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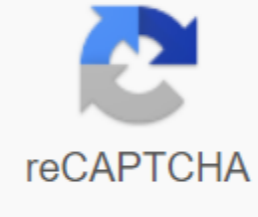
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Lip sync animation sheet

14 steps to successfully split lip sync After recording a soundtrack, you must import it into an editing program such as Premier. After placing it on the timeline and you are satisfied with its placement as the head progresses and the tail completion time are concerned, please follow the instructions described below. Use the timer that appears on the time line. Also note that time is measured at 30 frames per second. 1) Listen to the song. 2) Find the start and end frames of the scene: 00:03:22 and 00:08: 15 3) Mark sheet X: • Scene number. • Start frame (in the example in step 2, it would be - 03:22) If each scene is saved as a separate project in the premiere, the start frame will be 0:01 • End frame (in the example in step 2 it will be - 08:15) In the visualization above, the end frame is 4:13. • In the camera column, fill in the number of frames for the entire scene in seconds and frames (this will be prime time). • Fill in the sheet numbers: i.e. 1 of 5, 2 of 5, 3 of 5, etc. • Fill in the exposure numbers on odd frames (this will be the number of test frames in pencil if, for example, you are using a lunchbox). • Sew the X sheets together in order. 4) Listen to the song again. 5) Find the frame of the first sound in the first word. Scrub your timeline until you find it. In this example shown here, the first AH-bsolutely sound is at 2:02 on the Premier timeline, it will frame 62 on the exposure sheet. 6) Select the starter frame on the X sheet in pencil. 7) Scrub the first word. Find the first word sound. In this case, it is Ah. Mark the frame at which the sound ends on sheet X. 8) Scrub the word and listen to the main sound changes. Mark the sound on the appropriate frames. 9) Continue through the track for all sounds for each word. • Listen to mixed words that dung together. • Mouth words yourself as you scrub a song so you can pinpoint the main sounds. • Mark them on sheet X. • Write words as they sound, not how they are written. 10) Double check all numbering and soundtrack breakdowns!!! You have to be really accurate with that. You can now take the X sheet to your desk because the remaining steps don't require a computer. The following is a process that you can use if you're performing a limited animation where your character's lips are at a separate level of animation. This is typical if you are animing in Flash. 11) Take the x-sheet and start with 1 word. • By the way, draw a thumbnail of the character's mouth position for each phonetic sound, as this corresponds to the sound rebroad break. • Assign a position mouth number (for an absolutely amazing first sound is ah with your mouth wide open, so it would be a paragraph 1 item. The next sound is a buh with your mouth completely closed, so it would be the position of paragraph 2. • Go through all words following the same process. • Every time you come across the sound and mouth position you used earlier in this scene, save the number instead of making another thumbnail drawing. • Fill in the entire sheet X. 12) On a separate sheet, draw each of the mouth positions in numerical order to create an oral chart for your character. 13) Look back at the X-sheet to see if there are any between lip positions required to make lip sync less uncertain. Draw them on sheet X. 14) Start animating thumbnails of a character looking for key accent positions. If you are doing a more traditional full animation where you draw a character all on one level, use the following process: 11a)Take x-sheet and start with 1 word. • By the way, draw a thumbnail of the character's mouth position for each phonetic sound, as this corresponds to the sound rebroadchment. • Don't worry about assigning any numbers to your mouth position • Go through all the sounds in each word after the same process. • Every time you come across the sound and position of your mouth, draw a small thumbnail of your mouth position. You can even draw an angle of the head if it tilts up, down or from side to side. • Complete the entire X. 12a sheet) Start your rough animation for the entire scene, even if there is no dialogue at the very beginning. Plot all the extreme positions of the character through the scene. Look for accent points in the dialogue. Perhaps the character may have his head go down sharply on a particular part of the word. Draw this as a key pose. For some dialogues, you may have quite a few accents that can get closer to each other and you will feel as if you are doing virtually any drawing in a scene. Don't worry about it. 13a) After all the drawings have been made, return and assign a letter to each drawing, starting with A and then B, then C, etc. Don't use numbers because you'll have to add inbetweens later anyway, so the letters make it a little less confusing. Place the letters anywhere on the page except the lower right corner. Later, when you decide on the final time, you will want to write numbers here, so keep it clear for now. 14a) Return across the stage and turn the drawings over to see if you're happy with the action. If something is missing, add a drawing to make the action clearer. If you want to add a drawing between G and H, name it G1. If there are two to add, call them G1 and G2, etc. When you are satisfied with the rough action, pull out the exposure sheet and in the second level column, save in drawings A, B, C, as they correspond to the dialogue. (Something else you can do if you want is to write a word that the sign says in each drawing and highlight sound that corresponds to that drawing. It kind of makes things brighter for you when you look at them individually.) When you fill the exposure sheet with drawing letters, you now have a sharp time set. Take a pencil test and match it to the soundtrack to see if it's working properly. If you use Premier, you can enter and move the drawings so that they hit a little earlier, or maybe later. Poeks look at it until you're happy with the way it syncs. Now you can return to the exposure sheet and fill in the drawing numbers starting with 1. Every two frames add a number. If an alphabetical drawing falls on a frame

before or after sequencing numbers, you may need to add an additional drawing to them to work out correctly. Whatever you do, don't leave a two-frame gap between the drawings because you put it on the top three, which as a general statement is not something you want to do. After you fill in all the numbers on the exposure sheet, go back and save the numbers in the drawings. Circle these numbers because they are now the last keys. Also circle these key numbers in the exposure sheets as well. Now all you have to do is write timing charts on each of the key drawings. Take a look at the exposure sheet to see how many inbetweens there are. If there is only one, do it in half. If there are two or more, you should decide whether you want to slo-in or slo-out or make a constant speed between the keys. If you're not sure how to draw them, see the section in the timing charts. Here are the time charts for this keyset in the example above: Using this system, your time is almost dictated by the dialog. Now that you're going to inbetween the keys, you should leave your mouth positions off until you have everything else drawn. The reason for this is that the time for the position of the mouth may be different than the gestures of the body. Look at the exposure sheet and make sure that the position in your mouth matches what it shows (it may end up being completely different from what you could do as a half between items). Index exposure card policy back to book index Back to home page Lip sync for kids, alphabet pronunciation. diluck 49 Oral animation. yummybuum 4 Alphabet pronunciation, female lip sync. diluck 34 Mouth animation set pch.vector 4k 143 Mouth sync flat icon set pch.vector 1k 75 Order By Best Match Trends Latest layout 14 steps to successfully split lip sync After recording the soundtrack you need to import it into an editing program such as Premier. After placing it on the timeline and you are satisfied with its placement as the head progresses and the tail completion time are concerned, please follow the instructions described below. 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