

SØRAV MUSIC ACADEMY

LEVEL 2 · FINAL ASSESSMENT

100 multiple-choice questions · Four options per question · Answer key and explanations at the end

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

1. [Mixing basics] What is the main purpose of mixing?

- A. Make every track equally loud
- B. Create intentional relationships between musical elements
- C. Use as many plugins as possible
- D. Make the master meter reach 0 dBFS

2. [Mixing basics] What is usually the best first move when a vocal is buried?

- A. Add three compressors immediately
- B. Turn up every track
- C. Check the balance and competing elements
- D. Widen the master output

3. [Mixing basics] Why should a reference track be loudness-matched?

- A. To avoid mistaking louder for better
- B. To increase its bass automatically
- C. To match its exact waveform
- D. To remove its stereo image

4. [Mixing basics] A track sounds strange in solo but fits the mix. What should you do?

- A. Always fix the solo tone
- B. Mute it permanently
- C. Judge it primarily in context
- D. Boost all frequencies

5. [Mixing basics] Which is a useful early step in a session?

- A. Rename and organise tracks
- B. Put a limiter on every channel
- C. Set all pans to hard left
- D. Export before listening

6. [Mixing basics] What does a reference track provide?

- A. A guaranteed correct plugin chain
- B. A comparison point for balance and tone
- C. The exact settings for your song
- D. A replacement for critical listening

7. [Mixing basics] If two instruments compete for the same musical role, try first to:

- A. Boost both aggressively
- B. Consider level or arrangement changes
- C. Put both at maximum width
- D. Compress the master harder

8. [Mixing basics] Why save versions during mixing?

- A. To make the file larger
- B. To preserve checkpoints and compare decisions
- C. To prevent using EQ
- D. To change the tempo automatically

9. [Mixing basics] Which is the most useful question before adding a plugin?

- A. What problem or goal am I addressing?
- B. How many plugins do professionals use?
- C. Can I make the meter move more?
- D. Will this make the track louder?

10. [Mixing basics] A good mix is best described as:

- A. A fixed set of plugin settings
- B. The loudest possible bounce
- C. A set of musical relationships serving the song
- D. A perfectly symmetrical mixer

11. [Gain staging] What does gain staging primarily manage?

- A. The singer's lyrics
- B. Signal levels through the audio path
- C. The song's key
- D. The stereo field only

12. [Gain staging] A digital peak of 0 dBFS is:

- A. A guaranteed ideal target
- B. The top of the standard digital sample scale
- C. The same as -18 dBFS
- D. A stereo width measurement

13. [Gain staging] Why level-match when bypassing a compressor?

- A. To hide all differences
- B. To judge processing without loudness bias
- C. To make compression stronger
- D. To change the threshold

14. [Gain staging] If a plugin input is clipping, which control may help before that plugin?

- A. Region/clip gain or a gain utility before it
- B. The final export filename
- C. A reverb after the plugin
- D. Panning hard right

15. [Gain staging] Is -18 dBFS peak mandatory for every track?

- A. Yes, always
- B. Only for vocals
- C. No; sensible level depends on source and workflow
- D. Only for stereo tracks

16. [Gain staging] What is a sample peak meter measuring?

- A. The highest sample value
- B. The average note length
- C. The stereo width
- D. The compressor ratio

17. [Gain staging] What is true about floating-point internal mixing?

- A. It makes every export immune to clipping
- B. It can provide internal headroom, but plugins and exports can still overload
- C. It prevents distortion in analog outputs
- D. It means meters are unnecessary

18. [Gain staging] What is the role of a channel fader most directly?

- A. Set musical level in the mix
- B. Change sample rate
- C. Remove resonances
- D. Set reverb decay

19. [Gain staging] A processed track sounds better only because it is louder. What should you do?

- A. Keep it louder
- B. Compare at similar perceived loudness
- C. Add another compressor
- D. Lower every other track

20. [Gain staging] Where should you check for overload?

- A. Only on the vocal
- B. Only on the kick
- C. At relevant channel, plugin and output stages
- D. Only after publishing

21. [Panning] What does panning a mono source mainly change?

