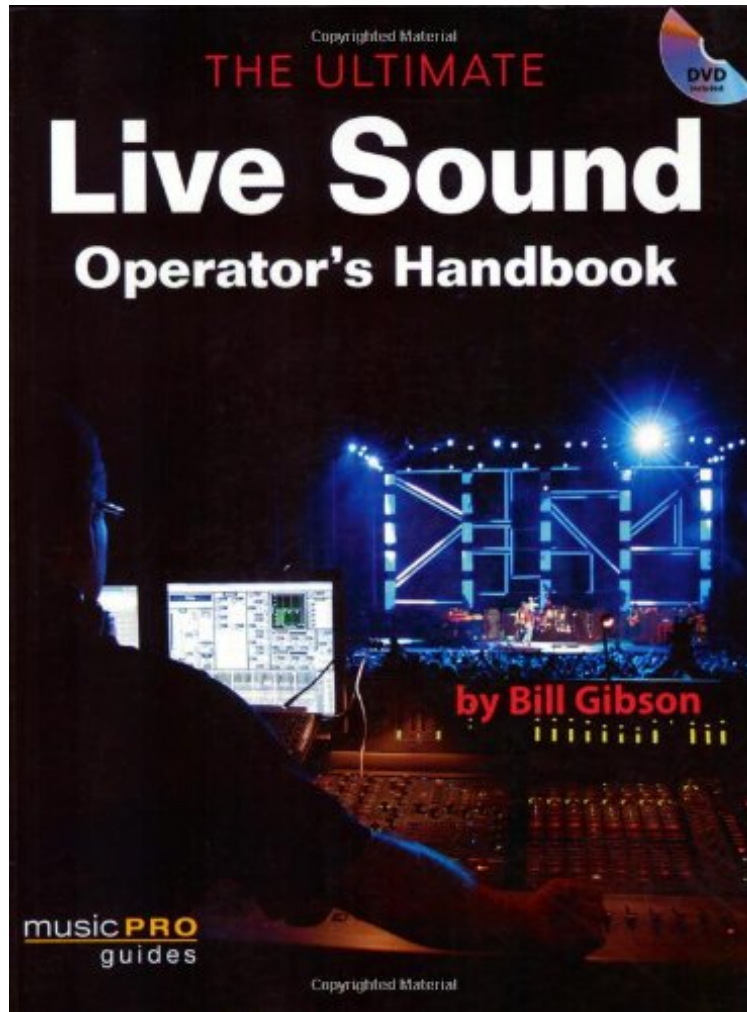


(Ebook free) The Ultimate Live Sound Operator's Handbook (Hal Leonard Music Pro Guides)

The Ultimate Live Sound Operator's Handbook (Hal Leonard Music Pro Guides)

Bill Gibson

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#2240253 in Books Hal LeonardModel: 331469 2007-05-01 2007-05-01Original language:EnglishPDF # 1
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Bill Gibson : The Ultimate Live Sound Operator's Handbook (Hal Leonard Music Pro Guides) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Ultimate Live Sound Operator's Handbook (Hal Leonard Music Pro Guides):

27 of 30 people found the following review helpful. same problems as church sound versionBy Chip SamsNearly all of the content of this book is a verbatim copy of the same author's The Ultimate Church Sound Operator's Handbook (Hal Leonard Music Pro Guides), and contains the same errors, omissions, and contradictions that the informed reviewers have noted in their critical reviews of the church version. In short, the book promulgates a host of audio misconceptions, ranging from the common to the bizarre, each of which leads directly to bad sonic results, unsafe

conditions, wasted money on bad equipment buying decisions, embarrassment, and a prolonged learning curve over that which would be required if the reader chose her or his reading more carefully. There is simply no reason for the consumer to waste money and time by learning audio wrong, and then having to relearn it correctly, when there are many far superior books on the market. For those who are interested, the similarities between the "live" and "church" versions of the book are as follows: Chapter 1 and 2 are the same in both versions with only slight changes in terminology and a few additions in the church version. Chapter 3 of the secular version is the same as chapter 6 of the church version (Volume Issues). Chapter 4 of the secular version is the same as chapter 8 of the church version (Sound Theory). Chapter 5 through 18 of the secular book are equivalent to chapters 9 through 22 of the church book (almost word for word the same). Folks who desire to learn audio from reliable sources should consider Davis's *The Sound Reinforcement Handbook*, and/or Stark's *Live Sound Reinforcement, Bestseller Edition (Hardcover DVD)*. Other beneficial resources include Everest's *Critical Listening Skills for Audio Professionals*, Eargle's *Music, Sound, and Technology*, and for the definitive reference, Ballou's *Handbook for Sound Engineers, Third Edition*. For what it's worth, a fourth edition of the latter book is rumored to be on the way by the end of the year. Suffice it to say that audio is a technical subject, albeit one that suffers from a disproportionate amount of uninformed commentary from self-styled "experts." If the sound of your concert, church service, or other event matters to you, or if you plan to make a living providing sound reinforcement services, then it pays to be careful who you listen to, and what you read, about the fundamentals of audio.

1 of 2 people found the following review helpful. Jumpstart Soundman
By ford2012
It depends on who is buying whether it is the right book. Most pros know all this, BUT there are gems still to be found. Easy to understand. It is well written. A real guide book. I wish I'd had it at the beginning. Mostly right on!
Beginners; Good book, clear enough ideas and concepts, buy it!
Experienced sound guys; there are things to learn or reinforce here.
Pros?; You wrote it, don't need it, but you never know what you've forgotten, if you've forgotten it.

1 of 2 people found the following review helpful. Sound Advice
By techi68
This is a very good book for someone that has some hands on experience. It does explain some fundamentals about sound and their characteristics that go with them. The equipment, on the other hand, requires some knowledge and hands on experience with the mixers, EQs, reverb, delay, compressors, etc. The CD is a great help, but not a substitute for the real thing. Overall, this is a good book.

The *Ultimate Sound Operator's Handbook* is written to specifically address the concerns and needs of sound operators of all types. High-quality audio is imperative, whether you're running sound for a rock, country, punk, or jazz band performing in clubs, arenas, or outdoor parks. With the advent and implementation of large-budget multimedia presentations, high-resolution multichannel audio for movies, television, and downloads, any live act must sound great to be well received by today's increasingly savvy audience members. This comprehensive handbook focuses on each aspect of live sound in a way that is straightforward and easy to understand, breaking the process down into principles and practices that assist the modern sound tech in everything from planning and budgeting to mixing and recording the live show.