

SØRAV MUSIC ACADEMY

LEVEL 5 · FINAL ASSESSMENT

100 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. [Session planning] What is a useful first step before recording?

- A. Agree the session goal, source, arrangement and deliverables
- B. Start recording before routing
- C. Delete backups
- D. Set every fader to 0 dB

2. [Session planning] Why name takes clearly?

- A. To reduce latency
- B. To change the audio quality
- C. To set tempo automatically
- D. To identify the source and version reliably

3. [Session planning] What should a session template include?

- A. Only blank audio tracks
- B. Only a master limiter
- C. Named tracks, routing and project settings appropriate to the session
- D. No save location

4. [Session planning] Why reopen a saved project during a test?

- A. To increase sample rate
- B. To confirm the project and its required assets are intact
- C. To change the singer's pitch
- D. To make all tracks mono

5. [Session planning] Where should a backup ideally be stored?

- A. In a separate location from the primary copy
- B. Only in the same folder on the same drive
- C. Only in the DAW undo history
- D. Only in a screenshot

6. [Session planning] Why discuss punch-ins and take naming with a performer?

- A. To eliminate room reflections
- B. To force every take to sound identical
- C. To change bit depth
- D. To keep the workflow predictable and collaborative

7. [Session planning] What should be checked before recording?

- A. Only the master bus name
- B. Only the project colour
- C. Input routing, monitoring, microphone and room noise
- D. Only the export filename

8. [Session planning] What does a session plan help reduce?

- A. The need to listen
- B. Avoidable interruptions and uncertainty
- C. The need to back up
- D. The number of musical notes

9. [Session planning] Why preserve a clean source session?

- A. To enable revision and recover from mistakes
- B. To guarantee a hit
- C. To make the room quieter
- D. To remove all latency

10. [Session planning] What makes a good handoff?

- A. No project copy
- B. Unlabelled files
- C. One ambiguous final-final file
- D. Clear naming, working assets and concise notes

11. [Microphones] What does a cardioid pattern generally do?

- A. Captures only from the sides
- B. Captures more from the front and rejects more from the rear
- C. Captures no room sound
- D. Automatically removes plosives

12. [Microphones] What does proximity effect often do with a directional mic?

- A. Increases low-frequency response as distance decreases
- B. Reduces every frequency equally
- C. Changes tempo
- D. Removes room reflections completely

13. [Microphones] What is a useful reason to angle a vocal slightly off-axis?

- A. It eliminates all sibilance
- B. It guarantees a perfect tone
- C. It changes the polar pattern to omni
- D. It may reduce plosives or harshness depending on the mic

14. [Microphones] Which statement about dynamic and condenser mics is most accurate?

- A. Dynamic mics cannot record vocals
- B. Condenser is always better
- C. Neither type is automatically best for every source
- D. Mic type matters more than placement in every case

15. [Microphones] What does a figure-eight mic pattern capture most strongly?

- A. Only the front
- B. Front and rear, with rejection at the sides
- C. Only the sides
- D. All directions equally

16. [Microphones] Why test microphone placement by listening?

- A. Small changes can alter tone and room contribution
- B. A specification predicts every room perfectly
- C. It removes the need for gain staging
- D. It sets the bit depth

17. [Microphones] What can microphone distance change besides level?

- A. Only the sample rate
- B. Only the file name
- C. Only the tempo
- D. Direct-to-room balance and proximity effect

18. [Microphones] Where might you aim the rear rejection of a cardioid mic?

- A. At the ceiling in every room
- B. Toward the desired source only
- C. Toward a dominant unwanted noise source when practical
- D. It has no direction

19. [Microphones] What is a useful placement log?

- A. Only the mic price
- B. Distance, angle, pattern, source and room observations
- C. Only the singer's name
- D. Only the session colour

20. [Microphones] Does a polar pattern behave identically at every frequency on all mics?

- A. No, real response varies with frequency and microphone design
- B. Yes, always
- C. Only on condensers
- D. Only in mono

21. [Input gain] What does interface preamp gain affect?

- A. Only the export filename
- B. Only the track colour
- C. Signal level before conversion
- D. Only MIDI velocity

22. [Input gain] Can lowering the track fader undo clipping recorded at the input?