- A. Its left-right distribution
- B. Its pitch
- C. Its sample rate
- D. Its tempo

22. [Panning] Which elements are commonly kept near the centre as a starting point?

- A. Every guitar and pad
- B. Lead vocal, kick and bass
- C. Only reverb returns
- D. All percussion hard left

23. [Panning] Why check a mix in mono?

- A. To make it louder
- B. To reveal masking or phase-related losses
- C. To add stereo width
- D. To change the BPM

24. [Panning] A stereo recording already contains left-right information. What should you remember?

- A. It behaves exactly like a mono source in every pan control
- B. Its balance/width controls may behave differently from mono panning
- C. It cannot be changed
- D. It should always be collapsed

25. [Panning] What is a good reason to pan two guitars apart?

- A. To create separation between complementary parts
- B. To hide clipping
- C. To remove all low frequencies
- D. To make them both mono

26. [Panning] Does symmetrical panning always create the best mix?

- A. Yes, in every genre
- B. No; arrangement and source content should guide placement
- C. Only when using headphones
- D. Only at 44.1 kHz

27. [Panning] What can extreme stereo widening risk?

- A. Mono incompatibility or unstable balance
- B. Changing the lyrics
- C. Increasing sample rate
- D. Removing latency from all plugins

28. [Panning] What is a pan law related to?

- A. Compensating perceived level as a source is panned
- B. The key signature
- C. The reverb algorithm
- D. The export folder

29. [Panning] If the mix feels crowded in the centre, what might help?

- A. Consider panning supporting parts
- B. Turn every track up
- C. Hard-pan every element randomly
- D. Use only a limiter

30. [Panning] Where should essential lead information remain understandable?

- A. Only in the far left channel
- B. Only in stereo headphones
- C. Across expected playback conditions, including mono where relevant
- D. Only in the reverb tail

31. [EQ] Which EQ control determines the centre of a bell band?

- A. Frequency
- B. Ratio
- C. Release
- D. Feedback

32. [EQ] What does Q generally control?

- A. Bandwidth of a filter/bell
- B. The track's fader position
- C. The tempo
- D. The stereo pan law

33. [EQ] A high-pass filter reduces:

- A. Content below its cutoff region
- B. Content above its cutoff region
- C. Only the centre frequency
- D. Stereo width

34. [EQ] What is a bell filter commonly used for?

- A. Boosting or cutting a band around a centre frequency
- B. Setting compressor release
- C. Changing pan position
- D. Controlling delay feedback

35. [EQ] What is a sensible way to find a tonal problem?

- A. Sweep wildly while boosting by 20 dB
- B. Describe the audible issue, then test modest changes
- C. Copy a random preset
- D. EQ only in solo

36. [EQ] Should every track automatically receive a high-pass filter?

- A. Yes, all tracks
- B. No; remove low content only when it serves the mix
- C. Only stereo tracks
- D. Only bass tracks

37. [EQ] What does a low-pass filter attenuate?

- A. High-frequency content above its cutoff region
- B. Low frequencies below cutoff
- C. Only the fundamental
- D. The track's dynamics

38. [EQ] Why level-match when comparing EQ bypass?

- A. EQ may change loudness and bias judgement
- B. It changes the sample rate
- C. It removes all phase shift
- D. It sets the track pan

39. [EQ] What is a shelf filter designed to do?

- A. Change a broad range above or below a turnover region
- B. Control only transient attack
- C. Create repeated echoes
- D. Set stereo width

40. [EQ] A narrow boost reveals a ringing frequency. What is the next step?

- A. Leave a huge boost in place
- B. Return to a modest move or cut if the resonance is genuinely problematic
- C. Boost every track there
- D. Raise the master fader

41. [Mud and harshness] Why can a mix sound muddy even when individual tracks sound clear?

- A. Low-mid energy can accumulate across multiple sources
- B. The tempo is too fast
- C. The pan law is disabled
- D. All tracks are too quiet

42. [Mud and harshness] What is a useful first diagnostic for muddy buildup?

