1. What, in general, does the thickness of sound absorbing material have to do with the material's ability to absorb all frequencies?

2. What are two advantages of 24-bit audio over 16-bit audio?

3. What is dynamic range?

4. If you are increasing the Q of an equalizer band, what are you actually affecting?

5. You can tell a compressor not to start compression right away, if a loud sound starts, but to wait a few milliseconds and then begin to compress. How do you do this?

6. Explain the *threshold* setting on a compressor.

7. What are the characteristics of an ideal listening room? (At least two most important characteristics)

8. What are four of the general pieces of advice to remember when minimizing noise in recordings?

9. What does a *send* send to, usually? What advantage does this provide? (Hint: We did this with Studio One.)

10. What are four main uses for EQ we discussed in class?

11. Why are *zero crossing points* important?

12. Why is the frequency response of a microphone important to us?

13. Which frequency range usually needs only slight adjustments because the human ear is most sensitive to this range?

14. What is a *solo* button used for?

15. How can *delay,* and how can *reverb time* help you simulate room size?

16. What is meant by *headroom*?

17. What is the *Academy Curve* EQ? Which frequencies are affected?

18. What are five ways can you keep two sounds or instruments from "fighting" that is, masking, each other in a mix?

19. How does music *resolve*? In a media project, what is an example of when you would want it to resolve?

20. What is the fundamental frequency range (not counting sibilance) of a typical male voice (baritone)?

   Of a typical female voice (contralto)?

   Of a bass guitar or double bass?

   Of a piano?

21. Explain technically why reflected sounds in a recording room *can* be bad.

22. What are standing waves?

23. What four options would make a particular sound *seem* louder to a listener in a mix?

24. What three physical characteristics of a room that affect reverb time?

26. What is usually better with EQ, *cutting* or *boosting*, and *why*?

27. What is meant by *sampling rate*?