- A. Yes, always
- B. No, clipping may already be captured
- C. Only if you add reverb
- D. Only if you pan left

23. [Input gain] Why set gain using the loudest expected phrase?

- A. To leave margin for peaks during real performance
- B. To make the waveform fill the screen
- C. To remove the room
- D. To force average level to zero

24. [Input gain] Does digital recording need to peak close to 0 dBFS?

- A. Only for 24-bit files
- B. Yes, always
- C. Only for vocals
- D. No, adequate headroom is useful

25. [Input gain] What is the noise floor?

- A. The tempo grid
- B. The loudest peak
- C. The residual noise present when the desired signal is absent or low
- D. The top of a plugin window

26. [Input gain] Why can a quiet, noisy take sound worse after large boosts?

- A. Boosting changes the lyrics
- B. The noise is raised along with the desired signal
- C. The sample rate falls
- D. The track becomes MIDI

27. [Input gain] Where can unwanted clipping occur?

- A. At the preamp, converter or processing stages
- B. Only in the filename
- C. Only after export
- D. Only in stereo tracks

28. [Input gain] What should you do if a take clips?

- A. Add more compression
- B. Just lower the fader
- C. Rename the file
- D. Correct the source gain and record again if possible

29. [Input gain] What is a sensible input-meter goal?

- A. As loud as possible
- B. Exactly 0 dBFS at every beat
- C. Clean peaks with margin appropriate to the source
- D. A permanently silent meter

30. [Input gain] What matters more than a high meter reading?

- A. A waveform touching the top
- B. A clean recording with appropriate signal-to-noise ratio
- C. The number of plugins
- D. The track colour

31. [Vocal recording] Why mark the performer's position?

- A. To change key automatically
- B. To help keep distance and tone consistent across takes
- C. To reduce file size
- D. To eliminate the need for headphones

32. [Vocal recording] What does a pop filter help control?

- A. Plosive bursts of air
- B. All pitch errors
- C. Every room reflection
- D. Digital clipping

33. [Vocal recording] What makes a useful headphone cue mix?

- A. No vocal in any case
- B. Maximum loudness
- C. Only instrumental audio
- D. Comfortable level and a balance that supports performance

34. [Vocal recording] Why preserve full takes when comping?

- A. To reduce the noise floor automatically
- B. To increase BPM
- C. To keep source material available for revision
- D. To change the mic pattern

35. [Vocal recording] What should guide vocal take selection?

- A. Only waveform size
- B. Emotion, diction, timing, pitch, noise and consistency
- C. Only the loudest take
- D. Only the first take

36. [Vocal recording] Why use crossfades at edits?

- A. To reduce clicks and abrupt transitions
- B. To correct every pitch issue
- C. To set sample rate
- D. To create MIDI notes

37. [Vocal recording] What can over-editing a vocal do?

- A. Change the key signature
- B. Always improve emotion
- C. Always fix room noise
- D. Remove natural phrasing or create unnatural edits

38. [Vocal recording] Why ask the performer about headphone comfort?

- A. It sets the project tempo
- B. It changes the file format
- C. Comfort can affect performance and hearing safety
- D. It changes the mic type

39. [Vocal recording] Should every breath always be removed?

- A. Yes, every time
- B. No, keep or edit breaths according to the performance and style
- C. Only before a chorus
- D. Only if stereo

40. [Vocal recording] What is a good take-naming example?

- A. LeadVox_Take03_Verse
- B. final-new-use-this
- C. Audio 1
- D. untitled 9

41. [Instrument recording] What is a DI commonly used for?

- A. Capturing a direct instrument signal for later processing or re-amping
- B. Recording only room ambience
- C. Setting MIDI tempo
- D. Removing all noise

42. [Instrument recording] Why might a passive pickup need an instrument input?

- A. To increase bit depth
- B. To change its key
- C. To create reverb
- D. It can require a suitable high-impedance input

43. [Instrument recording] What does mic position on a guitar amp change?

- A. Only MIDI velocity
- B. Only the file extension
- C. Tone, attack and room contribution
- D. Only project tempo

44. [Instrument recording] What can multiple microphones on one source create?