- A. Mute likely layers in the full mix
- B. Cut the same band on every track
- C. Boost treble on the master
- D. Add a long reverb

43. [Mud and harshness] What is the risk of excessive low-mid cuts?

- A. The mix can lose warmth and body
- B. The song changes key
- C. The sample rate doubles
- D. The stereo image always widens

44. [Mud and harshness] Harshness should be diagnosed by:

- A. Assuming one exact frequency for every source
- B. Listening to the source and context at a comfortable level
- C. Always applying a 10 dB cut
- D. Turning the monitors up as high as possible

45. [Mud and harshness] If the vocal is masked by a guitar, which may be a good first move?

- A. Adjust the guitar level, arrangement or EQ in context
- B. Boost every vocal band
- C. Mute the vocal
- D. Add maximum feedback delay

46. [Mud and harshness] Why take listening breaks?

- A. To reduce fatigue that can distort judgement
- B. To make the mix louder
- C. To improve the plugin's ratio
- D. To change the song tempo

47. [Mud and harshness] A harsh vocal consonant occurs only on a few words. What might help?

- A. Automation or targeted de-essing
- B. Cut all treble from the whole mix
- C. Widen the master
- D. Boost 100 Hz

48. [Mud and harshness] What is a sign that you over-corrected mud?

- A. The source loses body and feels thin
- B. The filename changes
- C. The fader moves left
- D. The tempo is detected

49. [Mud and harshness] Which is often less destructive than cutting every instrument?

- A. Fixing the main contributor or changing arrangement
- B. Adding random EQ to all tracks
- C. Boosting the master bus
- D. Hard-panning the bass

50. [Mud and harshness] At what level should you assess tonal balance for fatigue?

- A. Comfortable monitoring level, with breaks
- B. Only at maximum volume
- C. Only on laptop speakers at full volume
- D. Only through a limiter

51. [Compression] What does threshold set?

- A. The level where compression begins to act
- B. The delay time
- C. The stereo width
- D. The EQ bandwidth

52. [Compression] What does ratio describe?

- A. Input-to-output level relationship above threshold in a simplified model
- B. The reverb room size
- C. The track's pan position
- D. The song's sample rate

53. [Compression] At 4:1, a signal 8 dB above threshold produces approximately how much above threshold at output in a simplified static model?

- A. 8 dB
- B. 4 dB
- C. 2 dB
- D. 32 dB

54. [Compression] What is makeup gain for?

- A. Compensating output level after gain reduction
- B. Setting the threshold
- C. Choosing attack time
- D. Panning the signal

55. [Compression] What does a compressor's gain-reduction meter indicate?

- A. How much the signal is being turned down by compression
- B. The EQ frequency
- C. The stereo width
- D. The track's MIDI velocity only

56. [Compression] Why might a compressor be used on bass?

- A. To manage note-to-note dynamics or shape sustain
- B. To change the song key
- C. To set reverb decay
- D. To remove stereo width automatically

57. [Compression] What is a knee control generally about?

- A. How gradually compression begins around threshold
- B. How wide the pan is
- C. How long delay repeats
- D. The audio file format

58. [Compression] What is a common comparison mistake?

- A. Preferring the louder processed signal without matching levels
- B. Listening in context
- C. Changing one parameter at a time
- D. Checking gain reduction

59. [Compression] Does every track need compression?

- A. Yes, every time
- B. No; use it when it supports a defined goal
- C. Only tracks with low frequencies
- D. Only MIDI tracks

60. [Compression] What is a limiter often designed to do?

- A. Constrain peaks with very high ratio and/or a ceiling
- B. Create a stereo panorama
- C. Tune the vocal
- D. Set delay feedback

61. [Attack/release] A slower compressor attack often allows more of what through?

- A. The initial transient
- B. The reverb tail only
- C. The MIDI clock
- D. The low-pass cutoff

62. [Attack/release] What does release time control?

- A. How quickly gain reduction relaxes
- B. Where the EQ bell is centred
- C. The pan law
- D. The export filename

63. [Attack/release] What can an excessively fast attack do to a drum transient?

