

SØRAV MUSIC ACADEMY

LEVEL 4 · FINAL ASSESSMENT

60 multiple-choice questions · A/B/C/D

Choose one answer for each question. Complete all questions before checking the answer key. One point per question.

1. [Rhythm] What does BPM measure?

- A. Pitch distance
- B. Number of tracks
- C. Pulse speed in beats per minute
- D. Audio bit depth

2. [Rhythm] In common 4/4 meter, how many quarter-note beats are usually in one bar?

- A. Three
- B. Four
- C. Six
- D. Eight

3. [Rhythm] What is syncopation?

- A. Emphasising weaker beats or offbeat subdivisions
- B. Removing all accents
- C. Changing sample rate
- D. Playing only whole notes

4. [Rhythm] What does subdivision mean?

- A. Changing chord quality
- B. Changing the song key
- C. Adding reverb
- D. Dividing beats into smaller equal parts

5. [Rhythm] Why might you avoid quantising every note perfectly?

- A. It prevents MIDI playback
- B. It always changes pitch
- C. It can remove expressive timing and feel
- D. It changes the key signature

6. [Intervals] In equal temperament, how many semitones are in an octave?

- A. Twelve
- B. Seven
- C. Eight
- D. Ten

7. [Intervals] Which adjacent natural-note pairs have no black key between them on a piano?

- A. G–A and C–D
- B. C–D and F–G
- C. A–B and D–E
- D. E–F and B–C

8. [Intervals] What does an interval describe?

- A. The level of a signal
- B. The duration of a note
- C. Distance between two pitches
- D. The number of bars

9. [Intervals] What is the difference between interval number and quality?

- A. They are always identical
- B. Number counts letter steps; quality specifies exact size
- C. Quality means loudness
- D. Number is measured in BPM

10. [Intervals] What is a useful interval-training method?

- A. Sing an interval, then check it on an instrument
- B. Only read its name
- C. Turn the track louder
- D. Use a limiter

11. [Scales] What is the major-scale step pattern?

- A. W-W-H-W-W-W-H
- B. W-H-W-W-H-W-W
- C. H-H-W-W-W-H-W
- D. W-W-W-H-W-H-W

12. [Scales] What is the relative minor of C major?

- A. E minor
- B. C minor
- C. D minor
- D. A natural minor

13. [Scales] What is the tonic?

- A. The fifth note only
- B. The loudest note
- C. The tonal centre or home note
- D. The note with the longest duration

14. [Scales] Does using only notes from a scale guarantee a strong melody?

- A. Yes, always
- B. No; rhythm, contour, repetition and resolution also matter
- C. Only in minor keys
- D. Only at slow tempos

15. [Scales] What is a leading tone in a major key?

- A. Scale degree 7, a semitone below tonic
- B. Scale degree 2
- C. The lowest note
- D. The fifth above the tonic

16. [Modes] What helps establish a mode convincingly?

- A. Using a mode name in the project
- B. Starting the scale on any note only
- C. Making its tonic feel like home
- D. Setting the tempo to 120 BPM

17. [Modes] Compared with natural minor, Dorian has which characteristic?

- A. A lowered second
- B. A raised sixth
- C. A raised fourth
- D. A major third

18. [Modes] Which mode is characterised by a lowered second relative to major?

- A. Phrygian
- B. Lydian
- C. Mixolydian
- D. Ionian

19. [Modes] What can a sustained tonic drone help with?

- A. Making every chord major
- B. Removing the need for melody
- C. Setting sample rate
- D. Making the modal centre and characteristic notes easier to hear

20. [Modes] Are modal mood labels universal rules?

- A. Only for guitar
- B. Yes, exactly
- C. No; context and arrangement change the effect
- D. Only in 3/4

21. [Triads] What are the three basic chord tones of a triad?

- A. Tonic, tempo and beat
- B. Root, fourth and seventh
- C. Root, third and fifth
- D. Attack, release and ratio

22. [Triads] What interval distinguishes a major triad from a minor triad?

- A. The root
- B. The third
- C. The octave
- D. The tempo

23. [Triads] What is the interval pattern of a diminished triad?

