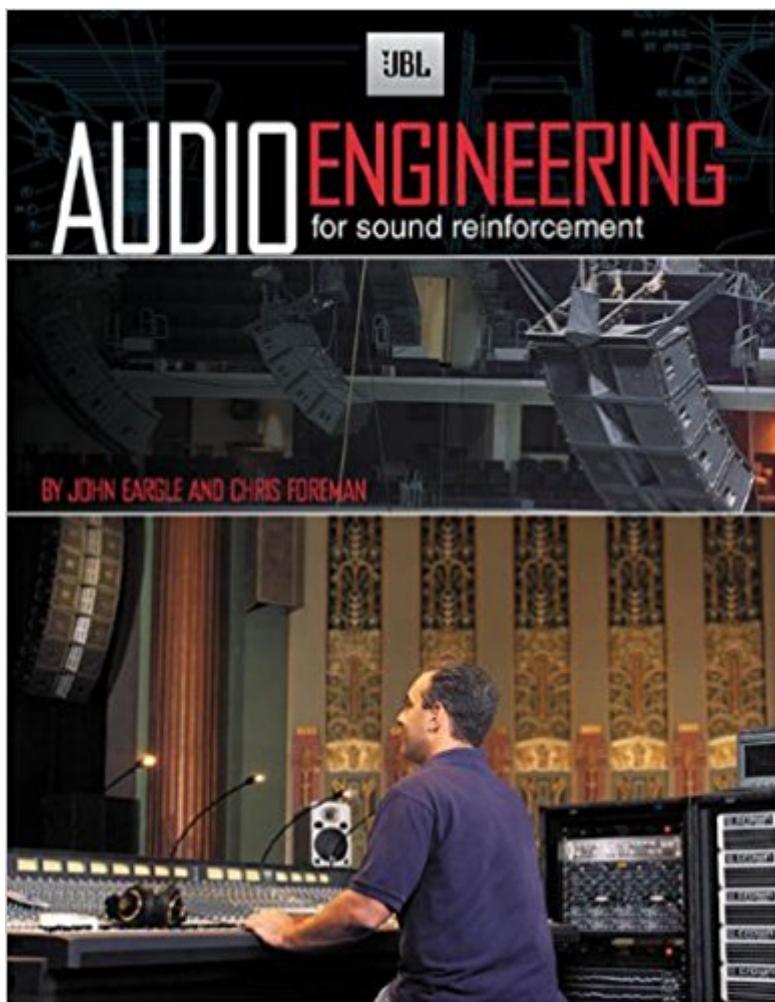


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JBL Audio Engineering For Sound Reinforcement



Synopsis

(Book). This up-to-date book comprehensively covers all aspects of speech and music sound reinforcement. It is roughly divided into four sections: Section 1 provides the tutorial fundamentals that all audio engineers will need, discussing subjects such as fundamentals of acoustics, psychoacoustics, basic electrical theory and digital processing. Section 2 deals with the fundamental classes of hardware that the modern engineer will use, such as loudspeaker systems and components, microphones, mixers, amplifiers and signal processors. Special attention is given to digital techniques for system control and to audio signal analysis. Section 3 deals with the basics of system design, from concept to final realization. It covers topics such as basic system type and speech intelligibility, site survey, user needs analysis and project management. Section 4 discusses individual design areas, such as sports facilities, large-scale tour sound systems, high-level music playback, systems for the theater, religious facilities, and other meeting spaces. The book is written in an accessible style, but does not lack for ample amounts of technical information. It is truly a book for the 21st century! The Senior Director of Product Development and Application for JBL Professional, John Eargle is the author of *The Handbook of Recording Engineering* , *The Microphone Book* , *Handbook of Sound System Design* , *Electroacoustical Reference Data* , *Music, Sound and Technology* and *The Loudspeaker Handbook* . A 2000 Grammy Award-winner for Best Classical Engineering, Mr. Eargle is an honorary member and past national president of the Audio Engineering Society, a faculty-member of the Aspen Audio Recording Institute, and a member of the National Academy of Recording Arts and Sciences and the Academy of Motion Picture Arts and Sciences.

Book Information

Paperback: 456 pages

Publisher: JBL Pro Audio Publications (May 1, 2002)

Language: English

ISBN-10: 0634043552

ISBN-13: 978-0634043550

Product Dimensions: 8.5 x 1.1 x 11 inches

Shipping Weight: 2.9 pounds

Average Customer Review: 3.6 out of 5 stars 10 customer reviews

Best Sellers Rank: #336,611 in Books (See Top 100 in Books) #200 in Books > Science & Math > Physics > Acoustics & Sound #202 in Books > Arts & Photography > Music > Recording &

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great price quick ship

Great Book!

