

Remote Session Quick Reference

Everything that changed the result, on one page.

Before you book

DAYS AHEAD

Book with a plan, or book to experiment

A specific target — a score, an exact line — is one valid way to work. Going in with no fixed expectation is equally valid, and sometimes produces better material. Being genuinely fine with either outcome is the real skill.

Prepare your mix as best you can

A track that already sounds good is more likely to prompt the musician's best performance, because they can hear where their part goes.

Have the harmony ready

- ▶ Plain text is enough for a simple repeating progression
- ▶ AI-generated chart images don't work reliably yet, even simple ones
- ▶ If you have any chart literacy, MuseScore is the reliable free route

Book the slot before the track is finished. The track catches up to the booking. The booking won't wait for the track.

Choosing who to book

AT BOOKING — THE HIGHEST-LEVERAGE MINUTE

Nearly every musician I worked with was happy to hear the track and write their own part on the spot, but most still wanted at least a basic chord chart. Send one every time. For one, a properly written part was a requirement. Ask before you book, not halfway through the session.

Two questions, asked before you book

- ▶ *Do you prefer a chart, or are you happy to bring your own ideas?*
- ▶ *If I don't have a chart, are you happy to work parts out by ear from the track?*

No answer is an answer. It's a service-fit question, not a character question, and asking is free.

IF THEY'LL WRITE THEIR OWN PART	IF THEY WANT IT WRITTEN OUT
Open brief, problem stated	Specified brief, part stated
Chord chart is enough	Notation, or close to it
Permission language works	Permission language is redundant
Takes to explore	Takes for variation

Book one, maybe two, never three. A profile is marketing. Your own ears on your own material are the audition.

After the session

THE SAME WEEK, AND AGAIN AFTER A NIGHT'S SLEEP

A couple of rules for the material

- ▶ **Doesn't fit?** Don't force it. Beautiful playing over the wrong section is still wrong
- ▶ **Contains a moment?** Extract it. This is where your most distinctive sounds come from

Building one part from several takes

Splice for continuity, not only quality — the join has to sound like the same person still playing. Crossfade at the ends of phrases, between notes, never within a sustained note. Taking small favourite sections from disparate takes and blending them into a collage gives you more freedom than picking one "best" take.

Making room

A part you didn't write needs space, and that means attenuating something you did write. Burying a part counts as giving room. Remember, the song is the priority, not individual parts — although they are important.

The brief

WRITTEN, AND SENT AHEAD — EVEN FOR LIVE SESSIONS

Specific or open — both are valid

If you know what you want, be specific. If you don't, that's good too — let the musician lead. What comes back is often something you couldn't have conceptualised yourself.

Lock the parameters, lift everything else

Be clear about what's fixed — the chord changes, the tempo, the key — and what's open. Most musicians welcome that freedom; the booking question tells you who doesn't.

Let yourself be uncertain in writing

I'm not sure exactly what I'm looking for. I'd love to hear what you'd do. This tells them there are no constraints and they have permission to be creative.

Musicians meet you at your level

They work with people of every ability and are experienced at interpreting intentions from whatever you give them. Communicate from wherever your own level is — that's enough.

End warm

Have fun with it. Thanks in advance! It's always good to be positive.

Before you publish

EVERY TIME, FOR EVERY MUSICIAN

Credit format

Instrument/Service – Artist Name (via Musiversal)

On screen, in descriptions, and in release credits.

Check every time

- ☐ Name spelled as the platform has it
- ☐ Individual crediting restrictions checked for this musician — several can't be named in a title, some can't be named at all
- ☐ Platform tagged
- ☐ No platform branding used without permission
- ☐ Footage only from sources you're permitted to use
- ☐ Written messages quoted publicly? Ask first

What you get, and don't

Paying for the session transfers the sound recording rights to you: commercial use, sync to picture, no further fees. You do not get a licence to advertise the platform, or to use a musician's likeness to endorse your own services.

The platform may use recordings for machine learning development. You can opt out. Do it explicitly if it matters to you.

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