- A. Soften or reduce its punch
- B. Increase sample rate
- C. Change its pitch automatically
- D. Create a longer reverb

64. [Attack/release] What can a release that is too long do?

- A. Keep gain reduced into following beats or phrases
- B. Make every track stereo
- C. Remove all peaks permanently
- D. Change the tempo

65. [Attack/release] What is a good way to learn timing controls?

- A. Change attack alone, then release alone, with matched levels
- B. Change all controls at once
- C. Use only the meter
- D. Copy settings without listening

66. [Attack/release] What should you listen to between drum hits?

- A. Whether gain reduction recovers naturally
- B. Only the highest frequency
- C. The file name
- D. The pan law

67. [Attack/release] Why can the same settings behave differently on different sources?

- A. Their envelopes and detector responses differ
- B. The ratio changes the song key
- C. All plugins use identical algorithms
- D. The pan law changes attack

68. [Attack/release] What is a potential symptom of release that is too short?

- A. Flutter, distortion or audible pumping
- B. A changed sample rate
- C. Automatic mono compatibility
- D. A new MIDI note

69. [Attack/release] Should the gain-reduction meter alone decide the setting?

- A. Yes, always
- B. No; use it with listening
- C. Only on vocals
- D. Only when using reverb

70. [Attack/release] What can auto-release be useful for?

- A. A starting point that adapts timing to signal behaviour
- B. A way to set EQ Q
- C. A way to pan a track
- D. A way to export stems

71. [Reverb] What can early reflections help communicate?

- A. Room boundaries and spatial impression
- B. Compressor ratio
- C. Sample rate
- D. Pitch correction

72. [Reverb] Why use a reverb send/aux?

- A. Share a space and control wet amount independently
- B. To change the tempo
- C. To make the dry source disappear
- D. To eliminate all latency

73. [Reverb] What does pre-delay control?

- A. Time before the reverberant response begins
- B. How many repeats a delay has
- C. EQ Q
- D. Pan law

74. [Reverb] For a fully wet aux return, what should the reverb mix usually be?

- A. 100% wet
- B. 0% wet
- C. 50% dry only
- D. It must match the BPM

75. [Reverb] What may a high-pass filter on a reverb return help reduce?

- A. Low-frequency buildup in the tail
- B. The original vocal's pitch
- C. The track's pan
- D. The compressor's threshold

76. [Reverb] A long reverb tail masks the next vocal line. What could help?

- A. Lower send, shorten decay or automate the return
- B. Raise feedback indefinitely
- C. Boost all low frequencies
- D. Pan the vocal hard left

77. [Reverb] Which statement about room, plate and hall is best?

- A. They offer different characters, but choice depends on the source and song
- B. A hall is always best on vocals
- C. A room cannot be used on drums
- D. A plate removes all sibilance

78. [Reverb] Why judge reverb in the full mix?

- A. Its masking and depth depend on other sources
- B. The plugin works only in stereo
- C. Solo mode changes sample rate
- D. It sets the key

79. [Reverb] What often makes a source feel closer?

- A. A clearer dry signal relative to reverberation
- B. More long reverb and less dry signal in every case
- C. More feedback
- D. A lower sample rate

80. [Reverb] What can automation of a reverb send achieve?

- A. More space on selected phrases or sections
- B. A change to the song's key
- C. Automatic removal of clipping
- D. A different file name

81. [Delay] At 120 BPM, what is one quarter note in milliseconds?

- A. 250 ms
- B. 375 ms
- C. 500 ms
- D. 1000 ms

82. [Delay] At 120 BPM, what is an eighth note?

- A. 125 ms
- B. 250 ms
- C. 375 ms
- D. 500 ms

83. [Delay] What does delay feedback control?

- A. How much delayed signal is fed back for more repeats
- B. The EQ frequency
- C. The dry fader
- D. The pan law

84. [Delay] Why set a delay aux return to 100% wet?

- A. Keep the dry signal on its original path and blend repeats with the send
- B. Make the delay stop repeating
- C. Change the tempo
- D. Remove the stereo image

85. [Delay] What is a delay throw?

