DAY 9 // THE PRODUCER QUIZ

LUSIONBEATZ

CAN YOU PASS THE ULTIMATE MIXING QUIZ?

6 Rounds · 85 Points · Every topic from Days 1–8 tested

■ R1	■ R2	■ R3	■ R4	✏■ R5	■ R6
EQ & FREQ	**COMPRESSION**	**SCENARIOS**	**SPOT MISTAKE**	**FILL BLANK**	**RAPID FIRE**
10 MCQ	10 T/F	5 Scenarios	5 Mistakes	10 Fill-in	30 T/F
10 pts	**20 pts**	**15 pts**	**15 pts**	**10 pts**	**15 pts**

■ HOW TO PLAY

✓ Work through each round in order. ✓ Write your answers on a separate sheet before checking. ✓ Answers are shown immediately below each question (this is a study guide, not a live exam). ✓ Use the SCORE TABLE on the final page to tally your total. ✓ Be honest — this is for YOUR growth, not for anyone else.

85	6	60	~45
Total Points	Rounds	Pass Score	Min Platinum

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[YOUR SCORE CARD]

Print this page. Fill it in as you go. Total your score at the end.

ROUND	TOPIC	MAX PTS	YOUR SCORE
1	EQ & Frequencies (MCQ)	10	__ / 10
2	Compression (True/False)	20	__ / 20
3	Mixing Scenarios	15	__ / 15
4	Spot the Mistake	15	__ / 15
5	Fill in the Blank	10	__ / 10
6	Rapid Fire T/F	15	__ / 15
TOTAL	**All Rounds**	**85**	**__ / 85**

SCORING KEY

SCORE	RANK	WHAT IT MEANS
75–85	■ PLATINUM PRODUCER	Elite knowledge. You are ready to mix professionally.
60–74	■ GOLD STANDARD	Excellent. A few gaps — re-read the missed tips.
45–59	■ SILVER MIXER	Solid foundation. Days 1–4 need a reread.
30–44	■ BRONZE BEATS	Keep going. Knowledge needs more application sessions.
0–29	■ BACK TO DAY 1	No shame. Restart from Day 1. You will improve fast.

ROUND 1

EQ & FREQUENCIES

Multiple choice — circle the best answer for each question.

■ 15 MINS	■ 10 pts PTS TOTAL	■ 1/6 ROUNDS

Q1 +1pt

What frequency range is known as the 'mud range' in mixing?

Difficulty: ■

A	20–60 Hz (sub-bass)
B	200–500 Hz (low-mids)
C	2–5 kHz (upper-mids)
D	8–16 kHz (air)

✓ CORRECT ANSWER: B

Q2 +1pt

Which technique should you ALWAYS apply first when EQ-ing a mix?

Difficulty: ■

A	Boost the highs to add air
B	Cut problem frequencies before boosting
C	Apply a wide boost at 1 kHz
D	Add a high shelf boost on every track

✓ CORRECT ANSWER: B

Q3 +1pt

Where should a high-pass filter sit on most lead vocal tracks?

Difficulty: ■

A	20–40 Hz
B	80–120 Hz
C	300–400 Hz
D	Above 1 kHz

✓ CORRECT ANSWER: B

Q4 +1pt

M/S EQ stands for:

Difficulty: ■■

A	Mix/Stereo
B	Main/Sub
C	Mid/Side
D	Master/Stem

✓ CORRECT ANSWER: C

Q5 +1pt

Cutting a frequency with a HIGH Q value (narrow bandwidth) does what?

Difficulty: ■■

A	Removes a wide range of surrounding frequencies
B	Surgically removes a very specific narrow frequency
C	Applies gentle, musical-sounding cuts
D	Has no effect on surrounding frequencies

✓ CORRECT ANSWER: B

Q6 +1pt

What type of EQ filter is BEST for adding warmth or air without harshness?

Difficulty: ■■

A	Bell / Peak filter
B	Notch filter
C	High or Low Shelf filter
D	Band-pass filter

✓ CORRECT ANSWER: C

Q7 +1pt

Complementary EQ means:

Difficulty: ■■

A	Using the same EQ curve on every instrument
B	Cutting in one instrument where another instrument is boosted
C	Always matching your EQ to a reference track
D	Boosting only — never cutting

✓ CORRECT ANSWER: B

Q8 +1pt

The Fletcher-Munson equal loudness curve shows that at low volumes, we perceive ___ as quieter than they actually are.