Despite the editorial claim that "Audio engineering... is truly a book for the 21st century", I found it to be little more than a compilation drawn from other books - especially the classic Yamaha "Sound Reinforcement handbook" by Gary Davis and the "Master Handbook of Acoustics". In all fairness, one must admit that it is a difficult task to bring something new in a wake of the abovementioned standard works; nonetheless my expectations were high since the book under consideration bears the JBL name. To begin with, it was unclear which audience the authors were targeting: the book is too general to be of any value to the sound professional while lacking sufficient descriptive detail to be useful for the beginner. The tone of the text sometimes also borders on the frivolous. For instance, on page 21 (chapter "Sound Attenuation with Distance Indoors") one finds "A good experiment is to have a friend stand in a fixed position in a moderately live room and talk in a clear voice". What should "a moderately live room" mean to a novice? A sound pro, on the other hand, will most likely have different definitions for what constitutes a "live" room. On the same page, a paragraph on "Standing Waves in Small Rooms" declares: "A standing wave may be set up between two parallel walls when there is a sound source located between them". The book would benefit if authors were to clarify what they mean by "set up", or if they were to provide some kind of working definition, such as "Standing waves are non-traveling vibrations of certain wavelength and frequency which occur in a medium of a whose size controls their wavelengths. It is amateurish how lightly the authors deal with fundamental issues in sound engineering! In chapter 2 "Psychoacoustics - how we hear" there is another example of questionable validity under the JBL imprimatur: "Our ears do not always match our measuring instruments". If one follows this "logic", one could assume that "our eyes do not always match our measuring instruments" or "our feet to not always match our measuring instruments", and so on. On page 214, in discussing with "Acoustic Gain, Needed Acoustic Gain and Feedback", the reader is advised to: "Measure the speech level at the farthest listener with the sound system turned off. Then, measure it again with the sound system

turned on". Precisely how one is supposed to measure the "speech level at the farthest listener" with the "sound system turned off"? And where on the "farthest listener's" body should the measurement be taken? On page 120 these two JBL engineers offer us a new term: "Mutual coupling". From the text one could deduce that authors actually referring to an acoustical coupling, which is by definition "mutual". (From Miriam Webster dictionary: MUTUAL: directed by each toward the other or the others; shared in common COUPLING: the act of bringing or coming together) There is a great deal in this book that is either unclear or of little value. My advice to a prospective reader would be to buy Yamaha handbook instead or, for more details, get the unsurpassed Alton Everest's classic.

The book received inside of the features provided by the seller. The book was received within the time frame estimated at perfect condition. The content of the book is excellent quality.

This book is not for beginners or for the experience sound professional. If you have gone through the books by Yamaha or the Davis's you have hit most of the info given out in this book. If you begin with the first chapter on decibels your head will be spinning. The decibel and its usage is a complicated matter which needs a good laymans explanation for a novice is poorly presented. Example a newcomer to sound may ask if I double my distance from 10 feet to twenty feet from a free field source will I percieve half the level or a quarter of the level at twenty feet? I purchase the book hoping to find more info on improving mixing techniques with more versitle boards such as effects usage with left center and right mixes. Pros and cons of pre eq when using a board for both house and monitor. Best practices for in ear monitoring. And much more info on computerized testing. The book also needs to be organized better, diagrams should be on the same page as the text associated with them.

Foreman and Eargle's book on audio engineering provides an excellent introduction to the vast field, especially for an amateur sound engineer such as myself. The material is laid out in several thorough sections, beginning with the fundamentals of sound and acoustics, moving to descriptions of equipment, and finally practical applications and sound system design. The book progresses smoothly and logically. The material does get rather technical at times and there are quite a few formulas and graphs, however the text provides context for them very well. If the reader follows the text carefully, he should be able to readily understand what is being described. The authors do an excellent job conveying so much information to the reader. (...) I certainly recommend this title to anyone interested in learning the details of how large and elaborate sound systems work, especially

anyone considering a career in the field. Eargle and Foreman have done a splendid job with this book.

This book is largely a compilation of previously published texts on the subject of Audio Engineering. The book seems to promise ground breaking knowledge and structure but doesn't follow through. What this book is useful for is a beginning text to the world of advanced Audio E. It's full of good information, and though dry and tough to read, it serves well as a reference.

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