

SØRAV MUSIC ACADEMY

LEVEL 6 · FINAL ASSESSMENT

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

Choose one answer per question. Complete the assessment before checking the separate answer key. One point per question.

1. [Planning] What should a project brief clarify?

- A. Creative goals, constraints, deadlines and deliverables
- B. Only plugin brands
- C. Only track colours
- D. Only the loudest reference

2. [Planning] Why compare references at matched loudness?

- A. To avoid listening
- B. To make them identical
- C. To change their tempo
- D. To reduce loudness bias when judging tonal and dynamic differences

3. [Planning] What is a useful project milestone?

- A. A random plugin change
- B. An unlabelled file
- C. A defined stage with a clear outcome
- D. A folder with no owner

4. [Planning] What should happen when feedback is ambiguous?

- A. Guess without telling anyone
- B. Ask a clarifying question or request a timestamp/reference
- C. Make every track louder
- D. Ignore the brief

5. [Planning] Why document decisions?

- A. To make revisions traceable and controlled
- B. To prevent all revisions
- C. To increase sample rate
- D. To replace the audio

6. [Session organisation] Why use clear track names?

- A. They remove plugins
- B. They improve audio quality automatically
- C. They set tempo
- D. They communicate source and role even without colour

7. [Session organisation] What should be checked before routing buses?

- A. Only the song key
- B. Only the track colour
- C. The intended signal path and destinations
- D. Only the export bit depth

8. [Session organisation] Why collect project assets?

- A. To increase loudness
- B. To improve portability and avoid missing media
- C. To make MIDI into audio automatically
- D. To remove all third-party plugins

9. [Session organisation] What is a safe versioning habit?

- A. Save a recoverable version before major changes
- B. Overwrite the only approved file
- C. Use final-final for every version
- D. Delete source takes

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

- A. Unlabelled stems
- B. Only a screenshot
- C. Missing audio
- D. Organised tracks, required assets and routing/version notes

11. [Mix project] Why begin with a static balance?

- A. It guarantees a mastered loudness
- B. It reveals the arrangement and helps identify what processing is actually needed
- C. It replaces all automation
- D. It corrects bad performances automatically

12. [Mix project] What is a good response to masking between parts?

- A. Consider arrangement, level, pan, timing or selective processing
- B. Insert the same EQ on every track
- C. Raise every track
- D. Ignore it

13. [Mix project] What is automation best used for?

- A. Making every parameter move constantly
- B. Changing the key signature
- C. Replacing all balance decisions
- D. Musical movement and changes that support phrasing or sections

14. [Mix project] Why check a mix at low level?

- A. It fixes clipping automatically
- B. It measures LUFS perfectly
- C. It can reveal whether important elements remain perceptible in balance
- D. It replaces reference listening

15. [Mix project] Why not mix only in solo?

- A. Solo mode changes the song key
- B. The final decisions must work in the complete musical context
- C. Soloing prevents EQ
- D. Soloing always increases latency

16. [Vocal production] What should guide comp selection?

- A. Waveform size alone
- B. Emotion, diction, pitch, timing, tone and noise in context
- C. Only the first take
- D. Only the loudest take

17. [Vocal production] Why preserve source takes?

- A. They allow later revision and recovery
- B. They change microphone pattern
- C. They increase sample rate
- D. They remove sibilance

18. [Vocal production] What is a possible risk of over-tuning?

- A. It sets the tempo
- B. It always improves emotion
- C. It creates a backup
- D. It can remove expressive slides or vibrato

19. [Vocal production] What role can a double serve?

- A. Set the sample rate
- B. Replace every lead vocal
- C. Add thickness or width when balanced appropriately
- D. Correct all timing automatically

20. [Vocal production] Why automate effects sends?

- A. To make effects equally loud always
- B. To create phrase-specific space while preserving clarity
- C. To remove the need for editing
- D. To change key

21. [Composition] What can a motif provide?

- A. A microphone pattern
- B. A guaranteed hit
- C. An export format
- D. A recognisable idea that can be repeated and varied

22. [Composition] How can a chorus feel bigger?

