How would you describe the sound of wind

As you've probably noticed, words for "term" are listed above. Hopefully the generated list of words for "term" above suit your needs. If not, you might want to check out Related Words - another project of mine which uses a different technique (not though that it works best with single words, not phrases). The way Reverse Dictionary works is pretty simple. It simply looks through tonnes of dictionary definitions and grabs the ones that most closely match your search query. For example, if you type something like "longing for a time in the past", then the engine will return "nostalgia". The engine has indexed several million definitions so far, and at this stage it's starting to give consistently good results (though it may return weird results sometimes). It acts a lot like a thesaurus except that it allows you to search with a definition, rather than a single word. So in a sense, this tool is a "search engine for words", or a sentence to word converter. I made this tool after working on Related Words which is a very similar tool, except it uses a bunch of algorithms and multiple databases to find similar words to a search query. That project is closer to a thesaurus in the sense that it returns synonyms for a word (or short phrase) query, but it also returns many broadly related words that aren't included in thesauri. So this project, Reverse Dictionary, is meant to go hand-in-hand with Related Words to act as a word-finding and brainstorming toolset. For those interested, I also developed Describing Words which helps you find adjectives and interesting descriptors for things (e.g. waves, sunsets, trees, etc.). In case you didn't notice, you can click on words in the search results and you'll be presented with the definition of that word (if available). The definitions are sourced from the famous and open-source WordNet database, so a huge thanks to the many contributors for creating such an awesome free resource. Special thanks to the contributors of the open-source code that was used in this project: Elastic Search, @HubSpot, WordNet, and @mongodb. Please note that Reverse Dictionary uses third party scripts (such as Google Analytics and advertisements) which use cookies. To learn more, see the privacy policy. Air, like all matter, consists of molecules. Even a tiny region of air contains vast numbers of air molecules. The molecules are in constant motion, traveling randomly and at great speed. They constantly collide with and rebound from one another and strike and rebound from objects that are in contact with the air.A vibrating object will produce sound waves in the air. For example, when the head of a drum is hit with a mallet, the drumhead vibrates and produces sound waves. The vibrating drumhead produces sound waves because it moves alternately outward and inward, pushing against, then moving away from, the air next to it. The air molecules that strike the drumhead while it is moving outward rebound from it with more than their normal energy and speed, having received a push from the drumhead. These faster-moving molecules move into the surrounding air. For a moment, therefore, the region next to the drumhead has a greater than normal concentration of air molecules—it becomes a region of compression. As the faster-moving molecules overtake the air molecules in the surrounding air, they collide with them and pass on their extra energy. The region of compression moves outward as the energy from the vibrating drumhead is transferred to groups of molecules farther and farther away.Air molecules that strike the drumhead while it is moving inward rebound from it with less than their normal energy and speed. For a moment, therefore, the region next to the drumhead has fewer air molecules than normal—it becomes a region of rarefaction. Molecules colliding with these slower-moving molecules also rebound with less speed than normal, and the region of rarefaction travels outward.The wave nature of sound becomes apparent when a graph is drawn to show the changes in the concentration of air molecules at some point as the alternating pulses of compression and rarefaction pass that point. The graph for a single pure tone, such as that produced by a tuning fork. The curve shows the changes in concentration. It begins, arbitrarily, at some time when the concentration is normal and a compression pulse is just arriving. The distance of each point on the curve from the horizontal axis indicates how much the concentration varies from normal.Each compression and the following rarefaction makes up one cycle. (A cycle can also be measured from any point on the curve to the next corresponding point.) The frequency of a sound is measured in cycles per second, or hertz (abbreviated Hz). The amplitude is the greatest amount by which the concentration of air molecules varies from the normal.The wavelength of a sound is the distance the disturbance travels during one cycle. It is related to the sound's speed and frequency by the formula speed/frequency = wavelength. This means that high-frequency sounds have short wavelengths and low-frequency sounds long wavelengths. The human ear can detect sounds with frequencies as low as 15 Hz and as high as 20,000 Hz. In still air at room temperature, sounds with these frequencies have wavelengths of 75 feet (23 m) and 0.68 inch (1.7 cm) respectively.Intensity refers to the amount of energy transmitted by the disturbance. It is proportional to the square of the amplitude. Intensity is measured in watts per square centimeter or in decibels (db). The decibel scale is defined as follows: An intensity of 10-16 watts per square centimeter equals 0 db. (Written out in decimal form, 10-16 appears as 0.0000000000000001.) Each tenfold increase in watts per square centimeter means an increase of 10 db. Thus an intensity of 10-15 watts per square centimeter can also be expressed as 10 db and an intensity of 10-4 (or 0.0001) watts per square centimeter as 120 db.The intensity of sound drops rapidly with increasing distance from the source. For a small sound source radiating energy uniformly in all directions, intensity varies inversely with the square of the distance from the source. That is, at a distance of two feet from the source the intensity is one-fourth as great as it is at a distance of one foot; at three feet it is only one-ninth as great as at one foot, etc.PitchPitch depends on the frequency; in general, a rise in frequency causes a sensation of rising pitch. The ability to distinguish between two sounds that are close in frequency, however, decreases in the upper and lower parts of the audible frequency range. There is also variation from person to person in the ability to distinguish between two sounds of very nearly the same frequency. Some trained musicians can detect differences in frequency as small as 1 or 2 Hz.Because of the way in which the hearing mechanism functions, the perception of pitch is also affected by intensity. Thus when a tuning fork vibrating at 440 Hz (the frequency of A above middle C on the piano) is brought closer to the