

SØRAV MUSIC ACADEMY

LEVEL 3 · FINAL ASSESSMENT

80 multiple-choice questions · Four options each

Instructions: Choose one answer (A, B, C or D). Complete all questions before checking the answer key. Each question is worth one point.

1. [What mastering is] Which stage primarily shapes the relationship between individual recorded tracks?

- A. Mixing
- B. Mastering
- C. File naming
- D. Sample-rate conversion

2. [What mastering is] What is the main focus of mastering?

- A. Changing the arrangement by default
- B. Every individual microphone channel separately
- C. Writing new lyrics
- D. The approved mix as a whole

3. [What mastering is] If the vocal is buried because of track balance, what is usually the best first response?

- A. Increase sample rate
- B. Apply extreme limiting to the stereo file
- C. Return to the mix and address the vocal/instrument balance
- D. Add dither

4. [What mastering is] Why match reference loudness when comparing?

- A. To make the reference's EQ identical
- B. To reduce loudness bias
- C. To change bit depth
- D. To increase stereo width

5. [What mastering is] Which statement about mastering chains is most accurate?

- A. Processing should depend on the material and goal
- B. Every song requires the same chain
- C. A limiter must always be first
- D. A master EQ must always boost highs

6. [What mastering is] Which is a typical mastering task?

- A. Recording the singer again
- B. Editing every vocal consonant by default
- C. Replacing all MIDI instruments
- D. Final tonal/dynamic checks and delivery preparation

7. [What mastering is] What should you do before processing a mix?

- A. Delete the session backup
- B. Assume the loudest version is approved
- C. Confirm the approved version and listen through
- D. Set every plugin to maximum

8. [What mastering is] What can mastering not guarantee?

- A. A correct filename
- B. Perfect translation on every playback system
- C. That the export is a digital file
- D. That a meter can display a value

9. [What mastering is] What is a useful reference track?

- A. A professionally released song with relevant style and arrangement
- B. Any song played much louder
- C. A track with unrelated style chosen only for its peak
- D. A random noise file

10. [What mastering is] Why might a mastering engineer return a mix for revision?

- A. References are forbidden
- B. Mastering always requires stems
- C. WAV files cannot be mastered
- D. A mix-level problem may be better fixed at its source

11. [Preparing a mix] What does headroom mean in a mastering handoff?

- A. The amount of silence at the start
- B. A required exact peak for every track
- C. A stereo widening setting
- D. Available margin before overload

12. [Preparing a mix] If an exported file clipped, does lowering its level later remove the clipping distortion?

- A. Only if the filename changes
- B. Yes, always
- C. No, the distortion may already be printed into the file
- D. Yes, if converted to MP3

13. [Preparing a mix] What should be checked after exporting?

- A. Only the project title
- B. The actual rendered file from start to finish
- C. Only the plugin count
- D. Only the first second

14. [Preparing a mix] What are stems?

- A. Grouped audio submixes such as drums, music and vocals
- B. Every individual track by definition
- C. Only MIDI regions
- D. A type of loudness meter

15. [Preparing a mix] Which filename is clearest?

- A. untitled export 7.wav
- B. final_final_new.wav
- C. mix.wav
- D. SongTitle_Master_24bit_48kHz_v03.wav

16. [Preparing a mix] What should a mastering brief include?

- A. Only the plugin brand
- B. Only the artist's favourite colour
- C. Delivery format and version information
- D. No technical requirements

17. [Preparing a mix] Should the only approved mix file be overwritten?

- A. Yes, always
- B. No, preserve a clean backup
- C. Only after limiting
- D. Only if a reference is used

18. [Preparing a mix] Why check the cycle range before exporting?

- A. To avoid cutting off or including unintended audio
- B. To change the bit depth
- C. To set pan law
- D. To reduce the tempo

19. [Preparing a mix] When should you apply loudness maximisation to a mix handoff?

