

# SØRAV MUSIC ACADEMY

## LEVEL 3 · ANSWER KEY & EXPLANATIONS

80-question assessment · Use after attempting the quiz

### 1. A — Mixing

Mixing is the correct choice because it matches the core mastering principle taught in this lesson.

### 2. D — The approved mix as a whole

The approved mix as a whole is the correct choice because it matches the core mastering principle taught in this lesson.

### 3. C — Return to the mix and address the vocal/instrument balance

Return to the mix and address the vocal/instrument balance is the correct choice because it matches the core mastering principle taught in this lesson.

### 4. B — To reduce loudness bias

To reduce loudness bias is the correct choice because it matches the core mastering principle taught in this lesson.

### 5. A — Processing should depend on the material and goal

Processing should depend on the material and goal is the correct choice because it matches the core mastering principle taught in this lesson.

### 6. D — Final tonal/dynamic checks and delivery preparation

Final tonal/dynamic checks and delivery preparation is the correct choice because it matches the core mastering principle taught in this lesson.

### 7. C — Confirm the approved version and listen through

Confirm the approved version and listen through is the correct choice because it matches the core mastering principle taught in this lesson.

### 8. B — Perfect translation on every playback system

Perfect translation on every playback system is the correct choice because it matches the core mastering principle taught in this lesson.

### 9. A — A professionally released song with relevant style and arrangement

A professionally released song with relevant style and arrangement is the correct choice because it matches the core mastering principle taught in this lesson.

### 10. D — A mix-level problem may be better fixed at its source

A mix-level problem may be better fixed at its source is the correct choice because it matches the core mastering principle taught in this lesson.

### 11. D — Available margin before overload

Available margin before overload is the correct choice because it matches the core mastering principle taught in this lesson.

### 12. C — No, the distortion may already be printed into the file

No, the distortion may already be printed into the file is the correct choice because it matches the core mastering principle taught in this lesson.

### 13. B — The actual rendered file from start to finish

The actual rendered file from start to finish is the correct choice because it matches the core mastering principle taught in this lesson.

### 14. A — Grouped audio submixes such as drums, music and vocals

Grouped audio submixes such as drums, music and vocals is the correct choice because it matches the core mastering principle taught in this lesson.

### 15. D — SongTitle\_Master\_24bit\_48kHz\_v03.wav

SongTitle\_Master\_24bit\_48kHz\_v03.wav is the correct choice because it matches the core mastering principle taught in this lesson.

**16. C — Delivery format and version information**

Delivery format and version information is the correct choice because it matches the core mastering principle taught in this lesson.

**17. B — No, preserve a clean backup**

No, preserve a clean backup is the correct choice because it matches the core mastering principle taught in this lesson.

**18. A — To avoid cutting off or including unintended audio**

To avoid cutting off or including unintended audio is the correct choice because it matches the core mastering principle taught in this lesson.

**19. D — Only when requested or intentionally part of the workflow**

Only when requested or intentionally part of the workflow is the correct choice because it matches the core mastering principle taught in this lesson.

**20. C — Document settings and verify the bounce**

Document settings and verify the bounce is the correct choice because it matches the core mastering principle taught in this lesson.

**21. C — The overall frequency relationship in context**

The overall frequency relationship in context is the correct choice because it matches the core mastering principle taught in this lesson.

**22. B — Its arrangement and spectral density provide a more relevant comparison**

Its arrangement and spectral density provide a more relevant comparison is the correct choice because it matches the core mastering principle taught in this lesson.

**23. A — Small, broad adjustments when a consistent issue is audible**

Small, broad adjustments when a consistent issue is audible is the correct choice because it matches the core mastering principle taught in this lesson.

**24. D — In the mix at the vocal/source level**

In the mix at the vocal/source level is the correct choice because it matches the core mastering principle taught in this lesson.

**25. C — To reduce arrangement differences during comparison**

To reduce arrangement differences during comparison is the correct choice because it matches the core mastering principle taught in this lesson.

**26. B — Visual information about frequency content**

Visual information about frequency content is the correct choice because it matches the core mastering principle taught in this lesson.