Difficulty: ■■■

A	Midrange frequencies only
B	Only frequencies above 5 kHz
C	Both bass AND treble frequencies simultaneously
D	Phase-related information

✓ CORRECT ANSWER: C

Q9 +1pt

A de-esser is fundamentally a type of:

Difficulty: ■■

A	High-pass filter
B	Dynamic EQ that reacts specifically to sibilance (5–9 kHz)
C	Noise gate triggered by vocals
D	Spectral repair tool for damaged audio

✓ CORRECT ANSWER: B

Q10 +1pt

When mixing in Mid-Side mode, what should you ALWAYS cut from the Side channel?

Difficulty: ■■■

A	Frequencies above 8 kHz
B	Frequencies below 150 Hz (sub-bass)
C	All midrange content
D	Anything louder than -18 dBFS

✓ CORRECT ANSWER: B

ROUND 2

COMPRESSION CHALLENGE

True or False — circle your answer then read the explanation.

■ 15 MINS	■ 20 pts PTS TOTAL	■ 2/6 ROUNDS

Q1 +2pt

A faster attack time on a compressor always makes drums sound punchier.

TRUE | FALSE

EXPLANATION: FALSE — A SLOW attack (20–50ms) lets the initial transient through, which is what creates punch. Fast attack clamps the transient and reduces punch.

Q2 +2pt

Parallel compression blends a heavily-compressed signal with the original dry signal.

TRUE | FALSE

EXPLANATION: TRUE — This is the 'New York compression' technique. You get density from the compressed version while preserving transient dynamics from the dry signal.

Q3 +2pt

A compressor ratio of 1:1 means the compressor is applying maximum gain reduction.

TRUE | FALSE

EXPLANATION: FALSE — 1:1 means NO compression (input equals output). Infinity:1 is a limiter. Higher ratios = more aggressive compression.

Q4 +2pt

The release time on a compressor should ideally be set to breathe with the tempo of the track.

TRUE | FALSE

EXPLANATION: TRUE — Setting release so the gain reduction meter bounces with the musical tempo creates compression that feels musical and groovy rather than mechanical.

Q5 +2pt

You should always place a compressor BEFORE your EQ in the plugin chain.

TRUE | FALSE

EXPLANATION: FALSE — The professional order is: HPF → Corrective EQ → Compressor → Additive EQ. Compressing after corrective EQ gives the compressor a cleaner input signal.

Q6 +2pt

Sidechain compression causes one sound to duck in volume when another sound triggers it.

TRUE | FALSE

EXPLANATION: TRUE — Classic use: kick triggers bass to duck. This creates the rhythmic interplay that makes hip-hop, trap, and house music groove.

Q7 +2pt

An optical compressor uses a light-dependent resistor (LDR) and is known for a musical, program-dependent character.

TRUE | FALSE

EXPLANATION: TRUE — The LA-2A is the most famous example. The LDR reacts to average level rather than peaks, creating smooth, musical compression loved on vocals and bass.

Q8 +2pt

The 'knee' setting on a compressor determines how loud your signal is at the output.

TRUE | FALSE

EXPLANATION: FALSE — The knee determines how gradually the compressor transitions into compression around the threshold. A soft knee = gentle onset. Hard knee = immediate onset. Output level is controlled by the output/makeup gain.

Q9 +2pt

Makeup gain on a compressor restores the volume that was reduced by compression.

TRUE

FALSE

EXPLANATION: TRUE — Compression reduces peak level. Makeup gain brings the overall level back up, which can make compressed signals sound louder and denser than uncompressed ones.

Q10 +2pt

Multi-band compression is the best first choice for any mix bus compression.

TRUE

FALSE

EXPLANATION: FALSE — A wideband glue compressor (SSL G-Bus style, ratio 2:1) should be first choice for mix bus. Multi-band is surgical — it solves specific frequency-range dynamics problems, not overall glue.

ROUND 3

MIXING SCENARIOS

Read each scenario carefully. Choose the BEST solution.