- A. Automatic mono compatibility
- B. Phase and timing interactions when combined
- C. Guaranteed louder bass
- D. A new time signature

45. [Instrument recording] What is a sensible polarity-check method?

- A. Listen to the combined microphones, often in mono, and compare
- B. Always flip polarity blindly
- C. Never use more than one mic
- D. Change sample rate

46. [Instrument recording] Why label a DI and amp-mic track separately?

- A. To prevent editing
- B. To alter phase automatically
- C. To make them identical
- D. So each source can be identified and balanced independently

47. [Instrument recording] What should you do with handling noise or fret noise?

- A. Raise input gain
- B. Assume plugins will always fix it
- C. Reduce it at source when practical and assess its musical relevance
- D. Ignore all noise

48. [Instrument recording] Does a DI always replace an amp recording?

- A. Yes, always
- B. No, each can provide a different useful sound
- C. Only for acoustic guitar
- D. Only at 48 kHz

49. [Instrument recording] What should you check before recording an instrument?

- A. Input mode, gain, cable and source noise
- B. Only the master limiter
- C. Only track colour
- D. Only the reverb preset

50. [Instrument recording] What is a practical DI/amp comparison?

- A. Change the tempo
- B. Compare at very different loudness
- C. Use only waveform height
- D. Match playback levels and compare tone, attack and phase

51. [Editing] Why should edits be judged in context?

- A. The waveform always tells the whole story
- B. An edit can look clean but disrupt phrasing or sustain
- C. It changes sample rate
- D. It removes all room tone

52. [Editing] What is comping?

- A. Selecting the best phrases from multiple takes
- B. Combining all plugins into one
- C. Changing the meter
- D. Exporting MIDI

53. [Editing] What is a crossfade?

- A. A file backup
- B. A type of microphone
- C. A tempo change
- D. A transition that blends adjacent audio regions

54. [Editing] What can a crossfade that is too long cause?

- A. Higher sample rate
- B. Automatic perfect pitch
- C. Unwanted overlap, phasey sound or altered timing
- D. No audio

55. [Editing] Why preserve original takes?

- A. To make all takes louder
- B. To allow revision and recovery
- C. To remove room reflections
- D. To change bit depth

56. [Editing] What should guide timing correction?

- A. Musical context and the intended feel
- B. Always the smallest grid
- C. Waveform colour only
- D. File size

57. [Editing] Why not remove every breath?

- A. Breaths are MIDI
- B. Breaths change the key
- C. Breaths increase sample rate
- D. It can make a vocal sound unnatural

58. [Editing] What can abrupt edits reveal?

- A. Better stereo width
- B. Correct tempo
- C. Clicks or changes in room tone
- D. Higher bit depth

59. [Editing] How should alternate takes be named?

- A. All with the same vague name
- B. Clearly and consistently
- C. Only by colour
- D. Without version numbers

60. [Editing] What is the main goal of editing?

- A. Improve continuity while preserving musical expression
- B. Make every waveform look identical
- C. Remove every transient
- D. Eliminate all dynamics

61. [MIDI and virtual instruments] What does MIDI store?

- A. Performance data such as notes, timing, duration and controllers
- B. Audio samples only
- C. A rendered stereo mix only
- D. The room's acoustic response

62. [MIDI and virtual instruments] What turns MIDI notes into sound?

- A. A cycle marker
- B. A track colour
- C. The file name
- D. A software or hardware instrument

63. [MIDI and virtual instruments] What can velocity affect?

- A. Only the pan law
- B. Only the tempo
- C. Volume, timbre or sample layers depending on the instrument
- D. Only the bit depth

64. [MIDI and virtual instruments] Why vary note length and velocity intentionally?

- A. To guarantee perfect realism randomly
- B. To create phrasing and articulation
- C. To change the key signature
- D. To remove the instrument

65. [MIDI and virtual instruments] What is quantisation?

- A. Aligning note timing to a selected rhythmic grid or strength
- B. A type of reverb
- C. A sample-rate conversion
- D. A file naming method

66. [MIDI and virtual instruments] Why keep the MIDI source after printing audio?

