1500
Density (ρ) [kg/m³]	1.293	1026	1.293	1026
Acoustic impedance (Z=C·ρ) [kg/(m²·s) or (Pa·s)/m³]	440	1539000	440	1539000
Sound intensity (I=p²/Z) [Watt/m²]	1	1	22.7469	0.0065
Sound pressure (p=(I*Z)^{½}) [Pa]	21	1241	100	100
Particle velocity (I/p) [m/s]	0.04769	0.00081	0.22747	0.00006
dB re 1 µPa²	146.4	**181.9**	160.0	**160.0**
dB re 20 µPa²	**120.4**	155.9	**134.0**	134.0
Difference dB re 1 µPa² & dB re 20 µPa²	**61.5**		**26.0**	

All underwater sound pressure levels in this report are described in dB re 1 µPa². In water, the sound source strength is defined by its sound pressure level in dB re 1 µPa², referenced back to a representative distance of 1m from an assumed (infinitesimally small) point source. This allows calculation of sound levels in the far-field. For large, distributed sources, the actual sound pressure level in the near-field will be lower than predicted.

There are several descriptors used to characterise a sound wave. The difference between the lowest pressure deviation (rarefaction) and the highest pressure-deviation (compression) from ambient is the peak to peak (or pk-pk) sound pressure ($L_{P\text{-}P}$ for the level in dB), Note that $L_{P\text{-}P}$ can be hard to measure consistently, as the maximal duration between the lowest and highest pressure deviation is not standardised. The difference between the highest deviation (either positive or negative) and the ambient pressure is called the peak pressure (L_P for the level in dB). Lastly, the average sound pressure is used as a description of the average amplitude of the variations in pressure over a specific time window (SPL for the level in dB). SPL is equal to the L_{eq} when the time window for the SPL is equal to the time window for the total duration of an event. The cumulative sound energy from pressure is the integrated squared pressure over a given period (SEL for the level in dB). These descriptions are shown graphically in Figure A-1 and reflect the units as given in ISO 18405:2017, “Underwater Acoustics – Terminology”.

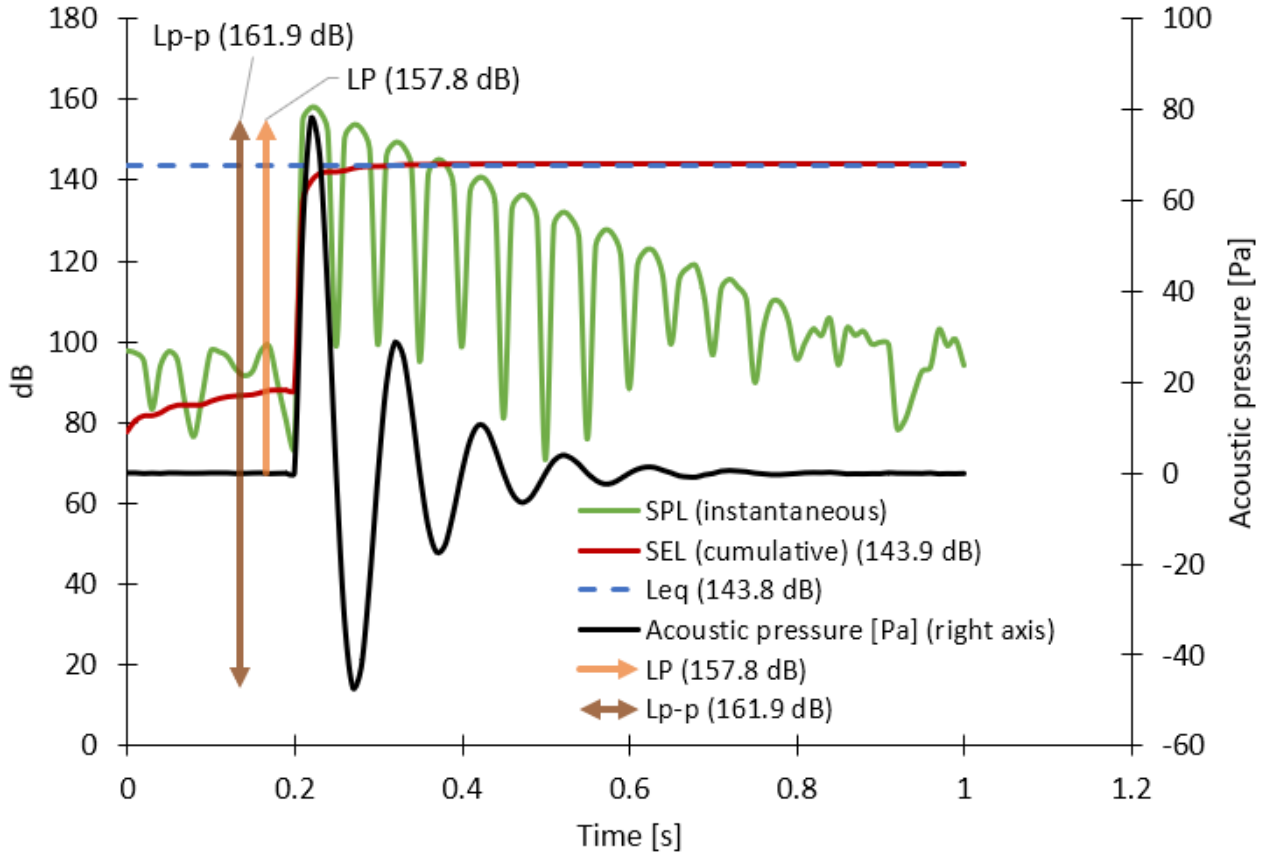


Figure A-1: Graphical representation of acoustic wave descriptors.

The sound pressure level (SPL[1]) is defined as follows (ISO 18405:2017, 3.2.1.1):

$$SPL = 10 \cdot Log_{10}\left(\frac{\overline{p^2}}{1 \cdot 10^{-12} Pa}\right) \quad (1)$$

Here $\overline{p^2}$ is the arithmetic mean of the squared pressure values. Note that L_P is simply the instantaneous SPL (ISO 18405:2017, 3.2.2.1).