■ 20 MINS	■ 15 pts PTS TOTAL	■ 3/6 ROUNDS

■ SCENARIO Q1 // +3 PTS

SCENARIO: Your mix sounds muddy and undefined. You boosted the highs by 4 dB on the mix bus but it still sounds like everything is behind a blanket. You are frustrated. What is the MOST LIKELY cause and the correct fix?

A	The sample rate is too low — increase from 44.1 to 96 kHz
B	Low-mid buildup at 200–500 Hz across multiple instruments — cut narrowly at the source tracks
C	The mix bus limiter is working too hard — raise the threshold
D	Your studio monitors are damaged and need replacing

✓ ANSWER: B | WHY: Boosting highs adds air but doesn't remove mud. Mud is a LOW-MID problem (200–500 Hz). Fix it at the source with narrow cuts on individual instruments while listening to the full mix.

■ SCENARIO Q2 // +3 PTS

SCENARIO: You finish a mix that sounds incredible on your studio monitors. But when you play it in the car, the bass completely disappears and the vocals sound thin. What is the PRIMARY issue?

A	The track needs more high-frequency boosting
B	Your monitors have a frequency response problem — replace them
C	The bass is not translating because it lacks harmonic content in the 100–400 Hz range
D	The mix is too loud — reduce the limiter threshold

✓ ANSWER: C | WHY: Low bass frequencies (40-80 Hz) don't reproduce on car speakers or phone speakers. Adding saturation/harmonics creates energy at 100–400 Hz where small speakers CAN reproduce sound. This is translation.

■ SCENARIO Q3 // +3 PTS

SCENARIO: A vocalist records a take with incredible emotion but the pitch is slightly inconsistent — some notes 30 cents flat, occasional slightly sharp moments. How should you handle pitch correction?

A	Apply fast Auto-Tune (retune speed 0) to fix every deviation immediately
B	Use Melodyne and manually correct only clearly wrong notes — leave natural micro-variations intact
C	Reject the take entirely and record again until it is pitch-perfect
D	Apply heavy compression to reduce the perceived pitch variation

✓ ANSWER: B | WHY: Fast Auto-Tune kills all human micro-variation and sounds robotic. Manual Melodyne at 40–60ms retune speed preserves the emotion while correcting genuinely wrong notes. The micro-variations are what make the performance feel human.

■ SCENARIO Q4 // +3 PTS

SCENARIO: Your 808 bass sounds powerful in isolation but every time the kick drum hits, the two elements clash and create a messy, undefined low end. What is the MOST EFFECTIVE solution?

A	Boost the 808 by 6 dB to overpower the kick
B	Remove the kick drum entirely from the track
C	Sidechain the 808 to the kick so the 808 ducks slightly every time the kick hits
D	High-pass filter the 808 above 200 Hz to remove the clashing frequencies

✓ ANSWER: C | WHY: Sidechain compression from kick into 808 is the standard solution. The 808 ducks 3–5 dB each time the kick hits, creating rhythmic space and allowing both elements to be heard clearly.

■ SCENARIO Q5 // +3 PTS

SCENARIO: You export your track and upload it to Spotify. When you listen back on the platform, it sounds noticeably quieter than other songs playing on shuffle. What happened?

A	Spotify lowered your track's quality during encoding
B	Your master is too loud — Spotify is turning it DOWN because it exceeds -14 LUFS

C	Your master is too quiet — it is below -14 LUFS and Spotify is not boosting it up
D	There is a copyright issue affecting playback quality

✓ ANSWER: C | WHY: Spotify normalizes TO -14 LUFS but does NOT boost tracks below it. If your master is at -18 LUFS, it plays at -18 LUFS — quieter than everything else. Target -10 to -14 LUFS for competitive streaming loudness.

ROUND 4

SPOT THE MISTAKE

Each recipe below has ONE deliberate mistake. Find it.

■ 20 MINS	■ 15 pts PTS TOTAL	■ 4/6 ROUNDS

■ SPOT THE MISTAKE Q1 // +3 PTS

Read this 'Silky R&B; Vocal Chain' recipe. One step has a DELIBERATE MISTAKE. Find it.