- A. It changes the audio file's key
- B. It increases audio quality automatically
- C. It prevents all CPU load
- D. It remains editable for later changes

67. [MIDI and virtual instruments] What is a Software Instrument track used for in Logic Pro?

- A. Only exporting MP3
- B. Only recording an external mic
- C. Hosting an instrument that responds to MIDI
- D. Only controlling the master fader

68. [MIDI and virtual instruments] What is a useful reason to print a virtual instrument to audio?

- A. To erase all editable information by default
- B. Compatibility, CPU relief or delivery needs
- C. To make every note louder
- D. To change meter

69. [MIDI and virtual instruments] Does quantising always improve groove?

- A. No, it can remove expressive timing
- B. Yes, always
- C. Only for vocals
- D. Only at 120 BPM

70. [MIDI and virtual instruments] What should an audio print be named?

- A. Same as every other stem
- B. final-final-2
- C. untitled
- D. Clearly, with source and version information

71. [Session organisation] Why group tracks by role?

- A. To remove the need for listening
- B. To change the key
- C. To navigate and make arrangement decisions more easily
- D. To set the sample rate

72. [Session organisation] What is a Logic Pro track stack useful for?

- A. Changing note spelling
- B. Organising related tracks and, in summing stacks, routing them together
- C. Automatically backing up to another drive
- D. Measuring true peak only

73. [Session organisation] Why use arrangement markers?

- A. To identify song sections and navigate the project
- B. To correct pitch
- C. To change the interface input
- D. To remove all silence

74. [Session organisation] What is a good version name?

- A. untitled
- B. final final final
- C. new one
- D. SongTitle_VocalComp_v02

75. [Session organisation] Why note bus routing?

- A. It makes the mic cardioid
- B. It changes the song key
- C. It helps collaborators understand signal flow
- D. It removes all latency

76. [Session organisation] What should a handoff session include?

- A. Only a stereo screenshot
- B. Named tracks, working assets and notes about special settings
- C. Missing audio files
- D. Unlabelled regions

77. [Session organisation] Why avoid deleting unused tracks immediately?

- A. They may be needed for revisions or alternate versions
- B. They increase the tempo
- C. They change note spelling
- D. They reduce bit depth

78. [Session organisation] What should a notes track contain?

- A. The export dialog only
- B. Only random text
- C. No information
- D. Useful version, routing or production information

79. [Session organisation] What is the main value of a clear folder structure?

- A. Better mic sensitivity
- B. Higher loudness
- C. Reliable access to project files and versions
- D. Automatic phase alignment

80. [Session organisation] What should be checked before sending a session?

- A. Only the desktop wallpaper
- B. That referenced audio and plugins/assets are available or documented
- C. Only the project icon
- D. Only the track colours

81. [Latency] What is monitoring latency?

- A. A chord inversion
- B. A file extension
- C. The song key
- D. Delay between input and the monitored sound

82. [Latency] What is a common trade-off with smaller audio buffers?

- A. No CPU use
- B. Higher sample rate automatically
- C. Lower software-monitoring latency but higher CPU demand
- D. No possible dropouts

83. [Latency] What can direct monitoring provide?

- A. Automatic pitch correction
- B. A path that may avoid the full DAW round trip
- C. Mastering loudness
- D. A backup copy

84. [Latency] Why avoid hearing direct and delayed software monitoring together?

- A. It can sound doubled or comb-filtered
- B. It changes the key
- C. It changes MIDI velocity
- D. It fixes timing

85. [Latency] What can Logic Pro Low Latency Mode do?

- A. Create backups
- B. Guarantee zero latency in every setup
- C. Change meter
- D. Bypass or alter latency-inducing plugins in the monitored path

86. [Latency] What should you do if low buffer settings cause clicks?

- A. Raise headphone volume
- B. Keep the unstable setting at all costs
- C. Use a stable setting and reduce unnecessary processing
- D. Delete the project

87. [Latency] What can plugin delay compensation affect?

- A. The file name
- B. The timing alignment of processed signal paths
- C. The note spelling
- D. The microphone pattern

88. [Latency] What is a useful monitoring test?

