Simulation and correction of an electrodynamic loudspeaker based on Port-Hamiltonian Systems (internship results)

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Motivation

(1/2)



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Motivation



Goal : Compensation of the nonlinearities

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- I. Modeling and Port-Hamiltonian formalism
- II. Passive simulation (sounds)
- III. Flatness-based correction
- IV. Experimentations on a test bench

I. Modeling and Port-Hamiltonian formalism

Model : Thiele & Small + nonlinear refinements



I. Modeling and Port-Hamiltonian formalism

Formalism : Port-Hamiltonian Systems

- Energy of a system : $\mathcal{H}(X) \geq 0$ with X(t) state
- Dissipated power :

$$\mathcal{D} = Z(\mathbf{w})^T \mathbf{w}$$
$$\mathbf{R}_{i} \quad \mathbf{W}$$
$$\mathcal{P}^{EXT} = \mathbf{u}^T \mathbf{y}$$
$$\mathbf{v} \quad \mathbf{v}$$

• External power :

 \rightarrow Power exchanges encoded in PHS structure :



S skew-symmetric : S = -S^T Power balance : $\frac{dE}{dt} = -\mathcal{D} + \mathcal{P}_{EXT}$ $\Leftrightarrow B^{T}A = 0$ $\Leftrightarrow B^{T}SB = 0 \checkmark$

I. Modeling and Port-Hamiltonian formalism

Port-Hamiltonian formalism : application to the loudspeaker



Aim : ensure stable simulations of passive systems

Method : preserve the power balance in the discrete-time domain

$$\delta_t E_k = -\mathcal{D}_k + \mathcal{P}_k^{EXT}$$

Derivative of the chain rule $E = \mathcal{H} \circ X$: $\frac{dE}{dt} = \frac{dX}{dt} \cdot \nabla \mathcal{H}(X)$

1) Forward Euler numerical scheme :
$$\delta_t X_k = \frac{X_{k+1} - X_k}{T_e}$$

2) Discrete version of the gradient operator :

$$[\nabla^{d}\mathcal{H}]_{j}(X_{k},\delta X_{k}) = \begin{cases} \frac{h_{j}([X_{k}+\delta X_{k}]_{j})-h_{j}([X_{k}]_{j})}{[\delta X_{k}]_{j}} & if \quad [\delta X_{k}]_{j} \neq 0\\ h_{j}'([X_{k}]_{j}) & if \quad [\delta X_{k}]_{j} = 0 \end{cases}$$

Chain rule preserved in discrete time : $\delta_t E_k =
abla^d \mathcal{H}(X_k, \delta_t X_k)^T . \delta_t X_k$

II. Numerical method for passive simulation

Results

• Solver based on Newton-Raphson iterative method



Listening 1 : Sweep signal, from 440 Hz to 20 Hz Listening 2 : Bass guitar riff

III. Flatness-based correction



IV. Experimentations on a test-bench



CONCLUSION

