**025:250 COMPOSITION: ELECTRONIC MEDIA I**
Fall 2009
Bouncing in Pro Tools

1. Purpose and history of bouncing.
   a. Les Paul and Mary Ford, How High the Moon
   b. Beatles, Sgt. Pepper

2. To prepare to bounce tracks to a mono or stereo soundfile, do the following.
   a. Set the automated volume to desired levels (what you hear is what you get).
   b. Mute, unmute, solo, and unsolo tracks as desired (what you hear is what you get)
   c. Make sure you understand where the output of each track is going (as dicussed later in class)
   d. With the I-beam cursor, click anywhere in the edit window or timeline above at the time of which the bounce should end. Hold the mouse down.
   e. Still holding the mouse, drap it to the left until you reach either the beginning of the edit window or the starting point of the bounce. The edit window should look like the one below:
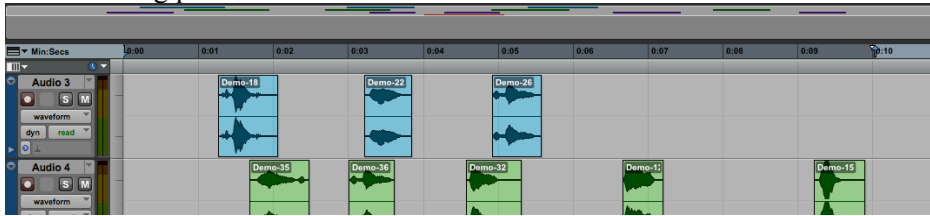
   f. Notice that the time ruler is darkened between the beginning and ending of the bounce area.
   g. Consider that dragging from right to left is often better than dragging from left to right. This is because it is easier to drag from the right up to zero at the beginning than to find the zero beginning point and drag to the right.
   h. Release the mouse. A window like the one shown below in Step 3 will appear.

3. To bounce the tracks, do the following.
   a. Select File>Bounce to>Disk. NOTE: opt cmd B is the key command. But do not confuse it with cmd shift B which clears the regions.
   b. After File>Bounce to>Disk, a window like the one below will appear:
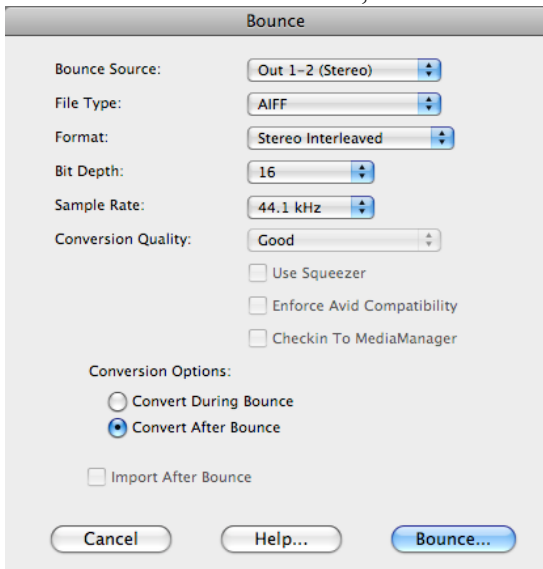
   c. Discussion of bounce options.
      i.   Bounce Source
      ii. File Type
      iii. Bit Depth
      iv. Sample Rate
      v.   Conversion Quality
      vi. Conversion Options