- A. Record a short passage and listen for delay, doubling and dropouts
- B. Only inspect track colour
- C. Change the song key
- D. Export without listening

89. [Latency] Should headphones be turned extremely loud to overcome latency?

- A. Only for guitar
- B. Yes
- C. Only for singers
- D. No, keep monitoring at a comfortable safe level

90. [Latency] What determines the best buffer setting?

- A. The song lyrics
- B. One universal setting
- C. Computer/interface stability and the recording or mixing task
- D. The chord progression

91. [Export and handoff] What determines the final export format?

- A. The agreed delivery specification
- B. A universal rule for every client
- C. The number of tracks
- D. The project colour

92. [Export and handoff] Why re-import an exported file?

- A. To change the singer
- B. To change the key automatically
- C. To make it louder
- D. To verify the actual render and listen through

93. [Export and handoff] What can a cycle-range mistake cause?

- A. Higher bit depth
- B. Better stereo width
- C. Missing or unintended sections in the export
- D. Correct naming

94. [Export and handoff] Why consolidate or collect project assets?

- A. To change the tempo
- B. To make the session portable with required media
- C. To remove all plugins
- D. To convert MIDI into lyrics

95. [Export and handoff] What should a final QC listen check?

- A. Beginning, end, fades, clicks, missing elements and glitches
- B. Only the first beat
- C. Only the file size
- D. Only the project title

96. [Export and handoff] What is a stem?

- A. A sample-rate setting
- B. Every MIDI note
- C. A microphone pattern
- D. A grouped audio deliverable such as drums, music or vocals

97. [Export and handoff] Why keep a clean editable source separate?

- A. To remove the need for backups
- B. To increase loudness
- C. To support revisions and protect the approved version
- D. To change bit depth

98. [Export and handoff] What should handoff notes include?

- A. Only a smiley
- B. Version, format settings, included files and known limitations
- C. No technical details
- D. Only plugin brands

99. [Export and handoff] What does sample rate describe?

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

100. [Export and handoff] What is a reliable backup practice?

- A. Delete source files after export
- B. Trust undo history only
- C. Store every copy on the same nearly full drive
- D. Maintain a separate copy and verify the project can reopen

Answer key and explanations

1. A — Agree the session goal, source, arrangement and deliverables

Agree the session goal, source, arrangement and deliverables is correct because it follows the core recording and production principle covered in this topic.

2. D — To identify the source and version reliably

To identify the source and version reliably is correct because it follows the core recording and production principle covered in this topic.

3. C — Named tracks, routing and project settings appropriate to the session

Named tracks, routing and project settings appropriate to the session is correct because it follows the core recording and production principle covered in this topic.

4. B — To confirm the project and its required assets are intact

To confirm the project and its required assets are intact is correct because it follows the core recording and production principle covered in this topic.

5. A — In a separate location from the primary copy

In a separate location from the primary copy is correct because it follows the core recording and production principle covered in this topic.

6. D — To keep the workflow predictable and collaborative

To keep the workflow predictable and collaborative is correct because it follows the core recording and production principle covered in this topic.

7. C — Input routing, monitoring, microphone and room noise

Input routing, monitoring, microphone and room noise is correct because it follows the core recording and production principle covered in this topic.

8. B — Avoidable interruptions and uncertainty

Avoidable interruptions and uncertainty is correct because it follows the core recording and production principle covered in this topic.

9. A — To enable revision and recover from mistakes

To enable revision and recover from mistakes is correct because it follows the core recording and production principle covered in this topic.

10. D — Clear naming, working assets and concise notes

Clear naming, working assets and concise notes is correct because it follows the core recording and production principle covered in this topic.

11. B — Captures more from the front and rejects more from the rear

Captures more from the front and rejects more from the rear is correct because it follows the core recording and production principle covered in this topic.

12. A — Increases low-frequency response as distance decreases

Increases low-frequency response as distance decreases is correct because it follows the core recording and production principle covered in this topic.

13. D — It may reduce plosives or harshness depending on the mic

It may reduce plosives or harshness depending on the mic is correct because it follows the core recording and production principle covered in this topic.

