

Turner Churchill Pt.1 | Discover Stories Episode 55

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Noah Stolte 0:47

Hello. Thanks for tuning in to Discover Stories on Re-Imagine Radio. My name is Noah Stolte, the Vancouver Adapted Music Society Program Assistant, and I'll be your host for today and for many more to come. Joining us today is Turner Churchill, a musician and producer who we met in the VAMS studio while he was an outpatient at G.F. Strong, working on his first solo EP, Glyph. Also joining us today is Bryden Venoit, program coordinator with the Vancouver Adaptive Music Society. Hey, Turner, thanks for coming in today.

Turner Churchill 1:16

Hey, how you? How you doing?

Noah Stolte 1:18

Doing well, and you?

Turner Churchill 1:19

Pretty good, man.

Noah Stolte 1:20

Sweet. Hey, Bryden.

Bryden Venoit 1:22

Hello. How's it going?

Noah Stolte 1:23

Good, good, good. Um, yeah. So we're gonna go off some questions today, but more just to guide the conversation.

Turner Churchill 1:29

Yeah, you said to send me some questions. I haven't really looked at them, so we'll be natural.

Bryden Veinot 1:37

It's okay, totally better if it's a conversation.

Noah Stolte 1:39

So this is more of like, an attack interview kind of situation.

Turner Churchill 1:43

Yeah, an interrogation. [Laughs]

Bryden Veinot 1:48

Yeah, good luck, Turner.

Turner Churchill 1:50

It's like Homeland or like all those other shows, yeah?

Noah Stolte 1:54

For everyone listening at home right now. Wish Turner good luck. We'll see how he's doing. [Laughs]

Turner Churchill 1:58

Oh is this live? Just kidding.

Noah Stolte 2:04

Anyways, if you want to tell us a bit about yourself, Turner, just like, let the people know some of your interests, like hobbies, maybe, like, what sort of music you make, that kind of stuff?

Turner Churchill 2:17

Yeah, so yeah, I'm 30. I've been living in Vancouver for, I guess, like six years. Before that, I lived in Victoria for five years. So I went to UVIC. I got, like, a science degree in biology and psychology.

Bryden Veinot 2:36

Only those three, eh? [Laughs]

Turner Churchill 2:38

Or two. But like, specializing on like, kind of, like neurobiology, really, which is very, like, relevant since I had a stroke, so.

Noah Stolte 2:50

That's interesting, yeah, you're probably pretty equipped to, like, actually understand the phenomena behind that.

Turner Churchill 2:54

Yeah, yeah. It's kind of funny, because I remember some classes where we actually learned about strokes, or different brain conditions and stuff. So I was kind of like, I didn't really pay attention to that for like, six years, so, but now I kind of remember, or I kind of go reintroduced with the therapist about them like, I could, like, kind of remember or know what, they're saying.

Noah Stolte 2:57

Right, so you get the some of the bigger words that the average person might not know.

Turner Churchill 3:36

Yeah, for sure.

Noah Stolte 3:37

Okay, interesting.

Turner Churchill 3:38

Yeah. So I took more biology as well, like anatomy, physiology and stuff. So that's very relevant to stroke too, because your whole body's kind of like [pauses] it's like another lesson on anatomy for sure. Like, different muscles, like the bones, how it's all connected and stuff like that too.

Noah Stolte 4:10

Right, yeah, totally.

Turner Churchill 4:06

Yeah, for sure. Oh, so for hobbies and stuff, I'm a big sports guy and music guy, so, like, I follow all sports. Now it's baseball season, so I'm deep into baseball, but I would say sports and music, like, that's all I really care about.

Noah Stolte 4:31

I mean, you're wearing a drumsticks shirt right now, then you've got a Philadelphia Flyers hat on.

Bryden Veinot 4:37

Exactly.

Noah Stolte 4:39

Yeah. That really paints the picture.

Bryden Veinot 4:40

What's your favourite sport then?

Turner Churchill 4:42

Well, my favourite is basketball. I would say it's like basketball. What's the ranking? Basketball, hockey, baseball, football, probably.

Noah Stolte 4:55

Were you cheering for Denver and Miami?

Turner Churchill 4:58

It was Denver for sure, but I'm not a fan of either team. But, yeah.

Noah Stolte 5:03

Well, at the time of recording this, we're currently in the summer. It's a couple, like, a month, I guess after the finals, so I don't know when this will be released, but.

Turner Churchill 5:11

Oh yeah, yeah.

