1. Session drummers work so much...chap. 7
2. Playing dynamically- chap. 7
3. Playing a song at its correct tempo- (“Ideal BPM”) chap. 7
4. Electronic tuners- chap. 7
5. What is a “turnaround?” chap. 7
6. Playing a song faster than its established tempo- chap. 7

7. Learning the artists likes and dislikes— from lecture
8. “Train Wreck”— from lecture and chap. 8
9. Sometimes it’s best to start with the chorus… chap. 8
10. Rehearsing in the round- chap. 8
11. The preproduction demo- chap. 8
12. Disadvantage of recording at the CD resolution- chap. 9
13. Only the rhythm section [and] dynamics- chap. 7
14. Splitting engineering duties- chap. 9
15. School of Music recording studio preferred multi-track format- (lecture/observation/online)
16. When in the day you record your group- chap. 9
17. Mixing sampling rates when recording- chap. 9
18. (Just mark it TRUE)- not in book, not in lecture. It’s a gimme.
19. Sampling rate/bit depth for a recording medium- chap. 9
20. Same as 19
21. Same as 19.
22. An assistant engineer brings to the session- chap. 9
23. See 22
24. You’ve seen the question before... (2nd slide of the semester)

Questions 25- 33 are from the Glossary in the back of the book. 3 start with the letter A, 2 start with B, 1 starts with H, 1 starts with I, and 2 start with L.

34-39 are questions you have seen before. (know your labor unions, A.I.D.A., and more)

40. “Spotting” sessions (from the film scoring documentary, “Score.”) ( just Google it)