The peak sound pressure level, L_P, is the instantaneous decibel level of the maximal deviation from ambient pressure and is defined in (ISO 18405:2017, 3.2.2.1) and can be calculated as:

$$L_P = 10 \cdot Log_{10}\left(\frac{max(p^2)}{1 \cdot 10^{-12} Pa}\right)$$

Another useful measure of sound used in underwater acoustics is the Exposure Level, or SEL. This descriptor is used as a measure of the total sound energy of a single event or a number of events (e.g. over the course of a day). This allows the total acoustic energy contained in events lasting a different amount of time to be compared on a like for like basis. Historically, use was primarily made of SPL and L_P metrics for assessing the potential effects of sound on marine life. However, the SEL is increasingly being used as it allows exposure duration and the effect of exposure to multiple events over e.g. a 24-hour period to be taken into account. The SEL is defined as follows (ISO 18405:2017, 3.2.1.5):

[1] Equivalent to the commonly seen “RMS-level”.

$$SEL = 10 \cdot Log_{10}\left(\frac{\int_{t_1}^{t_2} p(t)^2 dt}{1 \cdot 10^{-12} Pa}\right) \quad (2)$$

To convert from SEL to SPL the following relation can be used:

$$SEL = \mathrm{SPL} + 10 \cdot Log_{10}(t_2 - t_1) \quad (3)$$

Converting from a single event to multiple events for SEL:

$$SEL_{n\ events} = SEL_{single\ event} + 10 \cdot Log_{10}(n) \quad (4)$$

The frequency, or pitch, of the sound is the rate at which these oscillations occur and is measured in cycles per second, or Hertz (Hz). When sound is measured in a way which approximates to how a human would perceive it using an A-weighting filter on a sound level meter, the resulting level is described in values of dB(A). However, the hearing faculties of marine mammals and fish are not the same as humans, with marine mammals hearing over a wider range of frequencies, fish over a typically smaller range of frequencies and both with different sensitivities. It is therefore important to understand how an animal's hearing varies over the entire frequency range to assess the effects of sound on marine life. Consequently, use can be made of frequency weighting scales to determine the level of the sound in comparison with the auditory response of the animal concerned. A comparison between the typical hearing response curves for fish, humans and marine mammals is shown in Figure A-2. Note that hearing thresholds are sometimes shown as audiograms with sound level on the y axis rather than sensitivity, resulting in the graph shape being the inverse of the graph shown. It is also worth noting that some fish are sensitive to particle velocity rather than pressure, although paucity of data relating to particle velocity levels for anthropogenic sound sources means that it is often not possible to quantify this effect. Marine reptiles (mostly sea turtles) have relatively poor hearing underwater, lacking a good acoustic coupling mechanism from the sea water to the inner ear.

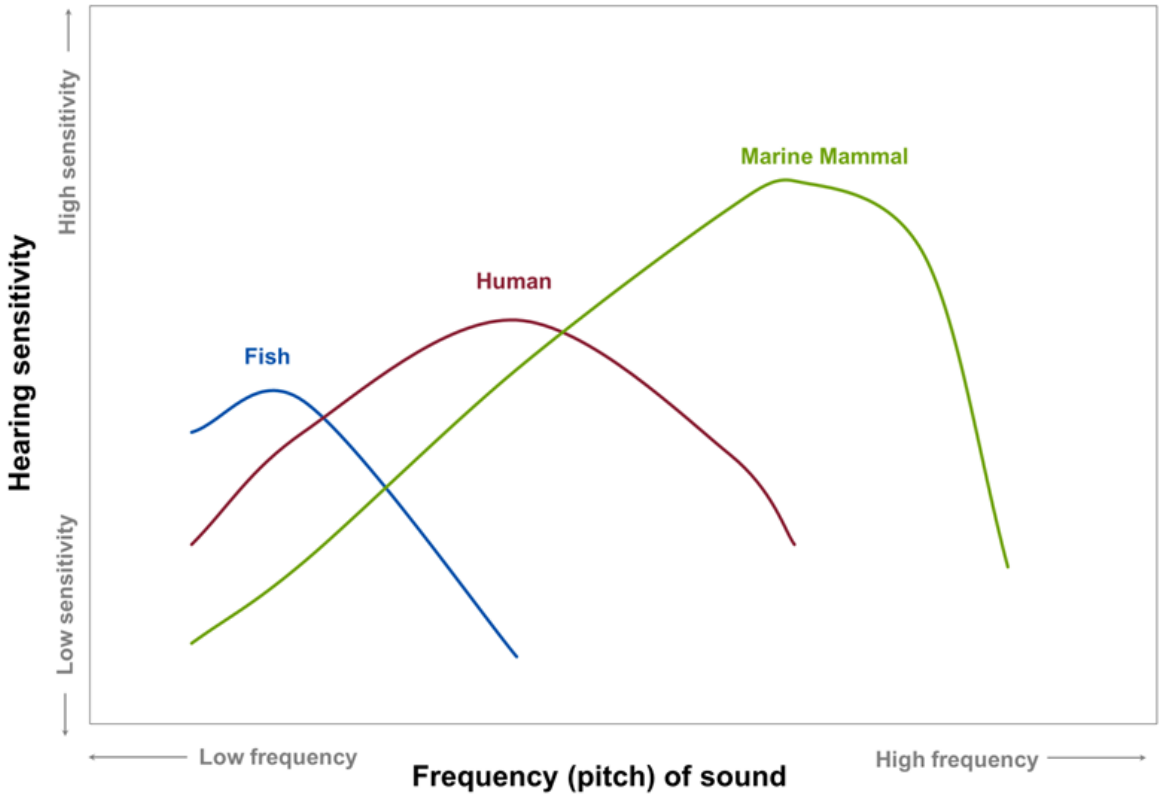


Figure A-2: Comparison between hearing thresholds of different marine animals and humans.