- A. Minor third and diminished fifth above the root
- B. Major third and perfect fifth
- C. Minor third and perfect fifth
- D. Major third and augmented fifth

24. [Triads] What changes when a chord is inverted?

- A. Its tempo changes
- B. Its chord quality necessarily changes
- C. Its key signature always changes
- D. Which chord tone is in the bass

25. [Triads] What is an open voicing?

- A. A muted track
- B. A chord with no notes
- C. A voicing with chord tones spread farther apart
- D. A chord played only on beat one

26. [Sevenths] What does Cmaj7 indicate?

- A. A C minor triad with flat seventh
- B. A C dominant seventh
- C. A C diminished triad
- D. A C major triad with a major seventh

27. [Sevenths] What is a common dominant seventh chord symbol?

- A. Cm7
- B. Cmaj7
- C. C7
- D. Cdim

28. [Sevenths] What are chord extensions such as 9ths and 13ths?

- A. Only changes to tempo
- B. Colour tones beyond the basic triad/seventh structure
- C. Only inversions
- D. Types of meter

29. [Sevenths] Why might a voicing omit a chord tone?

- A. To avoid clutter and suit the instrument or melody
- B. To make it a different key automatically
- C. Because extensions cannot be played
- D. To change BPM

30. [Sevenths] What is voice leading?

- A. The file export format
- B. The volume automation lane
- C. A type of limiter
- D. How individual notes move between chords

31. [Diatonic harmony] In a major key, what is the usual quality of the ii triad?

- A. Augmented
- B. Major
- C. Minor
- D. Dominant seventh

32. [Diatonic harmony] What do Roman numerals describe in harmonic analysis?

- A. Only note duration
- B. Chord root's scale-degree function and quality convention
- C. Only stereo width
- D. The plugin order

33. [Diatonic harmony] What is a common harmonic tendency of dominant harmony?

- A. It often creates tension that resolves toward tonic
- B. It always avoids resolution
- C. It sets the song tempo
- D. It removes the bass

34. [Diatonic harmony] What is harmonic rhythm?

- A. The pitch of the tonic
- B. How fast the drummer plays fills
- C. The sample rate
- D. How frequently chords change

35. [Diatonic harmony] Why use Roman numerals when transposing?

- A. They remove accidentals from every key
- B. They make all notes natural
- C. They preserve the progression's scale-degree pattern across keys
- D. They specify exact instrument voicings

36. [Voice leading] What can common-tone voice leading do?

- A. Change every chord to minor
- B. Force every note to leap
- C. Keep shared notes while moving other voices economically
- D. Remove harmonic function

37. [Voice leading] What is first inversion of a triad?

- A. The root is in the bass
- B. The third is in the bass
- C. The fifth is in the bass
- D. The seventh is always omitted

38. [Voice leading] Why avoid dense close voicings very low in the register?

- A. They can sound muddy or crowded
- B. They always sound out of tune
- C. They change the tempo
- D. They make stereo impossible

39. [Voice leading] Does smooth voice leading forbid all leaps?

- A. Only on piano
- B. Yes, every voice must move by step
- C. Only in major keys
- D. No; leaps can be intentional and expressive

40. [Voice leading] How can inversions help a progression?

- A. They remove all tension
- B. They automatically change the melody's key
- C. They can create a smoother bass line
- D. They set the meter

41. [Progressions] Why can the same chords feel different in two productions?

- A. Rhythm, voicing, melody, sound and arrangement affect perception
- B. Chord names determine every detail
- C. Only the sample rate changes emotion
- D. Tempo never matters

42. [Progressions] What is a cadence?

- A. A note subdivision
- B. A type of microphone
- C. A compressor setting
- D. A harmonic gesture that shapes closure or continuation

43. [Progressions] What is a useful way to develop a repeated chord loop?

- A. Raise every track equally
- B. Repeat it without any contrast forever
- C. Change rhythm, voicing, instrumentation or section density
- D. Use only one register

44. [Progressions] What is harmonic rhythm?

- A. The swing percentage only
- B. The rate of chord changes
- C. The tempo of a delay
- D. The time signature denominator

45. [Progressions] Does a common progression guarantee a particular emotion?

