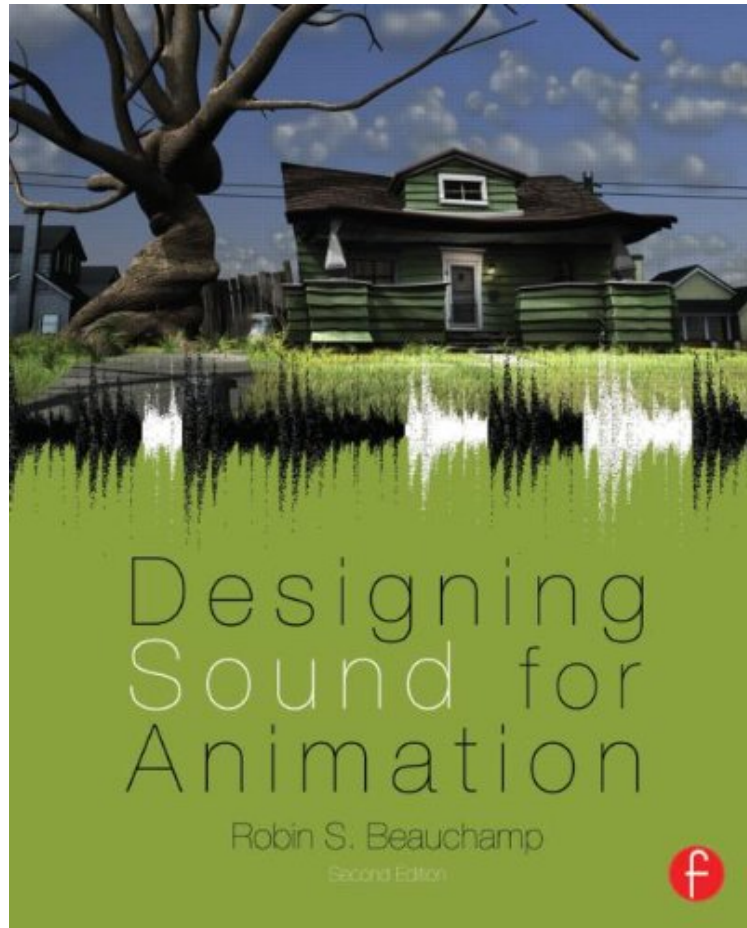


(Free pdf) Designing Sound for Animation

Designing Sound for Animation

Robin Beauchamp

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#767418 in Books 2013-02-28Original language:EnglishPDF # 1 9.22 x .46 x 7.49l, 1.02 #File Name: 0240824989224 pages | File size: 75.Mb

Robin Beauchamp : Designing Sound for Animation before purchasing it in order to gage whether or not it would be worth my time, and all praised Designing Sound for Animation:

0 of 0 people found the following review helpful. Informative and inspiringBy Jan Krzysztof GrskiApart from being a great read with tons of useful information and concepts, it is a invaluable teaching tool. Wholeheartedly recommend it.2 of 3 people found the following review helpful. And excellent resourceBy RaggedhandI'm an animation teacher and so I understand the importance of good sound design in creating a believable movement. You can make a basketball bounce, but if you don't have the right "thwack" coming in at the exact right moment, all of my good drawing is for nothing. Bad sound brings great animation down to merely adequate. Well-designed sound moves adequate animation up to great.This is a great book and goes into exhaustive detail about designing sound. I had the last version, which was fine, but this new edition is much better. My colleagues who teach sound design at my school were very impressed and have bought copies of their own because the technical explanations of how codecs work, etc are very good and are understandable by newbies in the field.Don't be put off by the "...For Animation" in the title. I

would also recommend this books to game designers, too. Really, it's for anyone who creates visuals in any media and needs to dub in sound or do foley work.0 of 0 people found the following review helpful. If you need usable information about animation there has to be something more helpful.By HeadphonesI don't know who wrote those previous two reviews. I think it must've been the author's mother and the author.I would advise a serious student to find more credible source for your studies. This one seems to be regurgitating partially understood information pulled from mediocre graduate papers and sources one can find on the internet.I understand the author teaches at a credible school and there is always that pressure to publish (anything) but the CD that comes with this book and it strange comparison of flickering film to sampling rates in an attempt to explain the Nyquist theorem would seem to indicate a questionable level of understanding or perhaps just a limited commitment to this book.Reduced sampling rates introduce information into the audio that was not heard in the original source. It does not run backwards, it doesn't "flick". If the "hence the term" statement has anything to do with the comparison it has escaped me and would seem only to obscure the readers ability to understand the reason one hears aliasing.If you care to invest the money you can start there and unravel the rest of this patchwork yourself.It is not a bad read, but if you need reliable information to be able to create a soundtrack for an animation, I would look elsewhere.

Sound is just as crucial an aspect to your animation as your visuals. Whether you're looking to create a score, ambient noise, dialog, or a complete soundtrack, you'll need sound for your piece. This nuts-and-bolts guide to sound design for animation will explain the theory and workings behind sound for image, and provide an overview of the systems and production path to help you create your soundtrack. Follow the sound design process along animated shorts and learn how to use the tools and techniques of the trade. Enhance your piece and learn how to design sound for animation.

About the AuthorRobin Scott Beauchamp is a professor of sound design at the Savannah College of Art and Design. As a founding member of the department, Mr. Beauchamp was instrumental in designing the curriculum for the first Undergraduate Program in Sound Design in the World. There he teaches courses in design, music editing and supervision, mixing, and Foley recording. He is expert certified in Pro Tools Post Production and teaches certification courses. Mr. Beauchamp continues to work as a freelance sound designer and composer for independent animations.