- A. An intentionally raised delay send on a word or moment
- B. A sample-rate conversion
- C. A compressor knee
- D. A panning law

86. [Delay] Why filter delay repeats?

- A. To help them sit behind the dry source and reduce clutter
- B. To make feedback infinite
- C. To change note pitch always
- D. To remove all timing

87. [Delay] What can different left/right delay times risk?

- A. Phase or mono-compatibility issues
- B. A change to lyrics
- C. A guaranteed louder master
- D. A change to sample rate

88. [Delay] What does a dotted-eighth delay mean?

- A. An eighth-note duration extended by half its value
- B. Exactly half a quarter note
- C. A full bar in every tempo
- D. A random time

89. [Delay] What is a common delay mistake on vocals?

- A. Repeats obscure the next phrase
- B. Using a low send
- C. Checking the tempo
- D. Filtering the return

90. [Delay] If tempo is 100 BPM, a quarter note lasts:

- A. 100 ms
- B. 300 ms
- C. 600 ms
- D. 1000 ms

91. [Complete mix] What is a static mix?

- A. A balance made primarily with levels and pans before detailed processing
- B. A mix with no audio
- C. A mastered file
- D. A reverb preset

92. [Complete mix] Why save a rough mix?

- A. It provides a baseline for comparison
- B. It replaces the final export
- C. It guarantees loudness
- D. It removes clipping automatically

93. [Complete mix] What should guide plugin choices?

- A. A specific audible problem or creative goal
- B. The number of available plugins
- C. The brightest preset
- D. The highest meter reading

94. [Complete mix] What is a useful translation check?

- A. Listen at quiet level and on more than one playback system if available
- B. Only listen very loudly on headphones
- C. Turn the master up until it clips
- D. Never check mono

95. [Complete mix] Why automate a vocal?

- A. To manage phrase and section changes that a static fader cannot handle
- B. To change its lyrics
- C. To set sample rate
- D. To prevent all breaths

96. [Complete mix] What should you do after exporting a WAV?

- A. Re-import or audition the bounce and check the full start/end
- B. Delete the project
- C. Assume it is correct without listening
- D. Add plugins to the exported file automatically

97. [Complete mix] What is a good final review habit?

- A. Write a short change log and identify remaining priorities
- B. Make unlimited changes without breaks
- C. Compare at unmatched loudness
- D. Ignore the arrangement

98. [Complete mix] Why avoid clipping the Stereo Out?

- A. Clipping can create unwanted distortion in the delivered file
- B. It changes the song key
- C. It reduces the number of tracks
- D. It makes the mix mono

99. [Complete mix] Which export format is commonly suitable for an uncompressed mix delivery?

- A. WAV
- B. Animated GIF
- C. Plain text
- D. JPEG

100. [Complete mix] What makes a mix complete for this beginner workflow?

- A. A checked bounce, saved project and documented decisions
- B. Only a screenshot of plugins
- C. A loud master meter
- D. A preset downloaded from the internet

Answer key and explanations

1. B — Create intentional relationships between musical elements

Mixing establishes hierarchy, clarity and cohesion among sources.

2. C — Check the balance and competing elements

A fader or arrangement change may solve the problem before processing.

3. A — To avoid mistaking louder for better

Louder comparisons can bias judgement.

4. C — Judge it primarily in context

The mix context is the final listening environment.

5. A — Rename and organise tracks

Organisation makes later decisions faster and safer.

6. B — A comparison point for balance and tone

Use references to inform decisions, not dictate them.

7. B — Consider level or arrangement changes

Arrangement and balance are often less destructive solutions.

8. B — To preserve checkpoints and compare decisions

Versions make cause-and-effect comparisons easier.

9. A — What problem or goal am I addressing?

Purposeful processing avoids unnecessary complexity.

10. C — A set of musical relationships serving the song

There is no universal mix template.

11. B — Signal levels through the audio path

It helps avoid overload and feed processors appropriate levels.

12. B — The top of the standard digital sample scale

At or above full scale, fixed-point digital audio can clip.

13. B — To judge processing without loudness bias

Output loudness can bias perception of quality.