Impulsiveness

The impulsiveness of a source can be estimated from the kurtosis of the weighted signal (as suggested by Matin et al. in “Techniques for distinguishing between impulsive and non-impulsive sound in the context of regulating sound exposure for marine mammals”, Journal of the Acoustical Society of America, 2020)

The consequence of this is that the same equipment can be both impulsive and non-impulsive, depending on marine mammal presence and the local environment.

Below is an example of a hull mounted echo sounder at 15 m depth and at 250 m depth.

In shallow water the ping rate can be high as reflections from the sediment return quickly, but the single pulse duration is usually shorter as less energy in the signal is required due to the short range the pulse must travel. This leads to high repetition rate (decreases kurtosis) and shorter pulses (increases kurtosis). Figure A-3 shows an example where this leads to a non-impulsive source, to be compared to the thresholds for non-impulsive noise.

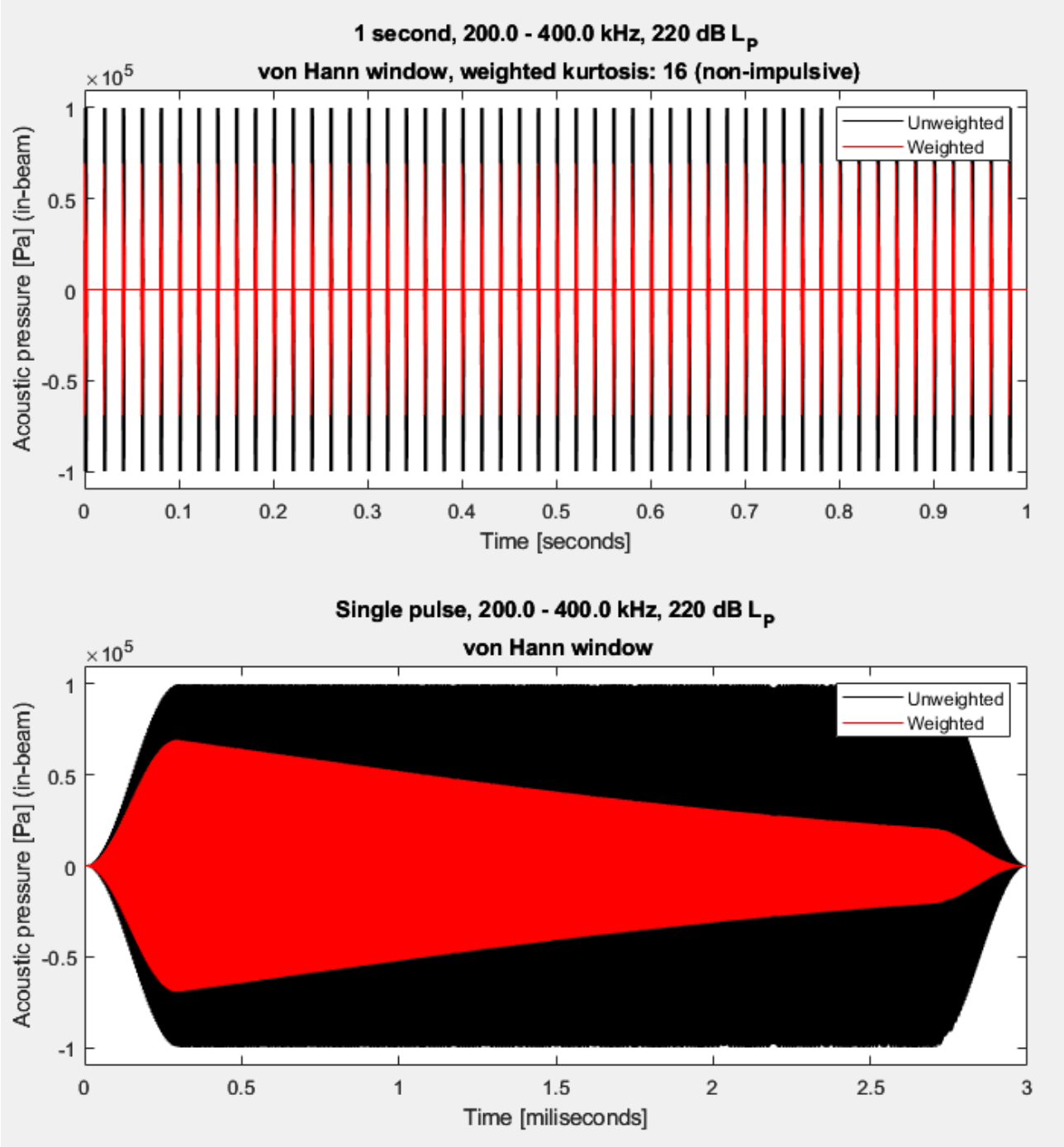


Figure A-3. Example of a multibeam echosounder at 15 m depth (achieving 50 ping/sec) with a 3 ms ping duration. VHF-weighted kurtosis of 16 – non-impulsive.

In deeper water, the ping rate will usually be slower as echoes take longer to return to the sediment and the pulses will be longer to increase the energy in the pulses and make their echoes easier to detect. This leads to low repetition rate (increases kurtosis) and longer pulses (decreases kurtosis). Figure A-4 shows an example where this combination resulted in an impulsive source, to be compared to the thresholds for impulsive noise.