14. C — Neither type is automatically best for every source

Neither type is automatically best for every source is correct because it follows the core recording and production principle covered in this topic.

15. B — Front and rear, with rejection at the sides

Front and rear, with rejection at the sides is correct because it follows the core recording and production principle covered in this topic.

16. A — Small changes can alter tone and room contribution

Small changes can alter tone and room contribution is correct because it follows the core recording and production principle covered in this topic.

17. D — Direct-to-room balance and proximity effect

Direct-to-room balance and proximity effect is correct because it follows the core recording and production principle covered in this topic.

18. C — Toward a dominant unwanted noise source when practical

Toward a dominant unwanted noise source when practical is correct because it follows the core recording and production principle covered in this topic.

19. B — Distance, angle, pattern, source and room observations

Distance, angle, pattern, source and room observations is correct because it follows the core recording and production principle covered in this topic.

20. A — No, real response varies with frequency and microphone design

No, real response varies with frequency and microphone design is correct because it follows the core recording and production principle covered in this topic.

21. C — Signal level before conversion

Signal level before conversion is correct because it follows the core recording and production principle covered in this topic.

22. B — No, clipping may already be captured

No, clipping may already be captured is correct because it follows the core recording and production principle covered in this topic.

23. A — To leave margin for peaks during real performance

To leave margin for peaks during real performance is correct because it follows the core recording and production principle covered in this topic.

24. D — No, adequate headroom is useful

No, adequate headroom is useful is correct because it follows the core recording and production principle covered in this topic.

25. C — The residual noise present when the desired signal is absent or low

The residual noise present when the desired signal is absent or low is correct because it follows the core recording and production principle covered in this topic.

26. B — The noise is raised along with the desired signal

The noise is raised along with the desired signal is correct because it follows the core recording and production principle covered in this topic.

27. A — At the preamp, converter or processing stages

At the preamp, converter or processing stages is correct because it follows the core recording and production principle covered in this topic.

28. D — Correct the source gain and record again if possible

Correct the source gain and record again if possible is correct because it follows the core recording and production principle covered in this topic.

29. C — Clean peaks with margin appropriate to the source

Clean peaks with margin appropriate to the source is correct because it follows the core recording and production principle covered in this topic.

30. B — A clean recording with appropriate signal-to-noise ratio

A clean recording with appropriate signal-to-noise ratio is correct because it follows the core recording and production principle covered in this topic.

31. B — To help keep distance and tone consistent across takes

To help keep distance and tone consistent across takes is correct because it follows the core recording and production principle covered in this topic.

32. A — Plosive bursts of air

Plosive bursts of air is correct because it follows the core recording and production principle covered in this topic.

33. D — Comfortable level and a balance that supports performance

Comfortable level and a balance that supports performance is correct because it follows the core recording and production principle covered in this topic.

34. C — To keep source material available for revision

To keep source material available for revision is correct because it follows the core recording and production principle covered in this topic.

35. B — Emotion, diction, timing, pitch, noise and consistency

Emotion, diction, timing, pitch, noise and consistency is correct because it follows the core recording and production principle covered in this topic.

36. A — To reduce clicks and abrupt transitions

To reduce clicks and abrupt transitions is correct because it follows the core recording and production principle covered in this topic.

37. D — Remove natural phrasing or create unnatural edits

Remove natural phrasing or create unnatural edits is correct because it follows the core recording and production principle covered in this topic.

38. C — Comfort can affect performance and hearing safety

Comfort can affect performance and hearing safety is correct because it follows the core recording and production principle covered in this topic.

39. B — No, keep or edit breaths according to the performance and style

No, keep or edit breaths according to the performance and style is correct because it follows the core recording and production principle covered in this topic.

40. A — LeadVox_Take03_Verse

LeadVox_Take03_Verse is correct because it follows the core recording and production principle covered in this topic.

41. A — Capturing a direct instrument signal for later processing or re-amping

Capturing a direct instrument signal for later processing or re-amping is correct because it follows the core recording and production principle covered in this topic.

42. D — It can require a suitable high-impedance input

It can require a suitable high-impedance input is correct because it follows the core recording and production principle covered in this topic.