Noah Stolte 5:13

It has happened for us.

Bryden Veinot 5:17

Did you play any sports before?

Turner Churchill 5:20

Oh yeah, I played high school basketball, and hockey until, like, midgets, I think, like in grade 10, I stopped, and I only focused on basketball at that point, so.

Bryden Veinot 5:35

Because, yeah, you're not a short guy.

Turner Churchill 5:38

Yeah, I'm like your height, like, a little bit shorter. How tall are you?

Bryden Veinot 5:43

I think I'm like 6'3.

Turner Churchill 5:45

I'm like 6'2.

Noah Stolte 5:47

For everybody listening, I'm actually 6'7. Yeah, so if you're painting a picture of Noah, program assistant.

Turner Churchill 5:54

Just picture LeBron James.

Noah Stolte 5:56

Yeah.

Bryden Veinot 5:58

You guys sound the same too. Yeah. [Laughs]

Turner Churchill 6:02

For sure, because basketball, I'm from Fort St. John which is like a small town in northern B.C. and like, my grade 12 year, we actually made provincials, which that was like the second or third time ever in our school. And we actually played down here at the Agrodome in the PNE.

Bryden Veinot 6:23

Oh, yeah, cool.

Turner Churchill 6:23

And we just got smoked. [Laughs]

Noah Stolte 6:27

Yeah, I'm also from Northern B.C. And that would happen to us. Not all the time, we had a pretty good team, but lots of times, yeah, historically, you would just play a bunch of way worse teams up north and then go down provincials and just get smoked.

Turner Churchill 6:40

Well those are like, strictly hockey towns, probably.

Noah Stolte 6:44

Yeah.

Turner Churchill 6:45

Fort St. John is like, only the hockey guys are the cool guys and everyone else are like, nerds. [Laughs]

Noah Stolte 6:52

Yeah, you got the hockey players and you got the nerds.

Bryden Veinot 6:54

Yeah. I was gonna ask, with your schooling background, did you do any more further research after having the stroke? Like, into it and trying to learn more about it?

Turner Churchill 7:07

Oh, yeah, for sure. Well, I actually read full books about about strokes and stuff. So now I have a very good understanding of what it takes to recover, what causes it, because there's so many factors towards a stroke, about where in the in the brain it happened, how big it was, how old you are. So I had a stroke on themy left side of my brain, in the basal ganglia? So that affects my right side. And also, when you get a stroke in your left side, it affects your speech. But you got one the right side, you don't get affected, for speech at least. And the basal ganglia is kind of, so, there's a few different things, but it like controls coordination of movement and stuff like that. So, like, my right arm is definitely the most, I guess, impaired. Right but I guess I'd say the full right side. Like, as far as speech goes, my speech, like, isn't too bad, like, I still have some aphasia, so it is, like, stuttery sometimes.

But like, some people, can't talk, so it really depends, on the stroke, it can be more severe, yeah, and the person, yeah.

Bryden Veinot 8:49

But your recovery has been going quite well.

Turner Churchill 8:51

Yeah, yeah. Definitely. Like now it's summer, so like, it feels nice because, the heat really loosens your muscles, as opposed to when it's cold, your muscles are tighter. And I get all just tight and stuff. So, yeah, so now I just try to eat, right too. Because if I lose weight. Because right, right now I'm probably like, 185, 180 so if you, if you weighed less, you're gonna move easily, for sure, definitely, as opposed if I was like 230 pounds, which I was when I had my stroke. So now I'm like 50 pounds less, so.

Noah Stolte 9:36

When was your stroke?

Turner Churchill 9:38

It was January, 10, 2022, so, okay,

Noah Stolte 9:42

Okay, about a year out.

Turner Churchill 9:44

Well, like 16 months, I guess so.

Noah Stolte 9:47

Yeah, okay.

Turner Churchill 9:47

Yeah, definitely. So I'm still doing rehab work. Me and my family were kind of like, decided that we're just doing rehab for the first two years. Just after a stroke, and then I can worry about, like, getting a job and stuff. It makes sense, because right now I'm doing rehab during the day, doing music during the day, and some other stuff. I'm in a walking soccer league here at G.F. Strong, and that's the during the day. So I still have to just do some stuff.

Noah Stolte 10:22

Yeah, like you're traveling around to physio appointments.

Turner Churchill 10:25

Yeah, and I'm on disability. But it's not, it's like, not that much money. I got paid, like 1400 bucks a month. So yeah.

Noah Stolte 10:33

Not exactly Vancouver, paying the bills in Vancouver.