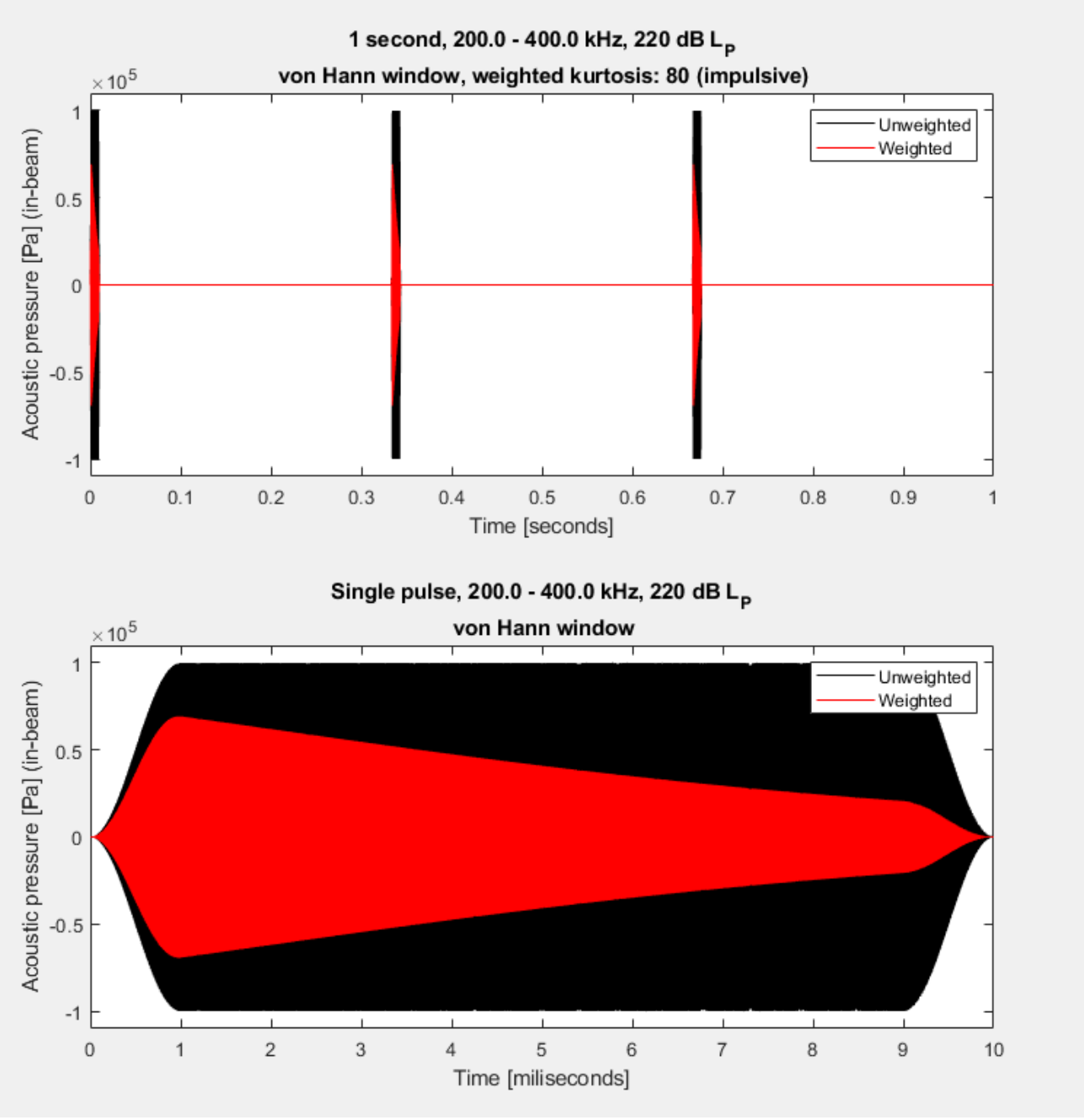


Figure A-4. Example of a multibeam echosounder at 250 m depth (achieving 3 ping/sec) with a 10 ms ping duration. VHF-weighted kurtosis of 80 – impulsive.

With range, due to multiple reflections and scattering, the kurtosis will decrease with increased range, for shallow water this decrease will be quicker than for deeper water, compare Figure A-5 & Figure A-6, where a kurtosis <40 is reached at c. 200 m in 20 m depth, but at over 1000 m at 200 m depth.

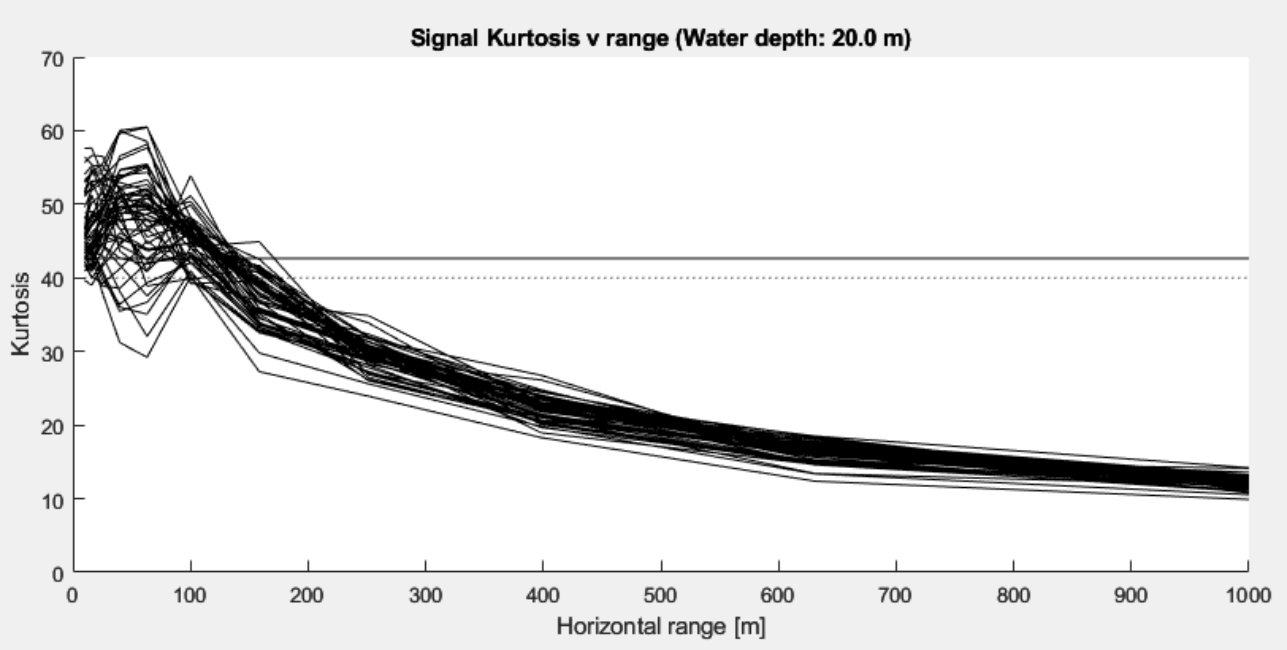


Figure A-5. Example of USBL signal kurtosis decreasing with range at 20 m depth. Multiple lines are various combinations of source and receiver depths.