- A. Add layers without purpose
- B. Clip every track
- C. Use contrast in hook, register, density or rhythmic activity
- D. Mute the hook

23. [Composition] Why leave space around the lead?

- A. To remove the pulse
- B. To preserve intelligibility and make supporting parts effective
- C. To set the bit depth
- D. To eliminate section form

24. [Composition] What should arrangement choices serve?

- A. The brief, hook and musical arc
- B. The maximum track count
- C. Plugin presets only
- D. Random density

25. [Composition] Why use arrangement markers?

- A. To change sample rate
- B. To correct pitch automatically
- C. To set input gain
- D. To plan and navigate sections

26. [Mastering and delivery] What should be fixed before mastering?

- A. Every file name only
- B. Mix-level issues such as balance problems, clicks and unintended clipping
- C. The microphone polar pattern
- D. MIDI velocity

27. [Mastering and delivery] What does LUFS estimate?

- A. Perceived loudness according to a defined measurement model
- B. Sample rate
- C. Note duration
- D. Stereo width

28. [Mastering and delivery] Why compare processed and bypassed mastering at matched loudness?

- A. To change file type
- B. To force the versions identical
- C. To avoid listening
- D. To judge tonal/dynamic changes without louder seeming automatically better

29. [Mastering and delivery] What is true peak related to?

- A. Musical meter
- B. Track naming
- C. Potential reconstructed peaks between digital samples
- D. MIDI note length

30. [Mastering and delivery] What is essential after export?

- A. Trust the dialog only
- B. Listen to and verify the actual rendered file
- C. Delete the source
- D. Skip the ending

31. [Revisions and QC] What should a revision log record?

- A. Only track colours
- B. Only the plugin names
- C. Request, interpretation, action and verification
- D. No details

32. [Revisions and QC] How should a change be checked?

- A. Assume the change is correct
- B. Compare versions at matched loudness and listen for side effects
- C. Only inspect file size
- D. Raise the master

33. [Revisions and QC] What is a useful QC check?

- A. Start/end points, fades, clicks, missing parts and file specifications
- B. Only the desktop background
- C. Only the song title
- D. Only the number of plugins

34. [Revisions and QC] What if client comments conflict?

- A. Delete both comments
- B. Guess silently
- C. Apply both even if incompatible
- D. Clarify priorities before making contradictory changes

35. [Revisions and QC] Why keep numbered versions?

- A. To set tempo
- B. To increase quality automatically
- C. To identify approved and earlier states reliably
- D. To prevent collaboration

36. [Stems and portability] What should be confirmed before exporting stems?

- A. Only the session icon
- B. Only track colours
- C. Groups, effects, master processing, file format and boundaries
- D. Only the project tempo

37. [Stems and portability] Why use identical stem start/end points?

- A. So each stem has a different length
- B. So the files align in time
- C. To alter the key
- D. To increase LUFS

38. [Stems and portability] Why may separately processed stems not sum exactly to the stereo mix?

- A. Master-bus processing, sidechains or shared effects may behave differently
- B. Because stems are always MIDI
- C. Because WAV cannot be stereo
- D. Because the tempo changes

39. [Stems and portability] What makes a project portable?

- A. Only a screenshot
- B. A session file alone always includes everything
- C. Only track names
- D. Required media is collected and dependencies are documented

40. [Stems and portability] What is an alternate mix?

- A. A microphone type
- B. A backup of the desktop
- C. A version prepared for a specific use, such as instrumental or no-lead
- D. A sample rate

41. [Portfolio] What should a case study explain?

- A. Only the plugins used
- B. Brief, constraints, decisions, process and result
- C. Only the loudness number
- D. Only a logo

42. [Portfolio] Why credit collaborators accurately?

- A. To represent roles honestly and respect contributions
- B. To change the mix
- C. To set sample rate
- D. To avoid permission checks

43. [Portfolio] Why get permission before sharing client work?

- A. It changes the tempo
- B. Sharing is always allowed
- C. It improves audio quality
- D. The work may be private or subject to rights/agreements

44. [Portfolio] How should before/after audio be compared?

- A. Without context
- B. With the after much louder
- C. At matched loudness with the changes clearly identified
- D. Only via waveform height

45. [Portfolio] What is better than a large uncured portfolio?