- A. Only to stereo stems
- B. Always, before sending
- C. Never in any workflow
- D. Only when requested or intentionally part of the workflow

20. [Preparing a mix] What is a reliable delivery habit?

- A. Rename the file after delivery only
- B. Trust export defaults without checking
- C. Document settings and verify the bounce
- D. Delete the source session

21. [Tonal balance] What is tonal balance?

- A. The number of tracks
- B. A single mandatory spectrum curve
- C. The overall frequency relationship in context
- D. The song's sample rate

22. [Tonal balance] Why use a reference with a similar style?

- A. It guarantees identical EQ settings
- B. Its arrangement and spectral density provide a more relevant comparison
- C. It removes the need to listen
- D. It sets the correct key

23. [Tonal balance] What is often appropriate for broad mastering EQ?

- A. Small, broad adjustments when a consistent issue is audible
- B. Huge boosts on every band
- C. Random narrow cuts
- D. Boosting every frequency equally

24. [Tonal balance] A problem exists only in one vocal phrase. Where should you first consider fixing it?

- A. With dither
- B. With extreme EQ on the whole master
- C. By changing sample rate
- D. In the mix at the vocal/source level

25. [Tonal balance] Why compare the same section of reference and mix?

- A. To force the same waveform
- B. To make both songs the same key
- C. To reduce arrangement differences during comparison
- D. To remove stereo

26. [Tonal balance] What does a spectrum analyser provide?

- A. A complete verdict on musical quality
- B. Visual information about frequency content
- C. A guarantee of translation
- D. A replacement for listening

27. [Tonal balance] What should you do if a mastering EQ change is not clearly beneficial?

- A. Undo it or leave the mix unchanged
- B. Keep it because it looks professional
- C. Increase it until obvious
- D. Add a limiter

28. [Tonal balance] What can loud monitoring do?

- A. Set integrated LUFS automatically
- B. Guarantee correct bass
- C. Reveal every issue objectively
- D. Increase fatigue and bias tonal judgement

29. [Tonal balance] Which comparison is fairest?

- A. Reference at maximum volume
- B. Processed version much louder
- C. Processed and bypassed at similar perceived loudness
- D. Only looking at plugin graphics

30. [Tonal balance] Should you copy a reference's exact EQ curve?

- A. Yes, for every song
- B. No; use it as context, not a preset target
- C. Only for vocals
- D. Only if it has more bass

31. [Dynamics and limiting] What does a compressor on the stereo mix respond to?

- A. Only the vocal unless sidechained
- B. The combined signal entering it
- C. The file name
- D. The sample rate

32. [Dynamics and limiting] What is a limiter commonly designed to do?

- A. Constrain peaks strongly using its design and settings
- B. Set chord progressions
- C. Create reverb only
- D. Change bit depth

33. [Dynamics and limiting] Why level-match a limited version to bypass?

- A. To change the export format
- B. To remove all dynamics
- C. To change the ceiling
- D. To avoid mistaking loudness for improvement

34. [Dynamics and limiting] What may excessive limiting cause?

- A. A higher sample rate
- B. Guaranteed better translation
- C. Distortion, pumping or reduced transient impact
- D. Automatic mono compatibility

35. [Dynamics and limiting] What is the limiter ceiling?

- A. The song's highest note
- B. A control for limiting output peaks according to the plugin's behaviour
- C. A reverb decay time
- D. The sample rate

36. [Dynamics and limiting] What should guide the amount of limiting?

- A. Musical intent, source and delivery needs
- B. One universal gain-reduction number
- C. The largest possible loudness
- D. The number of plugins

37. [Dynamics and limiting] Why can a kick affect a stereo compressor?

- A. It sets the pan law
- B. The compressor changes tempo
- C. It always isolates the kick
- D. Its energy contributes to the combined detector signal

38. [Dynamics and limiting] What should you listen for after limiting?

- A. Only file size
- B. Only the visual meter
- C. Transient punch, vocal clarity and pumping
- D. Only the track count

39. [Dynamics and limiting] Does a louder master always sound better in a fair comparison?