**27. A — Undo it or leave the mix unchanged**

Undo it or leave the mix unchanged is the correct choice because it matches the core mastering principle taught in this lesson.

**28. D — Increase fatigue and bias tonal judgement**

Increase fatigue and bias tonal judgement is the correct choice because it matches the core mastering principle taught in this lesson.

**29. C — Processed and bypassed at similar perceived loudness**

Processed and bypassed at similar perceived loudness is the correct choice because it matches the core mastering principle taught in this lesson.

**30. B — No; use it as context, not a preset target**

No; use it as context, not a preset target is the correct choice because it matches the core mastering principle taught in this lesson.

**31. B — The combined signal entering it**

The combined signal entering it is the correct choice because it matches the core mastering principle taught in this lesson.

**32. A — Constrain peaks strongly using its design and settings**

Constrain peaks strongly using its design and settings is the correct choice because it matches the core mastering principle taught in this lesson.

**33. D — To avoid mistaking loudness for improvement**

To avoid mistaking loudness for improvement is the correct choice because it matches the core mastering principle taught in this lesson.

**34. C — Distortion, pumping or reduced transient impact**

Distortion, pumping or reduced transient impact is the correct choice because it matches the core mastering principle taught in this lesson.

**35. B — A control for limiting output peaks according to the plugin's behaviour**

A control for limiting output peaks according to the plugin's behaviour is the correct choice because it matches the core mastering principle taught in this lesson.

**36. A — Musical intent, source and delivery needs**

Musical intent, source and delivery needs is the correct choice because it matches the core mastering principle taught in this lesson.

**37. D — Its energy contributes to the combined detector signal**

Its energy contributes to the combined detector signal is the correct choice because it matches the core mastering principle taught in this lesson.

**38. C — Transient punch, vocal clarity and pumping**

Transient punch, vocal clarity and pumping is the correct choice because it matches the core mastering principle taught in this lesson.

**39. B — No, matched loudness is needed to judge fairly**

No, matched loudness is needed to judge fairly is the correct choice because it matches the core mastering principle taught in this lesson.

**40. A — Reduce limiting or revisit the mix**

Reduce limiting or revisit the mix is the correct choice because it matches the core mastering principle taught in this lesson.

**41. A — The highest stored sample value**

The highest stored sample value is the correct choice because it matches the core mastering principle taught in this lesson.

**42. D — Maximum reconstructed waveform level between samples**

Maximum reconstructed waveform level between samples is the correct choice because it matches the core mastering principle taught in this lesson.

**43. C — Signal magnitude/average energy over a window**

Signal magnitude/average energy over a window is the correct choice because it matches the core mastering principle taught in this lesson.

**44. B — Loudness measurement referenced to full scale**

Loudness measurement referenced to full scale is the correct choice because it matches the core mastering principle taught in this lesson.

**45. A — A loudness summary over a programme duration**

A loudness summary over a programme duration is the correct choice because it matches the core mastering principle taught in this lesson.

**46. D — No, they measure different things**

No, they measure different things is the correct choice because it matches the core mastering principle taught in this lesson.

**47. C — Measurement types and implementations differ**

Measurement types and implementations differ is the correct choice because it matches the core mastering principle taught in this lesson.

**48. B — Record that true peak was not measured**

Record that true peak was not measured is the correct choice because it matches the core mastering principle taught in this lesson.

**49. A — Yes, due to density, spectrum and dynamics**

Yes, due to density, spectrum and dynamics is the correct choice because it matches the core mastering principle taught in this lesson.

**50. D — The actual delivery specification**

The actual delivery specification is the correct choice because it matches the core mastering principle taught in this lesson.

**51. D — They may clip or be constrained**

They may clip or be constrained is the correct choice because it matches the core mastering principle taught in this lesson.

**52. C — No, it only lowers the already distorted signal**

No, it only lowers the already distorted signal is the correct choice because it matches the core mastering principle taught in this lesson.

**53. B — The reconstructed waveform may peak between stored samples**

The reconstructed waveform may peak between stored samples is the correct choice because it matches the core mastering principle taught in this lesson.

