

FILM AND AUDIO POST-PRODUCTION PRACTICE TEST (SAMPLE)

STUDY GUIDE



Prepare with structure. Pass with confidence



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Introduction

Preparing for a certification exam can feel overwhelming, but with the right tools, it becomes an opportunity to build confidence, sharpen your skills, and move one step closer to your goals. At Examzify, we believe that effective exam preparation isn't just about memorization, it's about understanding the material, identifying knowledge gaps, and building the test-taking strategies that lead to success.

This guide was designed to help you do exactly that.

Whether you're preparing for a licensing exam, professional certification, or entry-level qualification, this book offers structured practice to reinforce key concepts. You'll find a wide range of multiple-choice questions, each followed by clear explanations to help you understand not just the right answer, but why it's correct.

The content in this guide is based on real-world exam objectives and aligned with the types of questions and topics commonly found on official tests. It's ideal for learners who want to:

- Practice answering questions under realistic conditions,
- Improve accuracy and speed,
- Review explanations to strengthen weak areas, and
- Approach the exam with greater confidence.

We recommend using this book not as a stand-alone study tool, but alongside other resources like flashcards, textbooks, or hands-on training. For best results, we recommend working through each question, reflecting on the explanation provided, and revisiting the topics that challenge you most.

Remember: successful test preparation isn't about getting every question right the first time, it's about learning from your mistakes and improving over time. Stay focused, trust the process, and know that every page you turn brings you closer to success.

Let's begin.

How to Use This Guide

This guide is designed to help you study more effectively and approach your exam with confidence. Whether you're reviewing for the first time or doing a final refresh, here's how to get the most out of your Examzify study guide:

1. Start with a Diagnostic Review

Skim through the questions to get a sense of what you know and what you need to focus on. Your goal is to identify knowledge gaps early.

2. Study in Short, Focused Sessions

Break your study time into manageable blocks (e.g. 30 – 45 minutes). Review a handful of questions, reflect on the explanations.

3. Learn from the Explanations

After answering a question, always read the explanation, even if you got it right. It reinforces key points, corrects misunderstandings, and teaches subtle distinctions between similar answers.

4. Track Your Progress

Use bookmarks or notes (if reading digitally) to mark difficult questions. Revisit these regularly and track improvements over time.

5. Simulate the Real Exam

Once you're comfortable, try taking a full set of questions without pausing. Set a timer and simulate test-day conditions to build confidence and time management skills.

6. Repeat and Review

Don't just study once, repetition builds retention. Re-attempt questions after a few days and revisit explanations to reinforce learning. Pair this guide with other Examzify tools like flashcards, and digital practice tests to strengthen your preparation across formats.

There's no single right way to study, but consistent, thoughtful effort always wins. Use this guide flexibly, adapt the tips above to fit your pace and learning style. You've got this!

Questions

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- 1. What is a cue sheet and what information does it normally contain?**
 - A. A document listing every music cue used, including composer/publisher, start/end times, and rights.
 - B. A schedule of shoot days and call times.
 - C. A list of sound effects orders for Foley.
 - D. A monitor calibration log.
- 2. A collection of shots that are all set in a common time and location?**
 - A. Scene
 - B. Sequence
 - C. Take
 - D. Cut
- 3. Processing audio to make it sound like it is playing in or through an object is called what?**
 - A. Foley Stage
 - B. Frame
 - C. Diegetic music
 - D. Futz
- 4. Which term is a small microphone worn by talent to capture dialogue?**
 - A. Lavalier Mic
 - B. Gaffer
 - C. Grip
 - D. Group Walla
- 5. In the context of deliverables, what does a 'flattened mix' refer to?**
 - A. A final mix rendered into a single file with no stems.
 - B. A high-resolution multitrack file.
 - C. A video with audio.
 - D. A set of raw recordings.

- 6. The purpose of a true peak limit of -1 dBTP is to prevent what?**
- A. Clipping and inter-sample distortion
 - B. Masking
 - C. Phase cancellation
 - D. Distortion at low levels
- 7. Which connector is the standard for SDI video?**
- A. BNC
 - B. RCA
 - C. HDMI
 - D. XLR
- 8. What is the standard integrated loudness target for broadcast programs under EBU R128?**
- A. -23 LUFS integrated, with a true peak limit of -1 dBTP
 - B. -27 LUFS integrated, with a true peak limit of -2 dBTP
 - C. -23 LUFS integrated, with a true peak limit of -0.5 dBTP
 - D. -20 LUFS integrated, with a true peak limit of -1 dBTP
- 9. What is room tone and why is it used?**
- A. A background ambiance recording used to fill gaps and ensure smooth edits in dialogue or ADR.
 - B. A loud room clip used to test microphone sensitivity.
 - C. A type of reverb used on the final mix.
 - D. A silent track used to calibrate metering.
- 10. Which device compares time codes and acts like a master clock?**
- A. Timecode Master
 - B. Clock Manager
 - C. Synchronizer
 - D. Master Clock

Answers

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1. A
2. A
3. D
4. A
5. D
6. A
7. A
8. A
9. A
10. C

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Explanations

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1. What is a cue sheet and what information does it normally contain?