ear, a slightly lower tone, as though the fork were vibrating more slowly, is heard.When the source of a sound is moving at relatively high speed, a stationary listener hears a sound higher in pitch when the source is moving toward him or her, and a sound lower in pitch when the source is moving away. This phenomenon, known as the Doppler effect, is due to the wave nature of sound.LoudnessIn general, an increase in intensity will cause a sensation of increased loudness. But loudness does not increase in direct proportion to intensity. A sound of 50 dB has ten times the intensity of a sound of 40 dB, but is only twice as loud. Loudness doubles with each increase of 10 dB in intensity.Loudness is also affected by frequency, because the human ear is more sensitive to some frequencies than to others. The threshold of hearing—the lowest sound intensity that will produce the sensation of hearing for most people—is about 0 dB in the 2,000 to 5,000 Hz frequency range. For frequencies below and above this range, sounds must have greater intensity to be heard. Thus, for example, a sound of 100 Hz is barely audible at 30 dB; a sound of 10,000 Hz is barely audible at 20 dB. At 120 to 140 dB most people experience physical discomfort or actual pain, and this level of intensity is referred to as the threshold of pain. Closed. This question is off-topic. It is not currently accepting answers. Want to improve this question? Update the question so it's on-topic for English Language & Usage Stack Exchange. Closed 5 years ago. I have been in quiet spaces and heard the wind coming long before it gets to where I am. It is almost like a presence that is there at the edge of perception. 2 You probably already have a good idea of what wind sounds like. However, you might not have as good an idea of how to write words that create that sound. This article will show you some of the best wind onomatopoeia available to use.Which Words Can Describe The Sound Of The Wind?There are some great ways for us to describe the sound of the wind. Try one of the following to see which you like best:SwishSwooshWhiffWhooshWhizzWhisperHowlRustleThe preferred version is “swish.” It works well to show that a small tunnel of wind has been created, and the “swishing” sound relates to the noise you hear as it brushes past your ears. It’s the most common way for wind to be heard by the human ear.Swish“Swish” works well to show that air is being blown in a way that creates sound. Just because something is windy doesn’t mean it has to be forceful. The “swish” can relate to both gentle winds and stormy winds, depending on which variation works best in the context.The wind swished for a while before it finally settled. It’s a great noise to have accompanying you while you sleep.Swish! Swish! It’s like the wind is trying to tell me something. If only I knew what it wanted.Swish! There’s that sound again! The wind knows that I like it, and it’s doing it to please me.Swoosh“Swoosh” is another great example of how onomatopoeia can slightly vary between words. Many people would consider “swish” and “swoosh” identical. The addition of the double “O” also works quite well to show that it’s a more drawn-out noise than a “swish.”It’s up to you which you prefer. You may also find that “swish” works better for gentler winds, while “swoosh” works when there’s more force behind them.Swoosh! There it goes again. I love that feeling on my face as the wind passes by.Swoosh! The wind was gathering around us. It was getting quite difficult to move around.The swooshing of the wind was sending me to sleep. I’m glad I kept my window open.Whiff“Whiff” is a good choice that introduces a “W” to start the word rather than an “S.” We can use this “W” to show that the wind is moving around someone.It’s sometimes common for onomatopoeic words like this to match the first word of whatever you are imitating. Since wind begins with “W,” it makes sense that some people also like “whiff” as an option.Did you hear that whiffing sound? It’s as if the wind is trying to get in through the window.The whiffing wind was getting louder. It was whistling, whining, and wailing all at the same time.You should listen to the whiff more often. It can be quite relaxing if you catch it just right.Whoosh“Whoosh” uses the “W” as we mentioned above, but it combines it with the “swoosh” sound. We can use it to show that there is a longer, windier sound gathering around someone. It might work best when you’re talking about heavier winds.Whoosh! The wind was getting thicker and faster now. We had to be prepared for every eventuality.Whoosh! I could tell the wind had picked up as I got closer to the shore. I didn’t like it. Not one bit.The wind was whooshing all over the place, and the noises it was creating were quite the marvel!Whizz“Whizz” uses “Z’s” instead of “F’s” in “whiff.” It’s almost identical, but it allows us to show that there’s a bit of a buzzing sound behind the wind. This isn’t natural, and some people don’t like it. However, you might find it works in your context, especially for artificial wind noises.The wind whizzed by. It was like it had a destination to reach, and it needed to get there before it was made late.The whizzing of the wind was enough to catch anyone off-guard. It really hurt my head when I heard it.That’s the whizz you want to listen out for. It’s like music to my ears, but I’m not sure if it’s for everyone.Whisper“Whisper” is an onomatopoeia that refers to the gentlest of winds. It can only be described as if the wind is trying to talk to you, and it works well when you want to add a bit of flair to your writing.The gentle whisper of the wind as I walked by was comforting for me. I wish I could have that feeling more often.It’s whispering my name as if it knows that I’m in trouble. If only there were something the wind could do for me.Did you hear it whispering? It was like something out of a movie.Howl“Howl” is the opposite of “whisper.” We use it to show that the wind is incredibly strong and loud. If the wind is howling, it’s usually strong enough to start pushing people around, and it’s definitely loud enough to wake people up at night.The wind was howling like a swirling storm inside. They couldn’t keep it in, even though they tried.It was howling louder than ever now. I knew this storm had to pass eventually, but I wasn’t going to wait around forever.You’ll hear it howling for most of the night. I’m really sorry, but that’s how it’s always been around here.Rustle“Rustle” is another gentle sound we can use. Wind tends to rustle when it blows into small things that can be moved around. For example, you might say that wind “rustles” when it moves through leaves or bushes.“Rustle” is a great way to also include other ideas in your writing, instead of only the wind sounds.The rustling of the wind was enough to keep me up at night. I wasn’t best pleased.I need the wind to stop rustling. I can’t sleep like this. It’s almost unbearable.Is that the rustling of the wind you can hear, or is there something a little more sinister going on?

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