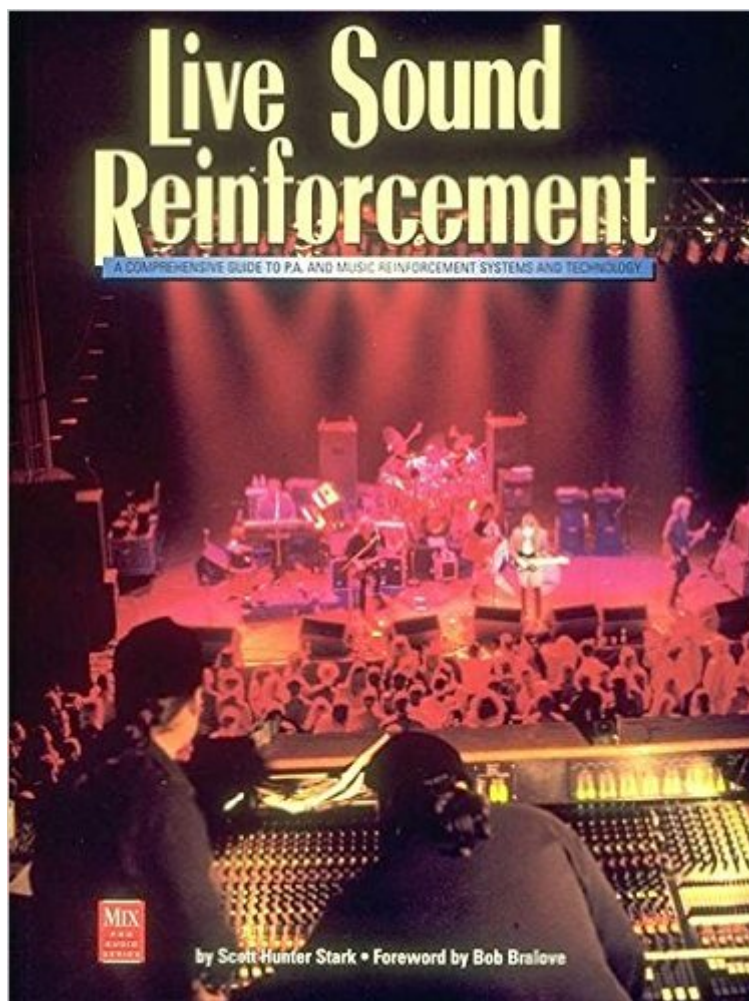


The book was found

Live Sound Reinforcement (Mix Pro Audio Series)



Synopsis

Get ready to learn live sound reinforcement using the best-selling title on the subject available! The simple language, detailed illustrations, and concrete examples in this book are suitable for novice to intermediate-level users. "Live Sound Reinforcement" outlines all aspects of P.A. system operation and commonly encountered sound system design concerns. Topics include microphones, speaker systems, equalizers, mixers, signal processors, amplifiers, system wiring and interfaces, indoor and outdoor sound considerations and psychoacoustics.

Book Information

Paperback: 320 pages

Publisher: Cengage Learning; 1 edition (July 1, 1996)

Language: English

ISBN-10: 0918371074

ISBN-13: 978-0918371072

Product Dimensions: 0.8 x 8.8 x 11.2 inches

Shipping Weight: 2 pounds (View shipping rates and policies)

Average Customer Review: 4.4 out of 5 starsÂ Â See all reviewsÂ (61 customer reviews)

Best Sellers Rank: #300,437 in Books (See Top 100 in Books) #54 inÂ Books > Computers & Technology > Digital Audio, Video & Photography > Digital Audio Production #97 inÂ Books > Engineering & Transportation > Engineering > Civil & Environmental > Acoustics #150 inÂ Books > Science & Math > Physics > Acoustics & Sound

Customer Reviews

This book is complete, but the illustrations are rather hokey. Some of the sections get bogged down in unnecessary detail, and other leave stuff out. This is obviously something that was written a while ago, and partially updated without going through the trouble of making the illustrations better. At the same time I bought this book, I also bought The Live Sound Manual: Getting Great Sound at Every Gig by Ben Duncan, #0879306998. This was a much more readable book, although lacking in illustrations, and geared slightly more to the professional. The only thing in Live Sound Reinforcement that wasn't in The Live Sound manual that I found useful was the one page on 'ringing out the room' to address feedback before it happens. Both books gave good step-by-step instructions for setup and good explanations of theory, but the latter just did a better job.

This book was well thought out and is explained in very clear terms. This book gives an overview of

all of the equipment involved in a sound system, everything from a mic cord to a compressor to a cross over. This is a very helpful book to have lying around to look back at and jog your memory of what this or that does. I highly recommend this book to anyone and everyone in the Live Sound profession.

I am not a very technical oriented person but this books talks to you in plain english not "techie" like most books do. It also doesn't assume you know everything so it starts off at the beginnig basics of sound and it builds from there to more complex ideas and concepts. If you have never run live sound or run sound at chuch or for a band this is the book for you. You will not be disappointed.

This is an excellent overview of the wide range of sound reinforcement concepts and technology. Everything is explained with clear language and diagrams that are accessible to non-specialists. Yet, the material is covered in impressive depth. Highly recommended for anyone wanting to learn more about this fascinating subject.

This book had a lot of potential. I initially purchased it as folks I knew asked if it was a good resource. My only regret in waiting to post a review is that I did not post the review immediately. I have been doing live sound since 1999 and purchased and reviewed this book in 2010. It is not a well made book in terms of information or production. Some of the information is plain incorrect. There is a balance between gain and signal that is good to obtain and this book recommends the "garage band/big-box music retail store" method of cranking your amps all the way up and then adjusting levels - which is not a good approach. If anything you'd want to start your amp gain at 50 percent and then dial it in. Amps have gain adjustments for a reason, otherwise they would make them all with a simple on/off switch and internally "jacked up to 11". The dvd is entertaining, and you can even hear in it where the fella makes adjustments but it's still horrible - especially with some of the eq examples. Because of it's comedic value I gave it an extra star. It is funny, although I am sure unintentionally. Do yourself a favor and look at Yamaha's book on sound reinforcement or find a local audio engineer/sound guy that you think mixes well and pick their brains, offer to help set up and learn, take some classes at a local community college. Heck, even teach yourself. I think you'll be better in the long run. I do audio training for groups on occasion and always make sure folks attending stay away from this book. It has a few good nuggets, but hey, you can even find scraps of food in a trash bin.

If you love audio "theory", you'll love this book. The author goes to great lengths explaining the "whys" and not just the "hows". The book is far more technical than I thought - which is fantastic! May be over your head if you're just looking for the quick "how-to". If you are the type of person that loves to understand how something works and not just how to make it work, you'll love this book. Some of the hardware mentioned in the book may be outdated, but the theory is still sound (no pun intended).

Live Sound Reinforcement is a must have resource. Used with your experience and additional resources, Live Sound Reinforcement will help you gain a better understanding of live sound concepts and applications. I often refer back to these pages to answer questions or to explain concepts.

I received a copy of this book when I was preparing the curriculum for a college course I taught as an adjunct professor for two years. I believe it gave my students not only a good classroom study book, but also a useful reference book for the "real-world" after graduation! Scott Stark gives great rule-of-thumb knowledge, as well as deeper technical fundamentals behind the knob turning and fader moving decisions that every sound engineer will face at the helm of a live sound reinforcement system, no matter whether for 100 or 100,000 listeners!

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