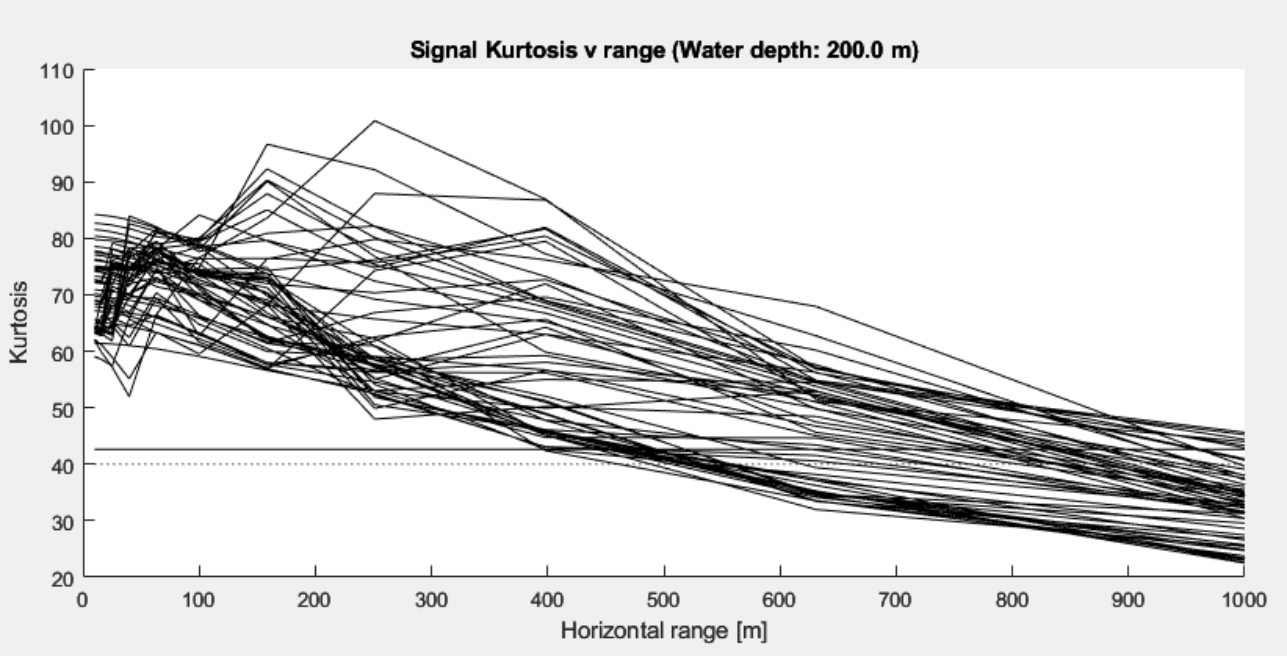


Figure A-6. Example of USBL signal kurtosis decreasing with range at 200 m depth. Multiple lines are various combinations of source and receiver depths.

Review of Sound Propagation Concepts

Increasing the distance from the sound source usually results in the level of sound getting lower, due primarily to the spreading of the sound energy with distance, analogous to the way in which the ripples in a pond spread after a stone has been thrown in.

The way that the sound spreads will depend upon several factors such as water column depth, pressure, temperature gradients, salinity, as well as water surface and seabed conditions. Thus, even for a given locality, there are temporal variations to the way that sound will propagate. However, in simple terms, the sound energy may spread out in a spherical pattern (close to the source, with no boundaries) or a cylindrical pattern (much further from the source, bounded by the surface and the sediment), although other factors mean that decay in sound energy may be somewhere between these two simplistic cases.

In acoustically shallow waters[2] in particular, the propagation mechanism is coloured by multiple interactions with the seabed and the water surface (Lurton, 2002; Etter, 2013; Urick, 1983; Brekhovskikh and Lysanov 2003, Kinsler et al., 1999). Whereas in deeper waters, the sound will propagate further without encountering the surface or bottom of the sea, in shallower waters the sound is reflected many times by the surface and sediment.

At the sea surface, the majority of sound is reflected back into the water due to the difference in acoustic impedance (i.e. sound speed and density) between air and water. However, scattering of sound at the surface of the sea is an important factor with respect to the propagation of sound from a source. In an ideal case (i.e. for a perfectly smooth sea surface), the majority of sound wave energy will be reflected back into the sea. However, for rough waters, much of the sound energy is scattered (Eckart, 1953; Fortuin, 1970; Marsh, Schulkin, and Kneale, 1961; Urick and Hoover, 1956). Scattering can also occur due to bubbles near the surface such as those generated by wind or fish or due to suspended solids in the water such as particulates and marine life. Scattering is more pronounced for higher frequencies than for low frequencies and is dependent on the sea state (i.e. wave height). However, the various factors affecting this mechanism are complex. Generally, the scattering effect at a particular frequency depends on the physical size of the roughness in relation to the wavelength of the frequency of interest.

As surface scattering results in differences in reflected sound, its effect will be more important at longer ranges from the source sound and in acoustically shallow water (i.e. where there are multiple reflections between the source and receiver). The degree of scattering will depend upon the water surface smoothness/wind speed, water depth, frequency of the sound, temperature gradient, grazing angle and range from source. Depending upon variations in the aforementioned factors, significant scattering could occur at sea state 3 or more for higher frequencies (e.g. 15 kHz or more). It should be noted that variations in propagation due to scattering will vary temporally (primarily due to different sea-states/wind speeds at different times) and that more sheltered areas (which are more likely to experience calmer waters) could experience surface scattering to a lesser extent, and less frequently, than less sheltered areas which are likely to encounter rougher waters. However, over shorter ranges (e.g. within 10-20 times the water depth) the sound will experience fewer reflections and so the effect of scattering should not be significant. Consequently, over the likely distances over which injury will occur, this effect is unlikely to significantly affect the injury ranges presented in this report, and not including this effect will overestimate the impact.