Turner Churchill 10:39

But like, if you just lived off that, like that will cover, your rent. So it's like.

Noah Stolte 10:44

Yeah especially monthly, yeah, that's crazy.

Turner Churchill 10:47

I just got a grant from BC Rehab was like, which was like five grand, so.

Noah Stolte 10:52

Oh, nice.

Bryden Veinot 10:53

That's so awesome.

Turner Churchill 10:54

Yeah I just got that, like, last week. So I'll probably just use that to live. My parents, like, helped me out a lot, for sure.

Noah Stolte 11:03

Yeah, nice, you have that support system, yeah.

Turner Churchill 11:05

Definitely.

Noah Stolte 11:07

And so, like, your music.

Turner Churchill 11:09

Oh, yeah.

Noah Stolte 11:10

So, what kind of stuff are you into?

Turner Churchill 11:12

Well, it's like a lot of different stuff. Before my stroke, I was like, in a few different bands. Like, I was mostly interested in, like, psych rock, like the modern day psych rock, like Ty Segall and stuff. And then, I kind of quit my band because I was listening to more electronic, 90s warp stuff, like Boards of Canada, Aphex Twin, Squarepusher and stuff. So I just started trying to make beats and stuff like that too. Because hip-hop was, like big for me and for my, my generation was like hip-hop guys for sure. Like Kanye and so. But 90s hip-hop is what I like the most, like Nas or MF DOOM. Like, it's so good man.

Noah Stolte 12:13

Yeah, and you're into the production as well, and that's like, so big in 90s hip-hop.

Turner Churchill 12:18

Yeah, J Dilla, like, just how good they are. Because they don't really play instruments, like the NPC or something is, like their instrument, but their feel and stuff is so good. It's like a jazz feel, but they don't play sax or drums, yeah, it's like a different but like the same thing.

Bryden Veinot 12:44

Speaking of drums, though, because the three of us love drums to no end.

Turner Churchill 12:49

Yeah, that's why I'm sporting a Los Cabos Drumsticks shirt that I got for free.

Bryden Veinot 12:59

Not sponsoring the podcast. [Laughs]

Turner Churchill 13:00

Yeah.

Noah Stolte 13:01

Let's go, the best drumsticks a person can buy.

Turner Churchill 13:03

They're a Canadian company, though, so maybe they will, because I think they're from the Maritimes. I worked along McQuay for like, four years so, and most of that was in the drums department, so it was awesome.

Bryden Veinot 13:13

So you got like, a pretty big appreciation for drum sounds.

Turner Churchill 13:14

Yeah.

Bryden Veinot 13:18

Like you think of like, Aphex Twin, for sure.

Turner Churchill 13:28

Yeah. Like, he's one of the best drum programmers. Like, he's not a drummer, but he's so nuanced in his drum pattern and stuff. It's kind of like you, because you're like, we wanted to focus on the bottom first, or like I do, at least for like, making music, like the drums and bass, going to like, higher pitch, like, from the instruments, in the process, I guess.

Noah Stolte 14:01

Yeah, the arrhythmic bass.

Turner Churchill 14:03

Yeah, get the rhythms first, get the tempo like, and the bass will probably just like anchor, like the chord progression and stuff, so.

Noah Stolte 14:13

Yeah, then all that other, the melody, the lead, that all comes in a bit later.

Turner Churchill 14:17

Yeah, samples and stuff. So, but I guess it's probably like, I'll probably just do different ways to make music. Just to like, spice it up.

Noah Stolte 14:27

Yeah, so you like to switch it up every once in a while, like, start somewhere different.

Turner Churchill 14:31

Yeah, for sure. Because I have a few different, like, harbor synths, those are like, so great for bass and stuff, but they're also so good for experimental sounds.

Noah Stolte 14:47

Yeah, so maybe for people who don't know, like, Aphex Twin and Boards of Canada and stuff. So we're talking about, like, pretty loop-based electronic, some of it's dance music, some of it's just like,

Turner Churchill 15:01

Yeah I would say it's like IDM, I guess the genre, but it's not the same as modern day electronic stuff. There's lots of like, I don't know about gimmicks, but there's a formula, but those guys sound like, their music sounds like actual hardware.

Noah Stolte 15:24

Yeah, it's a lot of analog exercises. It's a lot of analog drum machines.

Turner Churchill 15:28

Yeah, analog recording stuff, cassettes and reels and stuff.