- A. A document listing every music cue used, including composer/publisher, start/end times, and rights.**
- B. A schedule of shoot days and call times.
- C. A list of sound effects orders for Foley.
- D. A monitor calibration log.

A cue sheet is a track-by-track record of all music used in a film or TV program. It exists to manage licensing and royalties, so every music cue is documented with key details. For each cue you'll typically have the cue's title or description, the composer and publisher, the involved rights holders (and often their PROs), and the exact timing in the program—start and end times (or duration). It also notes the type of rights required (such as synchronization and master use) and whether the music is library/library-cleared, an original score, or a licensed preexisting track. Additional notes like the source of the cue and any special licensing considerations may appear. This information lets rights holders—via broadcasters, streaming services, and PROs—accurately track and distribute royalties.

2. A collection of shots that are all set in a common time and location?

- A. Scene**
- B. Sequence
- C. Take
- D. Cut

The key idea here is how film vocabulary defines a unit by time and place. A scene is the block of footage where the action occurs in one continuous time frame and in a single location, even if the camera changes angles or there are edits within it. That's why it fits a collection of shots all set in a common time and location. A sequence is broader: it's a series of scenes that together advance a larger portion of the story, and it can span different times or places. A take is just one run of the camera for a particular setup, not the whole block of time/place. A cut is the edit between shots. So the shots that share the same time and location are best described as a scene.

3. Processing audio to make it sound like it is playing in or through an object is called what?

- A. Foley Stage
- B. Frame
- C. Diegetic music
- D. Futz**

Shaping how a sound is perceived to originate from inside or through an object is about post-production manipulation that places the sound in a specific way within the scene. The informal term for this kind of tinkering with audio to achieve that effect is futzing—adjusting the signal with EQ, dynamics, and effects to simulate transmission through or from a prop. This focus on altering perceived source is what those tweaks aim to achieve, without re-recording new sounds. Foley, on the other hand, involves performing and recording new sounds to match on-screen action, typically in a Foley stage. Diegetic music refers to music that exists within the world of the film and is heard by the characters, not a processing technique. A frame isn't an audio term here. So futz best captures the idea of processing audio to make it seem like it's playing in or through an object.

4. Which term is a small microphone worn by talent to capture dialogue?

A. Lavalier Mic

B. Gaffer

C. Grip

D. Group Walla

The term is lavalier mic. It's a small microphone clipped to the talent's clothing so you can capture dialogue hands-free while keeping the mic hidden from the camera. This placement puts the mic close to the mouth, yielding clear dialogue with less room reverberation and ambient noise than a mic on a stand or a boom. This differs from other terms: a gaffer is the head of the lighting department, a grip works with rigs and dollies, and group walla refers to overlapping crowd voices recorded to simulate a crowd. Lavalier mics are favored for on-screen dialogue because they move with the talent and stay out of frame, though they can pick up clothing rustle and require proper wind control in outdoor shoots.

5. In the context of deliverables, what does a 'flattened mix' refer to?

A. A final mix rendered into a single file with no stems.

B. A high-resolution multitrack file.

C. A video with audio.

D. A set of raw recordings.

Flattened mix means rendering all audio tracks in a project down to a single final file, with the mix decisions (levels, dynamics, effects, panning) committed so there are no separate stems left. This is the version you deliver for playback and distribution, where you don't expect to adjust individual elements later. It's different from providing stems (multiple separate tracks), which would allow re-editing the mix. It's also not about a high-resolution multitrack file, a video with audio, or raw recordings.

6. The purpose of a true peak limit of -1 dBTP is to prevent what?

A. Clipping and inter-sample distortion

B. Masking

C. Phase cancellation

D. Distortion at low levels

Pushing the true peak to a safe margin protects against peaks that can occur between the sampled values when the signal is played back. Even if the digital samples don't hit 0 dBFS, the reconstructed waveform at the DAC can overshoot due to interpolation, upsampling, or processing downstream. Limiting to -1 dBTP gives about 1 dB of headroom for those inter-sample peaks, keeping the actual analog peak below the maximum and preventing clipping in the playback chain. This headroom also helps avoid inter-sample distortion that can happen when those overshoots are converted. Masking, phase cancellation, and distortion at low levels aren't what this limit is designed to address—the concern here is preventing clipping and the subtle overshoots that occur between samples.