When sound waves encounter the seabed, the amount of sound reflected will depend on the geoacoustic properties of the seabed (e.g. grain size, porosity, density, sound speed, absorption coefficient and roughness) as well as the grazing angle (see Figure A-7[3]) and frequency of the

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[2] Acoustically, shallow water conditions exist whenever the propagation is characterised by multiple reflections with both the sea surface and seabed (Etter, 2013). Consequently, the depth at which water can be classified as acoustically deep or shallow depends upon numerous factors including the sound speed gradient, water depth, sediment type, frequency of the sound and distance between the source and receiver.

[3] The density of “rays” indicate difference in effective propagation angle from the source, with acoustically harder sediments (gravel) having better reflection at steeper angles leading to more

sound (Cole, 1965; Hamilton, 1970; Mackenzie, 1960; McKinney and Anderson, 1964; Etter, 2013; Lurton, 2002; Urick, 1983). Thus, seabeds comprising primarily of mud or other acoustically soft sediment will reflect less sound than acoustically harder seabeds such as rock or sand. This effect also depends on the profile of the seabed (e.g. the depth of the sediment layers and how the geoacoustic properties vary with depth below the sea floor). The sediment interaction is less pronounced at higher frequencies (a few kHz and above) where interaction is primarily with the top few cm of the sediment (related to the wavelength). A scattering effect (similar to that which occurs at the surface) also occurs at the seabed (Essen, 1994; Greaves and Stephen, 2003; McKinney and Anderson, 1964; Kuo, 1992), particularly on rough substrates (e.g. pebbles and larger).

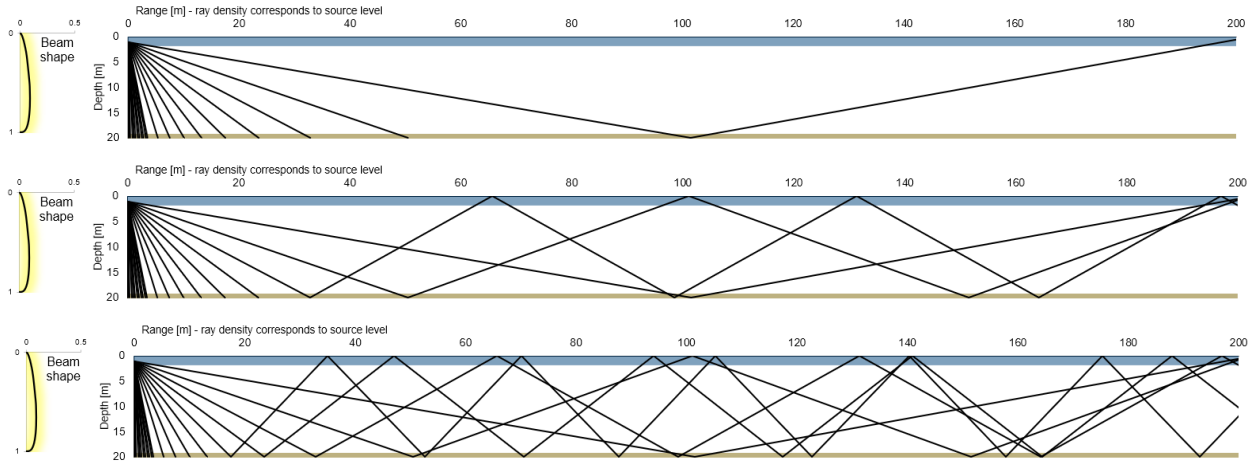


Figure A-7: Schematic of the effect of sediment on sources with narrow beams. Sediments range from fine silt (top panel), sand (middle panel), and gravel (lower panel).

These sediment effects mean that the directivity of equipment such as sub-bottom profilers have a profound effect on the effective source level – the apparent source level to a far-away receiver.

A parametric SBP such as the “Innomar Medium” or “Standard” sub-bottom profiler use two higher frequencies (“primary frequencies”) to generate an interference pattern at lower frequencies (“secondary frequencies”). This means that the secondary beam can be made extraordinarily narrow, e.g. 5 degrees at -10 dB (Figure A-8), versus c. 50 degrees for a chirper/pinger type, leading to a much smaller sound impact – even when a parametric sub-bottom profiler has higher sound output within the main beam. We account for these differences in beam pattern by including the sediment reflection loss at high incidence angles (Figure A-7) to reduce the effective source level accordingly.

“rays” being effectively propagated (no significant bottom attenuation) in the waveguide. Beam shape indicated in left chart, with the black line showing the same received level.

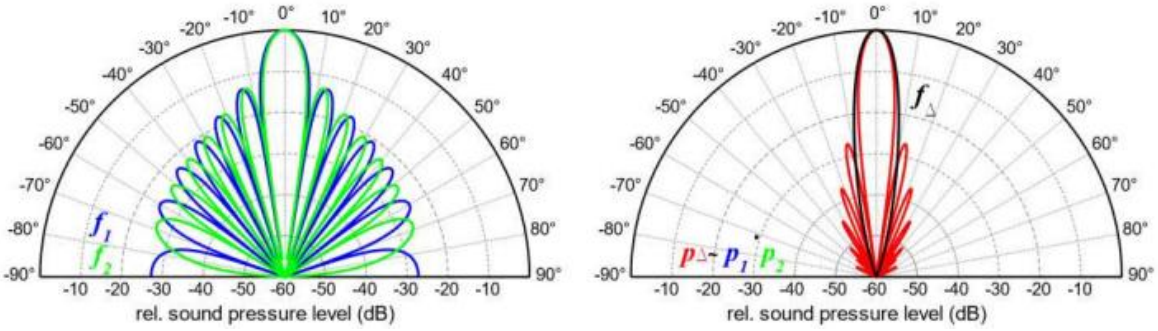


Figure A-8. Example of a beam pattern on an Innomar SES 2000. Primary frequencies left (f1 & f2), the interference pattern between the primary frequencies means that the beam pattern for the secondary frequency (right plot) is very narrow (Source: Innomar technical note TN-01).