Step 1: Insert a high-pass filter at 80 Hz to remove low rumble

Step 2: Apply pitch correction with a retune speed of 40–60ms for transparency

Step 3: Insert a FAST ATTACK optical compressor (attack 0ms) for warm, natural dynamics

Step 4: Apply corrective EQ: cut 350 Hz -2dB to remove boxiness

Step 5: Add a de-esser targeting 6–8 kHz to control sibilance

Step 6: Apply additive EQ: boost 250 Hz +1.5 dB warmth, 5 kHz +2 dB presence

Step 7: Send to plate reverb: 1.8s decay, 18ms pre-delay

■ MISTAKE: Step 3: 'FAST ATTACK optical compressor (attack 0ms)'

✓ CORRECT: Optical compressors have NO adjustable attack — their attack is program-dependent and inherently slow/musical. Setting attack to 0ms describes a different compressor type. The LA-2A's appeal is its fixed, natural response.

■ SPOT THE MISTAKE Q2 // +3 PTS

Read this 'Hard Trap 808 Setup' recipe. One step has a DELIBERATE MISTAKE. Find it.

Step 1: Tune 808 to the track's root key using a piano or tuner plugin

Step 2: Apply a high-pass filter at 30 Hz to remove infra-sub rumble

Step 3: Boost 55–65 Hz by +3 dB to emphasize the fundamental weight

Step 4: BOOST 200–400 Hz by +4 dB to add warmth and body to the 808

Step 5: Add light saturation (10–15% drive) for small-speaker translation

Step 6: Sidechain 808 to kick: 3–5 dB gain reduction, fast attack

■ MISTAKE: Step 4: 'BOOST 200-400 Hz by +4 dB'

✓ CORRECT: The 200–400 Hz range is the 'boxy/mud' zone on an 808 — it should be CUT by -3 dB, not boosted. Boosting here makes the 808 sound boxy, tubby, and indistinct.

■ SPOT THE MISTAKE Q3 // +3 PTS

Read this 'Drum Bus Processing' recipe. One step has a DELIBERATE MISTAKE. Find it.

Step 1: Route all drum tracks to a dedicated DRUM BUS group channel

Step 2: Insert a glue compressor: ratio 4:1, attack 30ms, auto release, 2–3 dB GR

Step 3: Add SPAN to monitor the drum bus frequency content

Step 4: Apply a NARROW BELL BOOST at 100 Hz on the bus to add kick weight

Step 5: Use parallel compression send for extra density

■ MISTAKE: Step 4: 'NARROW BELL BOOST at 100 Hz on the drum bus'

✓ CORRECT: Boosting 100 Hz on the entire drum bus affects everything — not just the kick. This muddies hi-hats, snare, and cymbals. If you need more kick weight, boost 60–80 Hz on the KICK TRACK specifically, not the bus.

■ SPOT THE MISTAKE Q4 // +3 PTS

Read this 'Mix Bus Mastering Chain' recipe. One step has a DELIBERATE MISTAKE. Find it.

Step 1: Slot 1: Corrective EQ — gentle cuts only, max -2 dB anywhere

Step 2: Slot 2: Glue bus compressor — ratio 2:1, 30ms attack, auto release, 1–2 dB GR

Step 3: Slot 3: Tape saturation — 10–20% drive for analog warmth

Step 4: Slot 4: Additive EQ — boost air 10 kHz, warmth 200 Hz BEFORE the compressor

Step 5: Slot 5: Soft clipper — 1–2 dB of peak clipping for punch

Step 6: Slot 6: True peak limiter — ceiling -1.0 dBTP

■ MISTAKE: Step 4: 'Additive EQ BEFORE the compressor'

✓ CORRECT: In the 10-slot mix bus chain, additive EQ (boosting) should come AFTER the compressor (Slot 5), not before. Boosting before compression means the compressor reacts to your boosts, squashing them. Boost after compression so the boosts stay consistent.

■ SPOT THE MISTAKE Q5 // +3 PTS

Read this 'Reverb Setup for Lead Vocal' recipe. One step has a DELIBERATE MISTAKE. Find it.