- A. Yes
- B. No, matched loudness is needed to judge fairly
- C. Only on headphones
- D. Only at 96 kHz

40. [Dynamics and limiting] If the limiter causes obvious distortion, what is a sensible response?

- A. Reduce limiting or revisit the mix
- B. Raise the ceiling meter reading by guessing
- C. Add more limiting
- D. Ignore it if the file is loud

41. [Peak RMS LUFS] What does sample peak measure?

- A. The highest stored sample value
- B. Integrated loudness
- C. Average energy over the whole song
- D. Stereo correlation

42. [Peak RMS LUFS] What does true peak estimate?

- A. The bit depth
- B. Only the loudest kick note
- C. Average loudness
- D. Maximum reconstructed waveform level between samples

43. [Peak RMS LUFS] What does RMS help describe?

- A. True peak only
- B. Exact perceived loudness in all cases
- C. Signal magnitude/average energy over a window
- D. Stereo width

44. [Peak RMS LUFS] What does LUFS relate to?

- A. The song key
- B. Loudness measurement referenced to full scale
- C. The number of samples
- D. Pan position

45. [Peak RMS LUFS] What is integrated loudness?

- A. A loudness summary over a programme duration
- B. A single stored sample maximum
- C. A stereo correlation value
- D. A compressor ratio

46. [Peak RMS LUFS] Are RMS and LUFS interchangeable?

- A. Only for WAV
- B. Yes, exactly
- C. Only for vocals
- D. No, they measure different things

47. [Peak RMS LUFS] Why label which meter produced a reading?

- A. It improves sound quality
- B. It changes the reading automatically
- C. Measurement types and implementations differ
- D. It changes the sample rate

48. [Peak RMS LUFS] If a meter lacks true-peak measurement, what should you do?

- A. Invent a value
- B. Record that true peak was not measured
- C. Copy the sample peak as true peak
- D. Assume it is zero

49. [Peak RMS LUFS] Can two mixes with the same peak sound different in loudness?

- A. Yes, due to density, spectrum and dynamics
- B. No, never
- C. Only if stereo
- D. Only if MP3

50. [Peak RMS LUFS] What should determine a required loudness value?

- A. The track count
- B. A universal number for every platform
- C. The highest possible setting
- D. The actual delivery specification

51. [True peak clipping] What happens when fixed-point samples exceed full scale?

- A. The sample rate doubles
- B. The file becomes stereo
- C. The song changes key
- D. They may clip or be constrained

52. [True peak clipping] Can lowering a fader after a clipping plugin repair the clipped waveform?

- A. Only with reverb
- B. Yes, always
- C. No, it only lowers the already distorted signal
- D. Only with dither

53. [True peak clipping] Why can true peak exceed sample peak?

- A. The file has two channels
- B. The reconstructed waveform may peak between stored samples
- C. The song is too quiet
- D. The sample rate is always wrong

54. [True peak clipping] What can limiter oversampling help with?

- A. Estimating or controlling reconstructed peaks more accurately, depending on design
- B. Writing metadata
- C. Tuning vocals
- D. Changing bit depth

55. [True peak clipping] Where can clipping occur?

- A. Only in MIDI
- B. Only on the Stereo Out meter
- C. Only in the first track
- D. At plugin inputs, processing stages, hardware or export

56. [True peak clipping] What is a useful clipping QC step?

- A. Delete the mix
- B. Check only the session title
- C. Re-import and listen to the final render
- D. Rename the project

57. [True peak clipping] Should every transient be removed to avoid peaks?

- A. Yes, always
- B. No, preserve musical impact and use appropriate control
- C. Only on snare
- D. Only for streaming

58. [True peak clipping] What should you do with an intentionally distorted master?

- A. Ensure the distortion is deliberate and suits the goal
- B. Assume all distortion is a mistake
- C. Never listen to it
- D. Convert it to mono

59. [True peak clipping] Does a safe output meter prove no earlier plugin clipped?