Another phenomenon is the waveguide effect which means that shallow water columns do not allow the propagation of low frequency sound (Urick, 1983; Etter, 2013). The cut-off frequency of the lowest mode in a channel can be calculated based on the water depth and knowledge of the sediment geoacoustic properties. Any sound below this frequency will not propagate far due to energy losses through multiple reflections. The cut-off frequency as a function of water depth is shown in Figure A-9 for a range of seabed types. Thus, for a water depth of 10m (i.e. shallow waters typical of coastal areas and estuaries) the cut-off frequency would be approximately 70Hz for sand, 115Hz for silt, 155Hz for clay and 10Hz for bedrock.

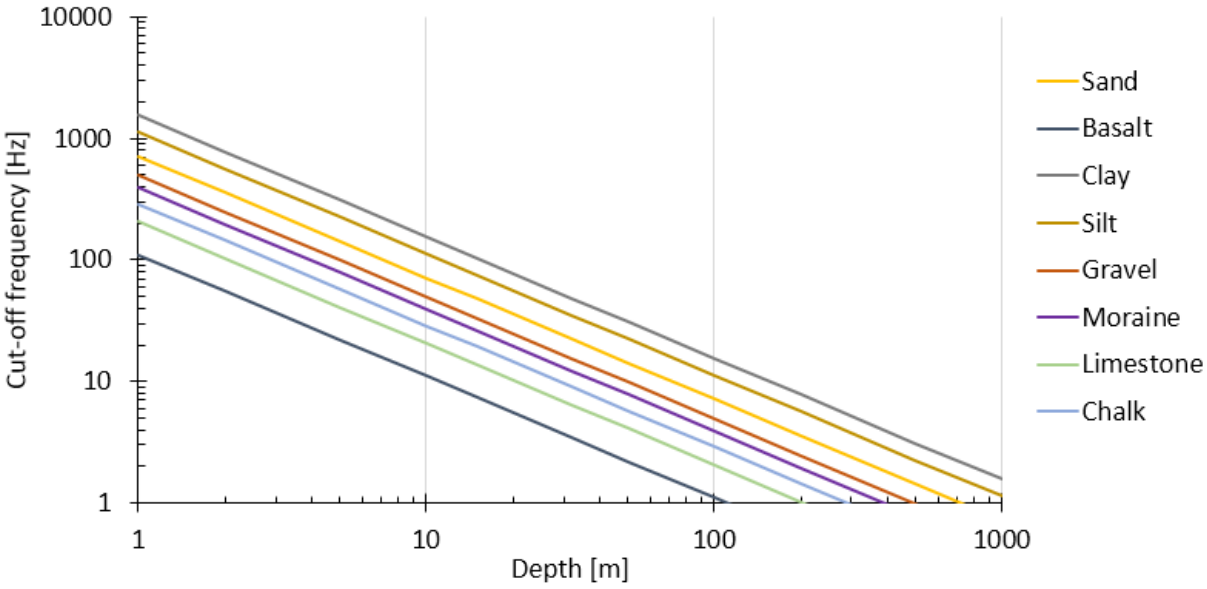


Figure A-9: Lower cut-off frequency as a function of depth for a range of seabed types.

Changes in the water temperature and the hydrostatic pressure with depth mean that the speed of sound varies throughout the water column. This can lead to significant variations in sound propagation and can also lead to sound channels, particularly for high-frequency sound. Sound can propagate in a duct-like manner within these channels, effectively focussing the sound, and conversely, they can also lead to shadow zones. The frequency at which this occurs depends on the characteristics of the sound channel but, for example, a 25m thick layer would not act as a duct for frequencies below 1.5 kHz. The temperature gradient can vary throughout the year and thus there will be potential variation in sound propagation depending on the season.

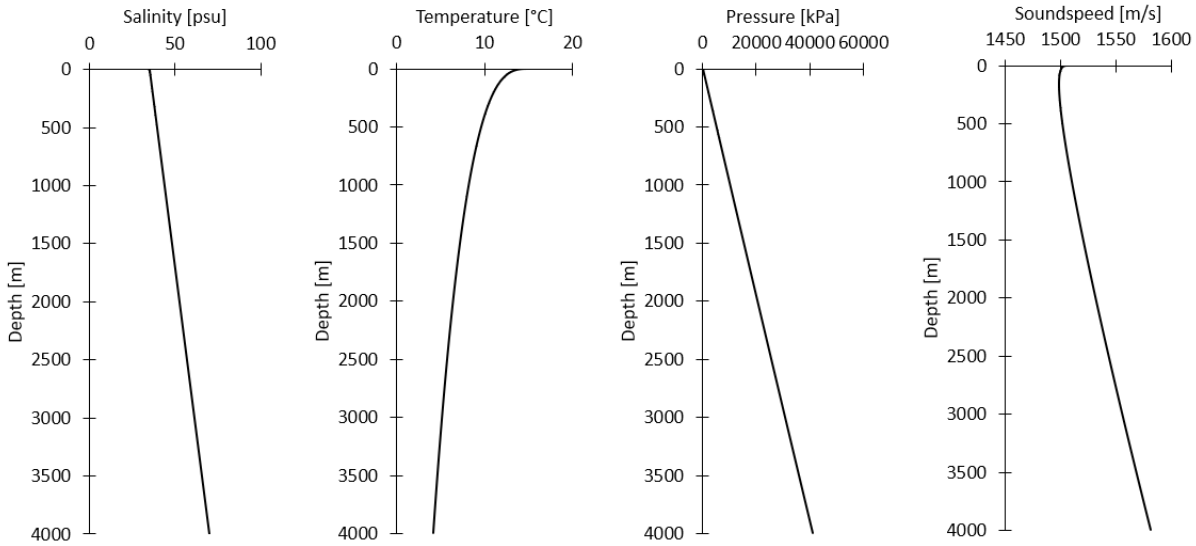


Figure A-10: Soundspeed profile as a function of salinity, temperature and pressure.

Wind can make a significant difference to the soundspeed in the uppermost layers as the introductions of bubbles decreases the soundspeed and refracts (bends) the sound towards the surface, where the increased roughness and bubbles from the wind will cause increased transmission loss.