Step 1: Create an auxiliary/send channel — do NOT insert reverb directly on the vocal

Step 2: Choose a ROOM reverb type for the most natural, transparent result

Step 3: Set decay time to 1.8 seconds for a warm plate sound

Step 4: Add 18ms pre-delay so the dry vocal stays clear before reverb kicks in

Step 5: High-pass filter the reverb return at 300 Hz to remove low-end buildup

Step 6: Set the send level to -14 dB — reverb should be felt, not heard

■ MISTAKE: Step 2: 'Choose a ROOM reverb type'

✓ CORRECT: For lead vocals in pop, R&B;, and hip-hop, a PLATE reverb is the industry standard — bright, dense, and smooth. A room reverb sounds more natural and ambient but lacks the density and character that makes vocals sit beautifully in a modern mix.

ROUND 5

FILL IN THE BLANK

Complete each mixing rule or fact with the correct answer.

■ 10 MINS	■ 10 pts PTS TOTAL	■ 5/6 ROUNDS

▬■ FILL IN THE BLANK Q1 // +1 PT

To avoid clipping when delivering a final master, the true peak ceiling should be set to _____.

Hint: It's measured in dBTP (true peak), not dBFS

✓ ANSWER: -1.0 dBTP

▬■ FILL IN THE BLANK Q2 // +1 PT

The integrated loudness target for Spotify streaming is _____.

Hint: LUFS = Loudness Units Full Scale

✓ ANSWER: -14 LUFS

▬■ FILL IN THE BLANK Q3 // +1 PT

In a professional vocal chain, the correct order is: HPF → Pitch Correction → Compressor → _____ → De-esser → Additive EQ.

Hint: Cut problem freqs before the de-esser sees them

✓ ANSWER: Corrective EQ

▬■ FILL IN THE BLANK Q4 // +1 PT

A compressor ratio of _____ is called a limiter (no dynamic range above threshold).

Hint: Any ratio above 20:1 approaches limiting behavior

✓ ANSWER: Infinity:1

▬■ FILL IN THE BLANK Q5 // +1 PT

The mix bus headroom target before mastering is a peak of no higher than _____.

Hint: Gives mastering engineer room to work

✓ ANSWER: -6 dBFS

▬■ FILL IN THE BLANK Q6 // +1 PT

To prevent low-end phase issues, bass content below _____ Hz should always be kept in mono.

Hint: Human ears can't detect stereo below ~150 Hz

✓ ANSWER: 150 (accept 100–200)

▬■ FILL IN THE BLANK Q7 // +1 PT

Pre-delay on a reverb should typically be _____ ms for a lead vocal to maintain clarity before the reverb tail begins.

Hint: Creates separation between dry vocal and reverb

✓ ANSWER: 15–25ms (accept 15–40)

▬■ FILL IN THE BLANK Q8 // +1 PT

The technique of sending a copy of your drums to a heavily compressed, saturated parallel channel is called _____. compression.

Hint: Blends density with natural dynamics

✓ ANSWER: Parallel (or New York)

▬■ FILL IN THE BLANK Q9 // +1 PT

A gain staging target of _____ dBFS for individual tracks gives plugins sufficient headroom before hitting 0.

Hint: Industry standard: 0 VU = -18 dBFS

✓ ANSWER: -18

▬■ FILL IN THE BLANK Q10 // +1 PT

Streaming platforms normalize loudness using a measurement called _____.

Hint: Not RMS, not dBFS — LUFS per ITU-R BS.1770

✓ ANSWER: LUFS (Loudness Units Full Scale)

ROUND 6

RAPID FIRE TRUE/FALSE

30 questions. 30 seconds each. Go.

■ 15 MINS	■ 15 pts PTS TOTAL	■ 6/6 ROUNDS

0.5 points per correct answer. Maximum 15 points. Read each statement and mark TRUE or FALSE. Answers and explanations are in the right column.