- A. Hundreds of unlabeled files
- B. A smaller, coherent set of well-explained projects
- C. Projects with unclear roles
- D. Only screenshots

46. [Capstone] What should pre-production define?

- A. Only the final file size
- B. Only the mastering limiter
- C. Only a folder colour
- D. Creative brief, arrangement, references, recording needs and deliverables

47. [Capstone] Why preserve editable source material?

- A. To remove all latency
- B. To increase loudness
- C. To support revisions and keep the process recoverable
- D. To guarantee a particular mood

48. [Capstone] What should the final QC include?

- A. Only the chorus
- B. Full playback, transitions, clarity, fades and export checks
- C. Only the loudest section
- D. Only the file name

49. [Capstone] What belongs in a capstone folder?

- A. Brief, organised session, final exports, QC notes and case study
- B. Only a master WAV
- C. Only screenshots
- D. Unlabelled tracks

50. [Capstone] What makes a capstone professionally presented?

- A. Missing project assets
- B. Unverified exports
- C. Unclear roles
- D. Clear deliverables, accurate credits, documented decisions and verified files

Answer key and explanations

1. A — Creative goals, constraints, deadlines and deliverables

Creative goals, constraints, deadlines and deliverables. This supports a reliable, intentional professional workflow.

2. D — To reduce loudness bias when judging tonal and dynamic differences

To reduce loudness bias when judging tonal and dynamic differences. This supports a reliable, intentional professional workflow.

3. C — A defined stage with a clear outcome

A defined stage with a clear outcome. This supports a reliable, intentional professional workflow.

4. B — Ask a clarifying question or request a timestamp/reference

Ask a clarifying question or request a timestamp/reference. This supports a reliable, intentional professional workflow.

5. A — To make revisions traceable and controlled

To make revisions traceable and controlled. This supports a reliable, intentional professional workflow.

6. D — They communicate source and role even without colour

They communicate source and role even without colour. This supports a reliable, intentional professional workflow.

7. C — The intended signal path and destinations

The intended signal path and destinations. This supports a reliable, intentional professional workflow.

8. B — To improve portability and avoid missing media

To improve portability and avoid missing media. This supports a reliable, intentional professional workflow.

9. A — Save a recoverable version before major changes

Save a recoverable version before major changes. This supports a reliable, intentional professional workflow.

10. D — Organised tracks, required assets and routing/version notes

Organised tracks, required assets and routing/version notes. This supports a reliable, intentional professional workflow.

11. B — It reveals the arrangement and helps identify what processing is actually needed

It reveals the arrangement and helps identify what processing is actually needed. This supports a reliable, intentional professional workflow.

12. A — Consider arrangement, level, pan, timing or selective processing

Consider arrangement, level, pan, timing or selective processing. This supports a reliable, intentional professional workflow.

13. D — Musical movement and changes that support phrasing or sections

Musical movement and changes that support phrasing or sections. This supports a reliable, intentional professional workflow.

14. C — It can reveal whether important elements remain perceptible in balance

It can reveal whether important elements remain perceptible in balance. This supports a reliable, intentional professional workflow.

15. B — The final decisions must work in the complete musical context

The final decisions must work in the complete musical context. This supports a reliable, intentional professional workflow.

16. B — Emotion, diction, pitch, timing, tone and noise in context

Emotion, diction, pitch, timing, tone and noise in context. This supports a reliable, intentional professional workflow.

17. A — They allow later revision and recovery

They allow later revision and recovery. This supports a reliable, intentional professional workflow.

18. D — It can remove expressive slides or vibrato

It can remove expressive slides or vibrato. This supports a reliable, intentional professional workflow.

19. C — Add thickness or width when balanced appropriately

Add thickness or width when balanced appropriately. This supports a reliable, intentional professional workflow.

20. B — To create phrase-specific space while preserving clarity

To create phrase-specific space while preserving clarity. This supports a reliable, intentional professional workflow.

21. D — A recognisable idea that can be repeated and varied

A recognisable idea that can be repeated and varied. This supports a reliable, intentional professional workflow.