14. A — Region/clip gain or a gain utility before it

A later fader cannot undo distortion already created inside a plugin.

15. C — No; sensible level depends on source and workflow

There is no single required peak target for all tracks.

16. A — The highest sample value

Sample peak shows the highest digital sample in the measured signal.

17. B — It can provide internal headroom, but plugins and exports can still overload

Overload can still occur at plugin, fixed-point, hardware or export stages.

18. A — Set musical level in the mix

Faders are primarily used to establish and automate mix balance.

19. B — Compare at similar perceived loudness

Matched comparisons reveal the effect of processing more fairly.

20. C — At relevant channel, plugin and output stages

Clipping can happen at multiple points in the path.

21. A — Its left-right distribution

Panning positions the mono source within the stereo field.

22. B — Lead vocal, kick and bass

Centre anchors often help a mix feel stable, depending on arrangement.

23. B — To reveal masking or phase-related losses

Mono checks can reveal elements that weaken when left and right are summed.

24. B — Its balance/width controls may behave differently from mono panning

Stereo track controls depend on the DAW and signal format.

25. A — To create separation between complementary parts

Panning can reduce competition and create width.

26. B — No; arrangement and source content should guide placement

Symmetry is not a goal in itself.

27. A — Mono incompatibility or unstable balance

Wide processing should be checked in mono and on different playback systems.

28. A — Compensating perceived level as a source is panned

Pan law affects level behaviour around pan positions.

29. A — Consider panning supporting parts

Thoughtful placement can create separation.

30. C — Across expected playback conditions, including mono where relevant

Critical elements should not rely entirely on fragile stereo effects.

31. A — Frequency

Frequency selects where the EQ band acts.

32. A — Bandwidth of a filter/bell

Higher Q is generally narrower; lower Q is broader.

33. A — Content below its cutoff region

High-pass filters attenuate lower frequencies.

34. A — Boosting or cutting a band around a centre frequency

Bell filters shape a selected frequency region.

35. B — Describe the audible issue, then test modest changes

Use controlled listening and make changes in context.

36. B — No; remove low content only when it serves the mix

Unnecessary filtering can remove body and weight.

37. A — High-frequency content above its cutoff region

Low-pass filtering reduces upper frequencies.

38. A — EQ may change loudness and bias judgement

A louder version can seem better even when its tone is not.

39. A — Change a broad range above or below a turnover region

Shelves affect a broad frequency region.

40. B — Return to a modest move or cut if the resonance is genuinely problematic

Sweeping can diagnose, but the final setting should be intentional and restrained.

41. A — Low-mid energy can accumulate across multiple sources

Frequency overlap is often cumulative.

42. A — Mute likely layers in the full mix

Isolate contributors before processing.

43. A — The mix can lose warmth and body

Clarity should not come at the cost of natural weight.

44. B — Listening to the source and context at a comfortable level

The problem region depends on source and recording.

45. A — Adjust the guitar level, arrangement or EQ in context

A targeted change to the competing source may preserve the vocal's natural tone.

46. A — To reduce fatigue that can distort judgement

Ear fatigue can make tonal decisions less reliable.

47. A — Automation or targeted de-essing

A time-specific issue may need time-specific control.

48. A — The source loses body and feels thin

Always evaluate the trade-off after a corrective cut.

49. A — Fixing the main contributor or changing arrangement

Addressing the actual source reduces unnecessary processing.

50. A — Comfortable monitoring level, with breaks

Loud listening can hide fatigue and is not a reliable diagnostic method.

51. A — The level where compression begins to act

Threshold determines when the signal enters compression.

52. A — Input-to-output level relationship above threshold in a simplified model

A higher ratio yields more reduction for the same amount above threshold.

53. C — 2 dB

8 divided by 4 is about 2 dB, ignoring timing and detector details.

54. A — Compensating output level after gain reduction

Makeup gain adjusts output level; it does not create the compression itself.

55. A — How much the signal is being turned down by compression

Gain reduction is a useful visual aid, not a universal target.

56. A — To manage note-to-note dynamics or shape sustain

Compression can help control dynamic variation when needed.