Noah Stolte 15:33

And then like samples on cassettes, right? You take real world samples, or you take like, something.

Turner Churchill 15:38

Yeah, like actual reverb sounds and delays, yeah,

Bryden Veinot 15:46

Those hardware ones, though, that you got, like, the OP-1, pretty ideal for you now, right?

Turner Churchill 15:52

Yeah.

Bryden Veinot 15:52

Because you were playing keys in the band before, right?

Turner Churchill 15:56

Yeah, I started as the drummer but I wasn't good enough, so I just switched to keys, because drums in a band is the most important thing. Because you have to have a good

foundation, or some good drum takes, and then you can just overdub and stuff, because it's like hard to comp drum takes with a real band kind of thing, yeah.

Noah Stolte 15:56

Oh, definitely, like me and Bryden both play the drums, but I don't think either of us would dare to call ourselves drummers.

Bryden Veinot 16:39

I would say that we play, but we're not.

Noah Stolte 16:41

Yeah. Someone asks, "What you play?" And you're like, "I play the drums." They're like, "Oh, are you a drummer?" Oh, no, no no.

Turner Churchill 16:48

Yeah. It's like, a very specific thing, because I don't really call myself a drummer. Like, even back then I had a hard time saying I was a drummer, and then, in my first band, when my actual drummer took over, like he was an actual drummer, he actually drummed for his whole life, in like metal bands and stuff. So now he was doing, like psych rock and stuff that was, like, easy for him. [Laughs]

Bryden Veinot 17:18

Yeah, double kicks in the psych rock.

Turner Churchill 17:21

But now he's like, a really good rapper. It's kind of cool, because it's like, he's still so rhythm based, because rap is like a rhythm because you're not like singing, like holding a melody. It's all in the pocket kind of thing, right?

Noah Stolte 17:42

Yeah, that's interesting.

Bryden Veinot 17:43

I don't know how true this is, but,

Noah Stolte 17:46

Let me preface this by saying this might not be true, yeah? [Laughs]

Bryden Veinot 17:49

Just saving myself before I say it. But I'm I heard somewhere that like rap, R, A, P stands for rhythm and poetry.

Noah Stolte 17:57

Oh, okay, I've heard that too. I like it a lot. I think it's the legitimacy of it.

Bryden Veinot 18:03

Yeah, I feel like poetry has some gray area nowadays.

Turner Churchill 18:07

Never heard of that before.

Noah Stolte 18:08

I mean, even back then, though, poetry, like people just wrote random words on the paper and it's poetry.

Bryden Veinot 18:08

In New York. Like, it was poetry slams that turned into, like, battles, right?

Turner Churchill 18:22

For sure, the New York guys, like Rakim or like, later on, like Biggies, like one of the best, like, his flow is like, insane, or whatever.

Bryden Veinot 18:34

It's like water. It's yeah, so easy to listen to. And everything makes so much sense.

Noah Stolte 18:39

He's got a nice voice too.

Bryden Veinot 18:40

Yeah, you have to have that, like, bravado that he has, right?

Turner Churchill 18:44

Yeah, for sure, yeah.

Bryden Veinot 18:47

So then you took on playing keys because you're like, "This guy's way too good at drums."

Turner Churchill 18:52

Well, I was actually, like, obsessed with synths before that too. At the time, I still had, like, Moogs and stuff. I bought my first synth probably like, 2015 or 2016 that was a Moog Sub 37.

Noah Stolte 19:11

Was that a bass synth?

Turner Churchill 19:13

No, it's like an all around thing.

Noah Stolte 19:15

Oh, okay.

Turner Churchill 19:15

So there's actual presets on it, like, as opposed to my Moog Grandmother right now, which is you have to, like, actually, patch it in kind of thing. But I sold that, which sucks

Bryden Veinot 19:32

Do you kind of miss it now, the Grandmother you sold?

Turner Churchill 19:35

I think synths kind of got me to make music, or kind of, like, made me understand that I could make music, because I always liked, rock music and stuff, and they got into, like, Nine Inch Nails and like, Trent Reznor is a piano player, right? But he's like a rock guy, which was, like the first ever I heard that because he's like, so like synth.

Noah Stolte 20:05

Yeah, you just gotta be like a wicked guitarist or anything to even hope to make any like rock music, yeah?

Turner Churchill 20:11

Or like a singer.

Noah Stolte 20:12

Yeah, true.

Bryden Veinot 20:13

Like, a lot of the scores that he does are like, really synth based.

Turner Churchill 20:17

For sure, he does like, a few scores a year now, so.