22. C — Use contrast in hook, register, density or rhythmic activity

Use contrast in hook, register, density or rhythmic activity. This supports a reliable, intentional professional workflow.

23. B — To preserve intelligibility and make supporting parts effective

To preserve intelligibility and make supporting parts effective. This supports a reliable, intentional professional workflow.

24. A — The brief, hook and musical arc

The brief, hook and musical arc. This supports a reliable, intentional professional workflow.

25. D — To plan and navigate sections

To plan and navigate sections. This supports a reliable, intentional professional workflow.

26. B — Mix-level issues such as balance problems, clicks and unintended clipping

Mix-level issues such as balance problems, clicks and unintended clipping. This supports a reliable, intentional professional workflow.

27. A — Perceived loudness according to a defined measurement model

Perceived loudness according to a defined measurement model. This supports a reliable, intentional professional workflow.

28. D — To judge tonal/dynamic changes without louder seeming automatically better

To judge tonal/dynamic changes without louder seeming automatically better. This supports a reliable, intentional professional workflow.

29. C — Potential reconstructed peaks between digital samples

Potential reconstructed peaks between digital samples. This supports a reliable, intentional professional workflow.

30. B — Listen to and verify the actual rendered file

Listen to and verify the actual rendered file. This supports a reliable, intentional professional workflow.

31. C — Request, interpretation, action and verification

Request, interpretation, action and verification. This supports a reliable, intentional professional workflow.

32. B — Compare versions at matched loudness and listen for side effects

Compare versions at matched loudness and listen for side effects. This supports a reliable, intentional professional workflow.

33. A — Start/end points, fades, clicks, missing parts and file specifications

Start/end points, fades, clicks, missing parts and file specifications. This supports a reliable, intentional professional workflow.

34. D — Clarify priorities before making contradictory changes

Clarify priorities before making contradictory changes. This supports a reliable, intentional professional workflow.

35. C — To identify approved and earlier states reliably

To identify approved and earlier states reliably. This supports a reliable, intentional professional workflow.

36. C — Groups, effects, master processing, file format and boundaries

Groups, effects, master processing, file format and boundaries. This supports a reliable, intentional professional workflow.

37. B — So the files align in time

So the files align in time. This supports a reliable, intentional professional workflow.

38. A — Master-bus processing, sidechains or shared effects may behave differently

Master-bus processing, sidechains or shared effects may behave differently. This supports a reliable, intentional professional workflow.

39. D — Required media is collected and dependencies are documented

Required media is collected and dependencies are documented. This supports a reliable, intentional professional workflow.

40. C — A version prepared for a specific use, such as instrumental or no-lead

A version prepared for a specific use, such as instrumental or no-lead. This supports a reliable, intentional professional workflow.

41. B — Brief, constraints, decisions, process and result

Brief, constraints, decisions, process and result. This supports a reliable, intentional professional workflow.

42. A — To represent roles honestly and respect contributions

To represent roles honestly and respect contributions. This supports a reliable, intentional professional workflow.

43. D — The work may be private or subject to rights/agreements

The work may be private or subject to rights/agreements. This supports a reliable, intentional professional workflow.

44. C — At matched loudness with the changes clearly identified

At matched loudness with the changes clearly identified. This supports a reliable, intentional professional workflow.

45. B — A smaller, coherent set of well-explained projects

A smaller, coherent set of well-explained projects. This supports a reliable, intentional professional workflow.

46. D — Creative brief, arrangement, references, recording needs and deliverables

Creative brief, arrangement, references, recording needs and deliverables. This supports a reliable, intentional professional workflow.

47. C — To support revisions and keep the process recoverable

To support revisions and keep the process recoverable. This supports a reliable, intentional professional workflow.

48. B — Full playback, transitions, clarity, fades and export checks

Full playback, transitions, clarity, fades and export checks. This supports a reliable, intentional professional workflow.

49. A — Brief, organised session, final exports, QC notes and case study

Brief, organised session, final exports, QC notes and case study. This supports a reliable, intentional professional workflow.

50. D — Clear deliverables, accurate credits, documented decisions and verified files

Clear deliverables, accurate credits, documented decisions and verified files. This supports a reliable, intentional professional workflow.