**54. A — Estimating or controlling reconstructed peaks more accurately, depending on design**

Estimating or controlling reconstructed peaks more accurately, depending on design is the correct choice because it matches the core mastering principle taught in this lesson.

**55. D — At plugin inputs, processing stages, hardware or export**

At plugin inputs, processing stages, hardware or export is the correct choice because it matches the core mastering principle taught in this lesson.

**56. C — Re-import and listen to the final render**

Re-import and listen to the final render is the correct choice because it matches the core mastering principle taught in this lesson.

**57. B — No, preserve musical impact and use appropriate control**

No, preserve musical impact and use appropriate control is the correct choice because it matches the core mastering principle taught in this lesson.

**58. A — Ensure the distortion is deliberate and suits the goal**

Ensure the distortion is deliberate and suits the goal is the correct choice because it matches the core mastering principle taught in this lesson.

**59. D — No**

No is the correct choice because it matches the core mastering principle taught in this lesson.

**60. C — Inspect available peak/true-peak meters and audition the bounce**

Inspect available peak/true-peak meters and audition the bounce is the correct choice because it matches the core mastering principle taught in this lesson.

**61. C — Left-right differences from panning, recordings and effects**

Left-right differences from panning, recordings and effects is the correct choice because it matches the core mastering principle taught in this lesson.

**62. B — Elements that weaken or change due to phase relationships**

Elements that weaken or change due to phase relationships is the correct choice because it matches the core mastering principle taught in this lesson.

**63. A — No, it is only one clue**

No, it is only one clue is the correct choice because it matches the core mastering principle taught in this lesson.

**64. D — Investigate its source, doubles and effects**

Investigate its source, doubles and effects is the correct choice because it matches the core mastering principle taught in this lesson.

**65. C — It can weaken mono compatibility or destabilise balance**

It can weaken mono compatibility or destabilise balance is the correct choice because it matches the core mastering principle taught in this lesson.

**66. B — Keep the deepest foundation stable and check it in mono**

Keep the deepest foundation stable and check it in mono is the correct choice because it matches the core mastering principle taught in this lesson.

**67. A — At the responsible track or effect**

At the responsible track or effect is the correct choice because it matches the core mastering principle taught in this lesson.

**68. D — To judge changes without level bias**

To judge changes without level bias is the correct choice because it matches the core mastering principle taught in this lesson.

**69. C — Create width and potentially phase interactions**

Create width and potentially phase interactions is the correct choice because it matches the core mastering principle taught in this lesson.

**70. B — Important anchors such as lead vocal and low end**

Important anchors such as lead vocal and low end is the correct choice because it matches the core mastering principle taught in this lesson.

**71. B — The delivery brief**

The delivery brief is the correct choice because it matches the core mastering principle taught in this lesson.

**72. A — Samples per second**

Samples per second is the correct choice because it matches the core mastering principle taught in this lesson.

**73. D — Digital amplitude representation and noise performance**

Digital amplitude representation and noise performance is the correct choice because it matches the core mastering principle taught in this lesson.

**74. C — Adding low-level noise during bit-depth reduction to decorrelate quantisation error**

Adding low-level noise during bit-depth reduction to decorrelate quantisation error is the correct choice because it matches the core mastering principle taught in this lesson.

**75. B — No**

No is the correct choice because it matches the core mastering principle taught in this lesson.

**76. A — To verify the actual rendered file**

To verify the actual rendered file is the correct choice because it matches the core mastering principle taught in this lesson.

**77. D — WAV**

WAV is the correct choice because it matches the core mastering principle taught in this lesson.

**78. C — Start/end, fades, clicks, glitches and unintended changes**

Start/end, fades, clicks, glitches and unintended changes is the correct choice because it matches the core mastering principle taught in this lesson.

**79. B — For traceability and future revision**

For traceability and future revision is the correct choice because it matches the core mastering principle taught in this lesson.

**80. A — Follow the agreed specification**

Follow the agreed specification is the correct choice because it matches the core mastering principle taught in this lesson.