57. A — How gradually compression begins around threshold

A soft knee eases into compression; a hard knee is more abrupt.

58. A — Preferring the louder processed signal without matching levels

Loudness bias can be mistaken for improvement.

59. B — No; use it when it supports a defined goal

Compression is optional and context-dependent.

60. A — Constrain peaks with very high ratio and/or a ceiling

Limiter designs vary but commonly constrain peaks more strongly than general compression.

61. A — The initial transient

The compressor takes longer to develop gain reduction.

62. A — How quickly gain reduction relaxes

Release shapes recovery after the signal falls.

63. A — Soften or reduce its punch

Fast gain reduction can suppress the initial transient.

64. A — Keep gain reduced into following beats or phrases

Slow recovery can affect the next event.

65. A — Change attack alone, then release alone, with matched levels

Isolated comparisons reveal cause and effect.

66. A — Whether gain reduction recovers naturally

The gaps reveal release behaviour and pumping.

67. A — Their envelopes and detector responses differ

Source dynamics and compressor design affect response.

68. A — Flutter, distortion or audible pumping

Very fast recovery can modulate the signal unnaturally.

69. B — No; use it with listening

Musical result matters more than a particular meter number.

70. A — A starting point that adapts timing to signal behaviour

Auto behaviour varies by compressor and should still be auditioned.

71. A — Room boundaries and spatial impression

Early reflections are important cues for room character.

72. A — Share a space and control wet amount independently

A shared return makes effect balance and cohesion easier.

73. A — Time before the reverberant response begins

Pre-delay can preserve initial clarity before the tail.

74. A — 100% wet

The dry source remains on its original path; the aux carries the wet signal.

75. A — Low-frequency buildup in the tail

Filtering the return can keep the space from clouding the low end.

76. A — Lower send, shorten decay or automate the return

Control the amount and duration of the effect.

77. A — They offer different characters, but choice depends on the source and song

Common applications are useful starting points, not strict rules.

78. A — Its masking and depth depend on other sources

A tail that sounds beautiful alone may clutter the arrangement.

79. A — A clearer dry signal relative to reverberation

Dry clarity and direct sound are important distance cues.

80. A — More space on selected phrases or sections

Automation makes effect level responsive to the arrangement.

81. C — 500 ms

$60,000 / 120 = 500$ milliseconds.

82. B — 250 ms

An eighth note is half of a quarter note.

83. A — How much delayed signal is fed back for more repeats

More feedback generally creates more repeats and can build up quickly.

84. A — Keep the dry signal on its original path and blend repeats with the send

The dry source remains separately controllable.

85. A — An intentionally raised delay send on a word or moment

Automated throws add emphasis without filling every gap.

86. A — To help them sit behind the dry source and reduce clutter

Darker or filtered repeats can be less distracting.

87. A — Phase or mono-compatibility issues

Stereo delay should be checked in mono.

88. A — An eighth-note duration extended by half its value

A dotted note is 1.5 times its undotted value.

89. A — Repeats obscure the next phrase

Delay should support the line without compromising intelligibility.

90. C — 600 ms

$60,000 / 100 = 600$ milliseconds.

91. A — A balance made primarily with levels and pans before detailed processing

A static mix tests whether arrangement and balance already work.

92. A — It provides a baseline for comparison

The rough version helps judge whether later work improves the song.

93. A — A specific audible problem or creative goal

Purposeful processing is easier to evaluate and repeat.

94. A — Listen at quiet level and on more than one playback system if available

Different playback contexts reveal balance issues.

95. A — To manage phrase and section changes that a static fader cannot handle

Automation can keep the vocal present and expressive throughout the song.

96. A — Re-import or audition the bounce and check the full start/end

Checking the bounce catches range, glitch and level problems.

97. A — Write a short change log and identify remaining priorities

A change log supports deliberate iteration.

98. A — Clipping can create unwanted distortion in the delivered file

Maintain output headroom and follow the delivery specification.

99. A — WAV

WAV is a common uncompressed audio delivery format.

100. A — A checked bounce, saved project and documented decisions

The deliverable includes the audio and enough project context to revise it.