- A. No; context and performance matter
- B. Yes, always
- C. Only in 4/4
- D. Only with piano

46. [Melody] What is melodic contour?

- A. The waveform loudness
- B. The shape of a melody as pitches rise, fall or repeat
- C. The tempo map
- D. The chord symbol

47. [Melody] What is a motif?

- A. A short identifiable musical idea
- B. A mastering meter
- C. A key signature only
- D. A file format

48. [Melody] Why leave space in a lead melody?

- A. To stop chord changes
- B. To remove the pulse
- C. To change the key
- D. To allow breathing, response and emphasis

49. [Melody] What makes a counter-melody effective?

- A. It plays constantly in the same register
- B. It always doubles the lead exactly
- C. It supports the lead without competing for attention
- D. It must be louder than the vocal

50. [Melody] What often provides stability on strong beats?

- A. Random chromatic notes only
- B. Chord tones
- C. Reverb tails
- D. Track names

51. [Form] What is an arrangement map used for?

- A. Naming every plugin
- B. Setting bit depth
- C. Planning sections, lengths and energy changes
- D. Replacing the mix

52. [Form] How can a chorus feel bigger without simply raising every track?

- A. Clip the master
- B. Use contrast in register, density, rhythm or instrumentation
- C. Mute the hook
- D. Remove all bass

53. [Form] What is a transition fill meant to do?

- A. Prepare or connect sections
- B. Distract from the hook by default
- C. Set sample rate
- D. Change the chord quality automatically

54. [Form] Why reuse a motif with variation?

- A. It changes meter automatically
- B. It guarantees a hit
- C. It removes the need for form
- D. It creates cohesion while keeping interest

55. [Form] What defines a section's role?

- A. The number of tracks alone
- B. Its colour in the DAW only
- C. How it contributes to the song's narrative and musical arc
- D. The file extension

56. [Ear training] What is an effective ear-training habit?

- A. Guess without checking
- B. Listen, sing or tap, then check with feedback
- C. Only read about intervals
- D. Use a limiter on the master

57. [Ear training] What is a sensible transcription order?

- A. Pulse and tempo, bass roots, phrase lengths, melody and chord changes
- B. Every instrument at once
- C. Effects before notes
- D. Master loudness first

58. [Ear training] Why sing or tap before checking notes?

- A. It removes latency
- B. It changes the sample rate
- C. It makes all notes diatonic
- D. It engages active listening and memory

59. [Ear training] What should you do if unsure about a chord during transcription?

- A. Add a random extension
- B. Pretend the guess is certain
- C. Mark the uncertainty and test likely options against the audio
- D. Change the song tempo

60. [Ear training] Does educational transcription automatically grant permission to publish copied music?

- A. Yes, always
- B. No; copyright and licensing still apply
- C. Only if it is MIDI
- D. Only if the key changes

Answer key and explanations

1. C — Pulse speed in beats per minute

Tempo expresses pulse speed.

2. B — Four

The top number in 4/4 indicates four beats, commonly quarter-note beats.

3. A — Emphasising weaker beats or offbeat subdivisions

Syncopation shifts emphasis away from expected strong beats.

4. D — Dividing beats into smaller equal parts

Eighths, sixteenths and triplets are common subdivisions.

5. C — It can remove expressive timing and feel

Grid alignment is a tool, not a goal in every performance.

6. A — Twelve

The octave spans twelve semitones.

7. D — E–F and B–C

These pairs are separated by one semitone.

8. C — Distance between two pitches

Intervals describe pitch relationships.

9. B — Number counts letter steps; quality specifies exact size

Both spelling and semitone size matter.

10. A — Sing an interval, then check it on an instrument

Singing and feedback connect hearing with pitch relationships.

11. A — W-W-H-W-W-H

The major scale uses whole and half steps in this order.

12. D — A natural minor

A natural minor shares C major's key signature.

13. C — The tonal centre or home note

Tonic emphasis shapes the perceived key.

14. B — No; rhythm, contour, repetition and resolution also matter

A scale is a pitch collection, not a complete melody.

15. A — Scale degree 7, a semitone below tonic

The leading tone commonly pulls toward the tonic.

