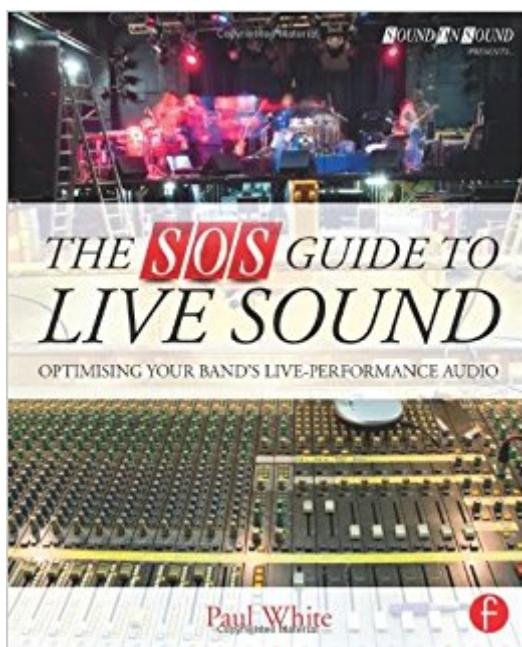


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# The SOS Guide To Live Sound: Optimising Your Band's Live-Performance Audio (Sound On Sound Presents...)



## Synopsis

If you've ever handled live sound, you know the recipe for creating quality live sound requires many steps. Your list of ingredients, shall we say, requires an understanding of sound and how it behaves, the know-how to effectively use a sound system), and the knowledge to choose and use your gear well. Add a dash of miking ability, stir in a pinch of thinking on your feet for when your system starts to hum or the vocals start to feed back, and mix. In practice, there really is no "recipe" for creating a quality performance. Instead, musicians and engineers who effectively use sound systems have a wealth of knowledge that informs their every move before and during a live performance. You can slowly gather that knowledge over years of live performance, or you can speed up the process with *The SOS Guide to Live Sound*. With these pages, you get practical advice that will allow you to accomplish your live-sound goals in every performance. Learn how to choose, set up, and use a live-performance sound system. Get the basics of live-sound mixing, save money by treating your gear well with a crash course in maintenance, and fix issues as they happen with a section on problem-solving, full of real-world situations. You'll also get information on stage-monitoring, both conventional and in-ear, along with the fundamentals of radio microphones and wireless mixing solutions. Finally, a comprehensive glossary of terminology rounds out this must-have reference.

## Book Information

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## Customer Reviews

Paul White is Editor-In-Chief of Sound On Sound. Trained in electronics, he has been recording

music since the 1970s. He also performs and mixes live gigs, and is the author of a number of music recording textbooks.

I loved this book. On the back the publisher says, "You can slowly gather [audio knowledge] over years of live performance, or you can speed up the process with [this book]". That's exactly right. Reading this book won't make you an audio engineer, but it will give you a great introduction to the equipment, the jargon and the theory behind live performance. I do audio for my church, and I've learned a lot, but I've learned mostly from trial-and-error and from my mostly amateur colleagues. I really wanted to hear a professional describe what goes into a live performance, and this book was just what I was looking for. To be honest, I was hoping it \*would\* make me into an audio engineer, but after reading the book, I understand the complexity of the challenge and the unrealism of my hope. Some things you just have to have an expert show you and then do yourself. The book only covers small to medium venues. That's fine because I don't think anybody thinks they will learn how to set up a rock concert in a stadium or arena from reading a book. Even if you aren't responsible for sound at a venue, I think you might enjoy this book if you're technically inclined and like live music. I think you will be amazed what goes into providing good sound even in a small venue, and when you encounter bad sound, you may be able to tell what went wrong. I suspect a lot of musicians might benefit from this book as well. I would think most musicians have picked up a lot of knowledge about what makes their particular instrument sound good, but they might not know everything about what makes the band as a whole sound good. I personally want to thank the author for sharing his experience and knowledge. I'm sure he's not getting rich from the book sales, but he took the time to help and unselfishly contribute to others. This is the only book I could find that covers this material, and there could have been none if it weren't for the author.

A very helpful book. If you're interested in learning about running live sound, then you should start with this text.

Pretty good book

On one hand, this is too technical for the average guy operating his band's PA. There's too much information if you're just someone running sound in a small club with a small system. On the other hand, it contains a lot of useful information about the function of all of the components of a sound system. The historical background -- although interesting -- is not necessary for you to know, like

the history of the decibel system and why it's called a decibel. It just muddles things up for the inexperienced. This was written by a British author and hasn't been Americanized for U.S. readers. Laws in the U.K. about wireless usage do not apply here and you don't need to know them unless your band is going to tour England. There's British spelling of words and British slang terms and different British terms for things. What if you had never heard of gaffer's tape and learned about it first here, where it's called gaffa tape. People will think you are mispronouncing simple words. But, in the end, if you are willing to sort through it, there is valuable information like how to hook up a PA, how to use the controls for different situations, and what types of systems and microphones work best for different rooms.

A lot of us that have been around bar bands and helped them set up or have home studios sort of take for granted the knowledge we have gained over the years. As you read this book you will probably think to yourself that you already know a lot of it. But for newbies to sound engineering or home recording this is actually a pretty good book. I've seen college textbooks that didn't have nearly as much useful information as this book has. If you know somebody studying broadcast engineering or maybe going to a recording class this could be a handy book to sort of slip to them and advise them to maybe get a few pointers that their college professors don't really know about. But it's also good for a garage band trying to find their sound. You want to be distinctive so that when you record your future hit and hear it on the radio, you can look back to your early days with fondness. You probably already know your equipment and its quirks. However there might be some things you haven't gotten exactly right. A lot of time and experimentation can probably be saved if you read this book. Even roadies that load in the equipment off of the truck can benefit from knowing how to set it up to achieve optimal results.

As a sound engineer for three decades I've seen a lot of outdated manuals come out, many of which with simply wrong info about what live sound is. I have several guys in our church sound department that are newer and need formal training, and I have been searching for a text that is REAL, not just a sound guide from a manufacturer that's mostly a sales pitch. This book is IT. Paul White got it right in three major areas: he covers topics that we as sound techs need to know (check out the table of contents), he obviously knows his craft (how to tune sweep an EQ, love it!), and most importantly he is up to date on what's available today and embraces it. Veterans often don't want to hear about remote mixer control on an iPad, let alone SoundGrid hardware/Plugins. I'm thrilled with this guide. Obviously no guide can cover it all, but if I were stuck with one tome to use to

train up-an-coming and even veterans who need to refresh their mental approach at sound, ba da bing, this is it.

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