43. C — Tone, attack and room contribution

Tone, attack and room contribution is correct because it follows the core recording and production principle covered in this topic.

44. B — Phase and timing interactions when combined

Phase and timing interactions when combined is correct because it follows the core recording and production principle covered in this topic.

45. A — Listen to the combined microphones, often in mono, and compare

Listen to the combined microphones, often in mono, and compare is correct because it follows the core recording and production principle covered in this topic.

46. D — So each source can be identified and balanced independently

So each source can be identified and balanced independently is correct because it follows the core recording and production principle covered in this topic.

47. C — Reduce it at source when practical and assess its musical relevance

Reduce it at source when practical and assess its musical relevance is correct because it follows the core recording and production principle covered in this topic.

48. B — No, each can provide a different useful sound

No, each can provide a different useful sound is correct because it follows the core recording and production principle covered in this topic.

49. A — Input mode, gain, cable and source noise

Input mode, gain, cable and source noise is correct because it follows the core recording and production principle covered in this topic.

50. D — Match playback levels and compare tone, attack and phase

Match playback levels and compare tone, attack and phase is correct because it follows the core recording and production principle covered in this topic.

51. B — An edit can look clean but disrupt phrasing or sustain

An edit can look clean but disrupt phrasing or sustain is correct because it follows the core recording and production principle covered in this topic.

52. A — Selecting the best phrases from multiple takes

Selecting the best phrases from multiple takes is correct because it follows the core recording and production principle covered in this topic.

53. D — A transition that blends adjacent audio regions

A transition that blends adjacent audio regions is correct because it follows the core recording and production principle covered in this topic.

54. C — Unwanted overlap, phasey sound or altered timing

Unwanted overlap, phasey sound or altered timing is correct because it follows the core recording and production principle covered in this topic.

55. B — To allow revision and recovery

To allow revision and recovery is correct because it follows the core recording and production principle covered in this topic.

56. A — Musical context and the intended feel

Musical context and the intended feel is correct because it follows the core recording and production principle covered in this topic.

57. D — It can make a vocal sound unnatural

It can make a vocal sound unnatural is correct because it follows the core recording and production principle covered in this topic.

58. C — Clicks or changes in room tone

Clicks or changes in room tone is correct because it follows the core recording and production principle covered in this topic.

59. B — Clearly and consistently

Clearly and consistently is correct because it follows the core recording and production principle covered in this topic.

60. A — Improve continuity while preserving musical expression

Improve continuity while preserving musical expression is correct because it follows the core recording and production principle covered in this topic.

61. A — Performance data such as notes, timing, duration and controllers

Performance data such as notes, timing, duration and controllers is correct because it follows the core recording and production principle covered in this topic.

62. D — A software or hardware instrument

A software or hardware instrument is correct because it follows the core recording and production principle covered in this topic.

63. C — Volume, timbre or sample layers depending on the instrument

Volume, timbre or sample layers depending on the instrument is correct because it follows the core recording and production principle covered in this topic.

64. B — To create phrasing and articulation

To create phrasing and articulation is correct because it follows the core recording and production principle covered in this topic.

65. A — Aligning note timing to a selected rhythmic grid or strength

Aligning note timing to a selected rhythmic grid or strength is correct because it follows the core recording and production principle covered in this topic.

66. D — It remains editable for later changes

It remains editable for later changes is correct because it follows the core recording and production principle covered in this topic.

67. C — Hosting an instrument that responds to MIDI

Hosting an instrument that responds to MIDI is correct because it follows the core recording and production principle covered in this topic.

68. B — Compatibility, CPU relief or delivery needs

Compatibility, CPU relief or delivery needs is correct because it follows the core recording and production principle covered in this topic.

69. A — No, it can remove expressive timing

No, it can remove expressive timing is correct because it follows the core recording and production principle covered in this topic.

70. D — Clearly, with source and version information

Clearly, with source and version information is correct because it follows the core recording and production principle covered in this topic.

71. C — To navigate and make arrangement decisions more easily

To navigate and make arrangement decisions more easily is correct because it follows the core recording and production principle covered in this topic.