- A. Only if the fader is at zero
- B. Yes
- C. Only at 44.1 kHz
- D. No

60. [True peak clipping] What is a sensible final peak check?

- A. Check only the filename
- B. Guess from waveform colour
- C. Inspect available peak/true-peak meters and audition the bounce
- D. Ignore the rendered file

61. [Stereo mono] What contributes to stereo width?

- A. Bit depth alone
- B. Sample rate alone
- C. Left-right differences from panning, recordings and effects
- D. Filename

62. [Stereo mono] What can a mono fold-down reveal?

- A. The correct key
- B. Elements that weaken or change due to phase relationships
- C. The file's metadata only
- D. The reverb preset name

63. [Stereo mono] Does a positive correlation reading guarantee perfect translation?

- A. No, it is only one clue
- B. Yes
- C. Only on speakers
- D. Only for bass

64. [Stereo mono] What should you do if a vocal disappears in mono?

- A. Ignore the issue
- B. Boost the master randomly
- C. Increase sample rate
- D. Investigate its source, doubles and effects

65. [Stereo mono] Why is extreme width not automatically better?

- A. It changes lyrics
- B. It always lowers bit depth
- C. It can weaken mono compatibility or destabilise balance
- D. It prevents clipping

66. [Stereo mono] What is often a useful low-frequency strategy?

- A. Always hard-pan bass
- B. Keep the deepest foundation stable and check it in mono
- C. Widen every sub-bass source
- D. Remove all bass

67. [Stereo mono] Where should a cancellation problem ideally be corrected?

- A. At the responsible track or effect
- B. With random master EQ
- C. By changing the file name
- D. By adding dither

68. [Stereo mono] Why compare stereo and mono at similar loudness?

- A. To change tempo
- B. To alter the waveform
- C. To set true peak
- D. To judge changes without level bias

69. [Stereo mono] What can chorus or time-based effects do to stereo?

- A. Always remove width
- B. Only change sample rate
- C. Create width and potentially phase interactions
- D. Set bit depth

70. [Stereo mono] What should remain clear across expected playback conditions?

- A. Only the reverb tail
- B. Important anchors such as lead vocal and low end
- C. Only the left channel
- D. Only the widest effect

71. [Delivery QC] What determines the final file format?

- A. A universal rule that WAV is always requested
- B. The delivery brief
- C. The number of plugins
- D. The song key

72. [Delivery QC] What does sample rate describe?

- A. Samples per second
- B. Amplitude resolution
- C. Stereo width
- D. Loudness

73. [Delivery QC] What is bit depth related to?

- A. Reverb time
- B. The tempo
- C. The stereo pan
- D. Digital amplitude representation and noise performance

74. [Delivery QC] What is dither used for?

- A. Creating stereo width
- B. Increasing sample rate
- C. Adding low-level noise during bit-depth reduction to decorrelate quantisation error
- D. Limiting peaks

75. [Delivery QC] Should dither be added repeatedly at every intermediate stage without reason?

- A. Yes
- B. No
- C. Only on every plugin
- D. Only when exporting stems

76. [Delivery QC] Why re-import the final master?

- A. To verify the actual rendered file
- B. To change the lyrics
- C. To increase loudness automatically
- D. To remove metadata

77. [Delivery QC] Which is a common uncompressed PCM delivery format?

- A. TXT
- B. JPEG
- C. GIF
- D. WAV

78. [Delivery QC] What should a final QC listen check?

- A. Only the file size
- B. Only the first beat
- C. Start/end, fades, clicks, glitches and unintended changes
- D. Only the EQ graph

79. [Delivery QC] Why archive source session and notes?

- A. To make the file louder
- B. For traceability and future revision
- C. To change sample rate
- D. To avoid listening

80. [Delivery QC] What should happen if the client specifies a different format than your usual one?

- A. Follow the agreed specification
- B. Ignore it
- C. Always export 16-bit MP3
- D. Change the tempo

Answer key and explanations

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.