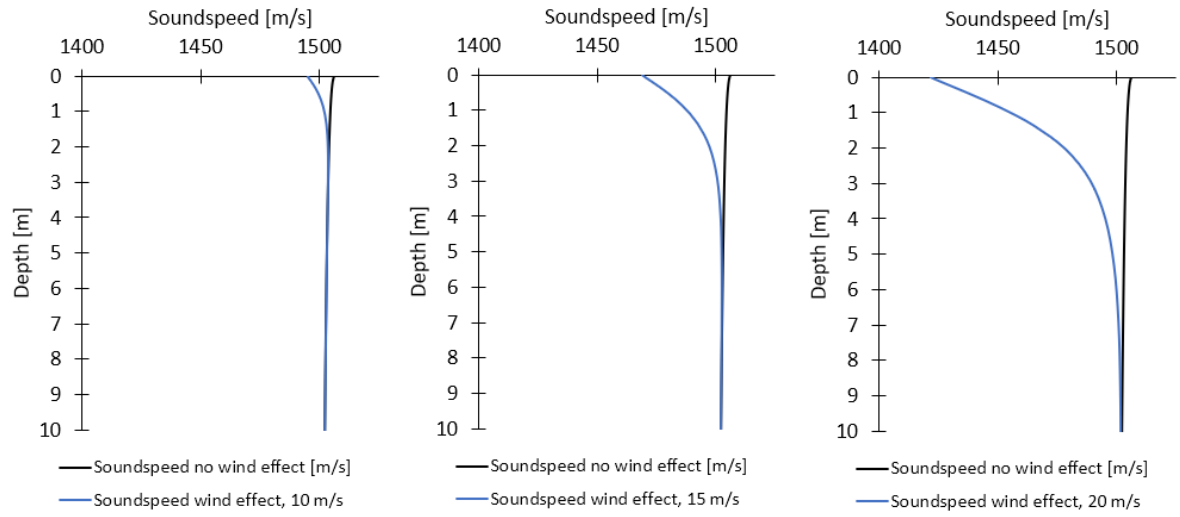


Figure A-11: Effect of wind (at 10 m height) on upper portion of soundspeed profile.

Sound energy can also be absorbed due to interactions at the molecular level converting the acoustic energy into heat. This is another frequency dependent effect with higher frequencies experiencing much higher losses than lower frequencies. This is shown in Figure A-12 where the variation of the absorption (sometimes called volume attenuation) is shown for various salinities and temperatures. As the effect is proportional to the wavelength, colder water, with slower soundspeed/period and being slightly more viscous, will have more absorption. Higher salinity slightly decreases absorption at low frequencies (mostly due to increase in soundspeed and wavelength/period), but much higher absorption at higher frequencies where interaction with pressure sensitive molecules of magnesium sulphite and boric acid increase the conversion acoustic energy to heat.

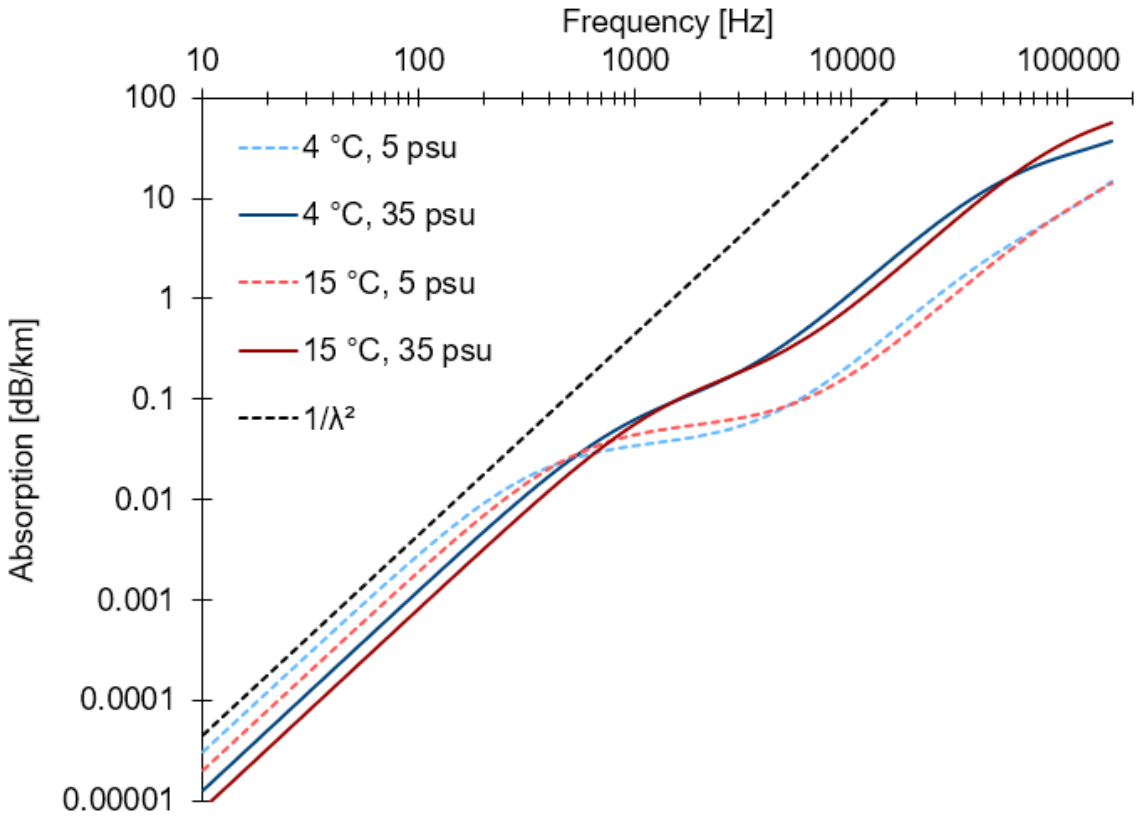


Figure A-12: Absorption loss coefficient (dB/km) for various salinities and temperature.