#	STATEMENT	T/F	EXPLANATION
1	You should always mix at the loudest possible volum·	FALSE	Mix at 75-80 dB SPL. Loud mixing causes ear fatigue and poor decisio·
2	A high-pass filter removes low frequencies BELOW it·	TRUE	Correct - it passes the high frequencies and removes the lows.
3	Parallel compression is only useful on drum tracks.	FALSE	It works on bass, vocals, full mix buses - anywhere you want density w·
4	808 bass should always be tuned to match the root k·	TRUE	An untuned 808 creates dissonance and destroys the low-end power ·
5	A true peak limiter and a sample peak limiter measur·	FALSE	True peak measures inter-sample peaks that occur during encoding. S·
6	Reverb on an auxiliary send is preferable to reverb a·	TRUE	Send reverb = multiple instruments sharing one space = cohesion. Ins·
7	The 'air' frequency range refers to 8-16 kHz.	TRUE	This is where shimmer, openness, and high-frequency extension live.
8	Cutting frequencies on the mix bus EQ is a good pri·	FALSE	Fix mud at the source tracks. Mix bus cuts affect everything including ·
9	A De-esser should be placed BEFORE the compres·	FALSE	De-esser goes AFTER the first compressor - compression can increas·
10	Stereo bass below 150 Hz improves translation to m·	FALSE	Stereo bass below 150 Hz causes phase cancellation in mono. Alway·
11	FL Studio, Ableton, and Logic Pro all support sample·	TRUE	All major DAWs support 44.1, 48, 88.2, 96 kHz and higher.
12	The vocal presence frequency range is approximatel·	TRUE	Boosting here adds definition and intelligibility to any vocal.
13	A soft clipper adds harmonic distortion similar to tape·	TRUE	Soft clipping creates predominantly even-order harmonics - warm and ·
14	LUFS stands for Loudness Units Relative to Full Sca·	TRUE	Defined by the ITU-R BS.1770 standard. K-weighted frequency respo·
15	Transient shapers can increase or decrease the atta·	TRUE	Boosting attack = more click. Reducing sustain = tighter, drier sound.
16	The glue compressor on a drum bus should typically ·	FALSE	2-3 dB of gain reduction is ideal for glue compression. More kills dyna·
17	A fast release time on a compressor can cause audi·	TRUE	Release too fast = compressor cycles in/out rapidly = audible gain pu·
18	Every EQ plugin sounds identical - the settings are w·	FALSE	Different EQs have different phase responses, saturation characteristi·
19	Sidechaining a bass to a kick creates rhythmic groov·	TRUE	This is the standard technique in house, trap, and EDM for rhythmic p·
20	A sample rate of 44.1 kHz can reproduce frequencie·	TRUE	The Nyquist limit = half the sample rate. 44.1/2 = 22.05 kHz, above hu·
21	Vocal doubling always requires pitch correction to so·	FALSE	Natural vocal doubles recorded separately sound more organic than pi·
22	The 'attack' in an ADSR envelope controls how fast ·	TRUE	A = Attack time. D = Decay. S = Sustain level. R = Release time.

23	Mono compatibility means your mix still sounds good·	TRUE	Club systems, phone speakers, and many Bluetooth devices play in m·
24	Applying heavy limiting on the mix bus always make·	FALSE	Streaming normalizes to -14 LUFS. Heavy limiting reduces dynamics f·
25	Wavetable synthesis is the technology behind synths·	TRUE	All three use wavetable scanning - morphing through single-cycle wav·
26	Pre-delay on a reverb should be set to 0ms for the m·	FALSE	Pre-delay of 15-35ms separates the dry source from the reverb tail, m·
27	Your first chorus should always hit before the 1-minu·	TRUE	Tracks delaying the first chorus past 1:00 have measurably lower stre·
28	The A-440 standard means the note A4 vibrates at 4·	TRUE	This is the international standard tuning pitch used by virtually all mod·
29	Sending tracks to a mix engineer without gain stagin·	FALSE	Always deliver organized, labeled stems at -6 dBFS peak. Disorganize·
30	A split sheet should be signed AFTER the recording ·	FALSE	Split sheets should be signed BEFORE the session starts. Waiting aft·

QUIZ COMPLETE — CALCULATE YOUR SCORE

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■ CERTIFICATE OF COMPLETION ■

This certifies that

_____

has completed the LusionBeatz Day 9 Producer Quiz

and demonstrated knowledge across EQ, Compression,

Mixing, Sound Design, Business & Platform Mastering.

FINAL SCORE: _____ / 85

RANK: _____

Share your score: tag @lusionbeatz with #LusionBeatzQuiz ■