72. B — Organising related tracks and, in summing stacks, routing them together

Organising related tracks and, in summing stacks, routing them together is correct because it follows the core recording and production principle covered in this topic.

73. A — To identify song sections and navigate the project

To identify song sections and navigate the project is correct because it follows the core recording and production principle covered in this topic.

74. D — SongTitle_VocalComp_v02

SongTitle_VocalComp_v02 is correct because it follows the core recording and production principle covered in this topic.

75. C — It helps collaborators understand signal flow

It helps collaborators understand signal flow is correct because it follows the core recording and production principle covered in this topic.

76. B — Named tracks, working assets and notes about special settings

Named tracks, working assets and notes about special settings is correct because it follows the core recording and production principle covered in this topic.

77. A — They may be needed for revisions or alternate versions

They may be needed for revisions or alternate versions is correct because it follows the core recording and production principle covered in this topic.

78. D — Useful version, routing or production information

Useful version, routing or production information is correct because it follows the core recording and production principle covered in this topic.

79. C — Reliable access to project files and versions

Reliable access to project files and versions is correct because it follows the core recording and production principle covered in this topic.

80. B — That referenced audio and plugins/assets are available or documented

That referenced audio and plugins/assets are available or documented is correct because it follows the core recording and production principle covered in this topic.

81. D — Delay between input and the monitored sound

Delay between input and the monitored sound is correct because it follows the core recording and production principle covered in this topic.

82. C — Lower software-monitoring latency but higher CPU demand

Lower software-monitoring latency but higher CPU demand is correct because it follows the core recording and production principle covered in this topic.

83. B — A path that may avoid the full DAW round trip

A path that may avoid the full DAW round trip is correct because it follows the core recording and production principle covered in this topic.

84. A — It can sound doubled or comb-filtered

It can sound doubled or comb-filtered is correct because it follows the core recording and production principle covered in this topic.

85. D — Bypass or alter latency-inducing plugins in the monitored path

Bypass or alter latency-inducing plugins in the monitored path is correct because it follows the core recording and production principle covered in this topic.

86. C — Use a stable setting and reduce unnecessary processing

Use a stable setting and reduce unnecessary processing is correct because it follows the core recording and production principle covered in this topic.

87. B — The timing alignment of processed signal paths

The timing alignment of processed signal paths is correct because it follows the core recording and production principle covered in this topic.

88. A — Record a short passage and listen for delay, doubling and dropouts

Record a short passage and listen for delay, doubling and dropouts is correct because it follows the core recording and production principle covered in this topic.

89. D — No, keep monitoring at a comfortable safe level

No, keep monitoring at a comfortable safe level is correct because it follows the core recording and production principle covered in this topic.

90. C — Computer/interface stability and the recording or mixing task

Computer/interface stability and the recording or mixing task is correct because it follows the core recording and production principle covered in this topic.

91. A — The agreed delivery specification

The agreed delivery specification is correct because it follows the core recording and production principle covered in this topic.

92. D — To verify the actual render and listen through

To verify the actual render and listen through is correct because it follows the core recording and production principle covered in this topic.

93. C — Missing or unintended sections in the export

Missing or unintended sections in the export is correct because it follows the core recording and production principle covered in this topic.

94. B — To make the session portable with required media

To make the session portable with required media is correct because it follows the core recording and production principle covered in this topic.

95. A — Beginning, end, fades, clicks, missing elements and glitches

Beginning, end, fades, clicks, missing elements and glitches is correct because it follows the core recording and production principle covered in this topic.

96. D — A grouped audio deliverable such as drums, music or vocals

A grouped audio deliverable such as drums, music or vocals is correct because it follows the core recording and production principle covered in this topic.

97. C — To support revisions and protect the approved version

To support revisions and protect the approved version is correct because it follows the core recording and production principle covered in this topic.

98. B — Version, format settings, included files and known limitations

Version, format settings, included files and known limitations is correct because it follows the core recording and production principle covered in this topic.

99. A — Samples per second

Samples per second is correct because it follows the core recording and production principle covered in this topic.

100. D — Maintain a separate copy and verify the project can reopen

Maintain a separate copy and verify the project can reopen is correct because it follows the core recording and production principle covered in this topic.