7. Which connector is the standard for SDI video?

- A. BNC**
- B. RCA
- C. HDMI
- D. XLR

SDI video relies on a coaxial connection with a controlled impedance to preserve signal integrity at high data rates. The BNC connector is the standard because it locks securely onto the cable and supports the 75-ohm impedance that SDI signaling uses. This combination—reliable coupling, proper impedance matching, and suitability for long cable runs—has made BNC the go-to connector across SD-SDI, HD-SDI, 3G-SDI, and beyond. Other options don't fit the needs: RCA carries older, lower-bandwidth composite signals; HDMI uses a different signaling system and connector intended for consumer interfaces; XLR is primarily for audio (and some power or mic use) rather than video.

8. What is the standard integrated loudness target for broadcast programs under EBU R128?

- A. -23 LUFS integrated, with a true peak limit of -1 dBTP**
- B. -27 LUFS integrated, with a true peak limit of -2 dBTP
- C. -23 LUFS integrated, with a true peak limit of -0.5 dBTP
- D. -20 LUFS integrated, with a true peak limit of -1 dBTP

Broadcast loudness normalization uses a fixed target for how loud a program should feel, plus a ceiling to guard against clipping. For EBU R128, the program is aimed at an integrated loudness of -23 LUFS, measured over the entire program, with a true peak limit of -1 dBTP. LUFS is a perceptual loudness measure that reflects how loud content sounds to a listener, not just the peak level. The -1 dBTP cap prevents inter-sample peaks that can occur during encoding, keeping compatibility across devices and codecs. So the standard target is -23 LUFS integrated with a -1 dBTP true peak limit. The other options don't fit because they propose different loudness targets or peak ceilings than what EBU R128 specifies.

9. What is room tone and why is it used?

- A. A background ambiance recording used to fill gaps and ensure smooth edits in dialogue or ADR.**
- B. A loud room clip used to test microphone sensitivity.
- C. A type of reverb used on the final mix.
- D. A silent track used to calibrate metering.

Room tone is a short recording of a room's ambient sound captured with the same microphone setup used for the scene. It represents the natural background noise, air, and subtle hums of the space when no one is speaking. In post-production, this ambient recording is used to fill gaps and keep edits in dialogue or ADR from sounding abrupt. When editors cut between takes or insert new dialogue, the sudden change in background sound can be noticeable; room tone provides a smooth crossfade and maintains a consistent sound floor, making the edits invisible to the listener. It also helps blend ADR with the original footage and can be used to smooth out breaths or small noises that would otherwise stand out after edits. To work well, it should be recorded in the same room, with the same mic setup and placement, and kept short but representative of the room's typical ambience. It's not about testing microphone sensitivity, adding reverb, or serving as a silent calibration track.

10. Which device compares time codes and acts like a master clock?

- A. Timecode Master
- B. Clock Manager
- C. Synchronizer**
- D. Master Clock

Synchronizing multiple devices requires a single timing reference and a way to keep all time codes in lockstep. A synchronizer does exactly that: it accepts time code from a master source, continuously compares the time codes across all connected devices to detect drift or misalignment, and, when used as the master timing reference, provides a stable clock signal that other gear lock to. This dual role—verifying time code alignment and distributing a common clock—keeps playback, capture, and dubbing precisely in sync, preventing drift and timing gaps. A timecode source or master clock alone covers part of the job but not the full need. A timecode master mainly provides the code, not necessarily a shared clock or ongoing comparison. A master clock offers timing reference but doesn't inherently manage time code alignment between multiple devices. A synchronizer encompasses both aspects, making it the best fit for devices that must compare time codes and act as the master clock for the system.

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Next Steps

Congratulations on reaching the final section of this guide. You've taken a meaningful step toward passing your certification exam and advancing your career.

As you continue preparing, remember that consistent practice, review, and self-reflection are key to success. Make time to revisit difficult topics, simulate exam conditions, and track your progress along the way.

If you need help, have suggestions, or want to share feedback, we'd love to hear from you. Reach out to our team at hello@examzify.com.

Or visit your dedicated course page for more study tools and resources:

<https://filmandaudiopostproduction.examzify.com>

We wish you the very best on your exam journey. You've got this!

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