16. C — Making its tonic feel like home

A mode is heard through tonal emphasis and context.

17. B — A raised sixth

Dorian retains a minor third and has a raised sixth relative to natural minor.

18. A — Phrygian

Phrygian's flat second is its distinctive colour.

19. D — Making the modal centre and characteristic notes easier to hear

A drone can reinforce the tonal centre.

20. C — No; context and arrangement change the effect

Mood associations are useful descriptions, not guarantees.

21. C — Root, third and fifth

A triad commonly stacks root, third and fifth.

22. B — The third

Major has a major third; minor has a minor third.

23. A — Minor third and diminished fifth above the root

A diminished triad has a minor third and diminished fifth.

24. D — Which chord tone is in the bass

Inversions change bass position while preserving chord identity.

25. C — A voicing with chord tones spread farther apart

Open spacing spreads notes across register.

26. D — A C major triad with a major seventh

Major seventh quality distinguishes it from C7.

27. C — C7

C7 denotes a major triad with a minor seventh.

28. B — Colour tones beyond the basic triad/seventh structure

Extensions add harmonic colour and may be redistributed in voicing.

29. A — To avoid clutter and suit the instrument or melody

Practical voicings balance harmonic identity and register.

30. D — How individual notes move between chords

Voice leading connects chord changes through melodic movement.

31. C — Minor

The diatonic triads in major follow I, ii, iii, IV, V, vi, vii°.

32. B — Chord root's scale-degree function and quality convention

Roman numerals show harmonic relationships relative to a key.

33. A — It often creates tension that resolves toward tonic

Dominant function often points toward tonic in tonal styles.

34. D — How frequently chords change

Chord-change rate influences harmonic motion.

35. C — They preserve the progression's scale-degree pattern across keys

Roman numerals abstract the progression from its key.

36. C — Keep shared notes while moving other voices economically

Common tones can connect chords smoothly.

37. B — The third is in the bass

First inversion places the third below the other chord tones.

38. A — They can sound muddy or crowded

Low-register note spacing affects clarity.

39. D — No; leaps can be intentional and expressive

Voice leading is a creative tool rather than an absolute law.

40. C — They can create a smoother bass line

Inversions can connect roots with stepwise bass movement.

41. A — Rhythm, voicing, melody, sound and arrangement affect perception

Harmony interacts with the entire musical context.

42. D — A harmonic gesture that shapes closure or continuation

Cadences create different degrees of arrival and expectation.

43. C — Change rhythm, voicing, instrumentation or section density

Variation creates development while preserving identity.

44. B — The rate of chord changes

Chord-change frequency contributes to motion.

45. A — No; context and performance matter

Musical emotion depends on multiple interacting factors.

46. B — The shape of a melody as pitches rise, fall or repeat

Contour describes the melodic line's direction.

47. A — A short identifiable musical idea

Motifs create identity and can be developed.

48. D — To allow breathing, response and emphasis

Silence and gaps can make phrases more effective.

49. C — It supports the lead without competing for attention

Register, rhythm and placement help secondary lines complement the lead.

50. B — Chord tones

Chord tones relate directly to the current harmony.

51. C — Planning sections, lengths and energy changes

A map helps manage the song's overall arc.

52. B — Use contrast in register, density, rhythm or instrumentation

Perceived energy can increase through arrangement contrast.

53. A — Prepare or connect sections

Fills should serve the movement into the next section.

54. D — It creates cohesion while keeping interest

Repetition builds identity and variation supports development.

55. C — How it contributes to the song's narrative and musical arc

Labels are useful, but musical function matters most.

56. B — Listen, sing or tap, then check with feedback

Active recall plus feedback builds reliable listening.

57. A — Pulse and tempo, bass roots, phrase lengths, melody and chord changes

Breaking the task into layers makes transcription manageable.

58. D — It engages active listening and memory

Producing the sound internally helps connect hearing to analysis.

59. C — Mark the uncertainty and test likely options against the audio

Honest uncertainty and comparison lead to better transcription.

60. B — No; copyright and licensing still apply

Learning analysis and publishing a copy are different uses.