Noah Stolte 20:21

That's cool.

Turner Churchill 20:22

So, yeah, that's kind of what got me into it, some other things like that, and LCD Soundsystem, because, like, James Murphy, he's like, a kind of interesting guy, because he's a singer, but he's not like Freddie Mercury or something. He has a very distinct voice. He's like, a little bit talky. He's like a Lou Reed kind of thing. And then the music is very synth-based. And he was also a drum tech, so he kind of knew, like, how to make songs starting with drums, or he knew how drums should sound.

Noah Stolte 21:08

Yeah. He has that same, probably has a similar approach to how you're talking about, where you build the bass of the drum and maybe, like, a rhythmic synth.

Turner Churchill 21:15

Yeah.

Noah Stolte 21:16

And then from there, you just sing your song over it. And if you listen to LCD Soundsystem, that's definitely the vibe of some of those.

Turner Churchill 21:16

Yeah.

Noah Stolte 21:16

It's like, you can tell he probably just made, like, a loop of a synth sound and some dope drum machine program, and then, just like, "Alright, now that's a song. I can go with that."

Turner Churchill 21:34

And also those two bands, like LCD Soundsystem and Nine Inch Nails, like you listen to them and you kind of think you can actually make it. Whereas, like, I was like a big, big Pink Floyd fan, or like a Radiohead fan, and like, I couldn't think I could make that thing.

Noah Stolte 21:56

True, yeah.

Turner Churchill 21:56

Yeah. Because they were like a five-piece band, or a four-piece band. But they were like wizards or something. [Laughs]

Bryden Veinot 22:06

We were just listening some Radiohead earlier.

Turner Churchill 22:09

Oh yeah, which ones?

Noah Stolte 22:12

"Karma Police." We were talking about delay and how dope delay is, yeah. And I was like, "Oh yeah. My favorite delay is the ending of Karma Police." I love that oscillating line at the end, it's like, so cool, so iconic.

Turner Churchill 22:26

Yeah, it's kind of funny, like, that band, because, it's so much like a love and hate band. So many people, like, don't understand. They'll grow on you, for sure. But they're not, like, the first time you're hooked kind of thing.

Bryden Veinot 22:47

That's true. An acquired taste.

Noah Stolte 22:49

Yeah, the first time I was like, "This is weird."

Bryden Veinot 22:51

Like, a cremini mushroom, you know? [Laughs] Like, yeah, like mushrooms when you're a kid, and then when you get old, you're like, "Oh, actually, these taste pretty good."

Turner Churchill 22:57

Yeah, for sure. But like, "In Rainbows" is like, my favorite album probably, like, ever, but that's probably the easiest one to get into.

Bryden Veinot 23:07

Probably, that's probably why it's the most popular, right.

Turner Churchill 23:10

Yeah, for sure.

Bryden Veinot 23:13

Noah is saying,

Noah Stolte 23:14

I don't get it. I listened to it like once, but that's exactly what you're saying.

Bryden Veinot 23:17

He's an "Okay Computer" guy.

Noah Stolte 23:18

I do like "Okay Computer." But, I don't claim to be like a Radiohead guy, either.

Bryden Veinot 23:26

You don't claim to be a radio head. [Laughs]

Noah Stolte 23:30

Radiohead, head.

Turner Churchill 23:33

Yeah. But those are like, the most 90s albums, like "The Bends," like "Okay Computer," right?

Noah Stolte 23:38

Yeah.

Turner Churchill 23:39

Which is like, come to think of it, like, do you guys remember when people would always say, like, the 90s music sucks?

Bryden Veinot 23:47

Yeah.

Noah Stolte 23:47

Oh yeah.

Turner Churchill 23:47

Now I was like, those are my favorite band. Like, Nine Inch Nails, Radiohead, Tool. Those are all for real.

Noah Stolte 23:55

Yeah, I think what people mean is, like, pop music sucks. But I think if you dig deep enough into any era you're gonna find something good.

Turner Churchill 24:01

Yeah, there's like 10 years there. Like the 80s has awesome stuff too.

Noah Stolte 24:06

Yeah like, people also say the 80s music sucked. But now a lot of people love it.

Bryden Veinot 24:08

I feel when people say 80s music sucks because it's all just like, hair metal or ballad type stuff, or that classic gated reverb snare on every single song. [Laughs]

Noah Stolte 24:18

Yeah I'm a big New Wave guy, man. I love that synth. Also LCD Soundsystem is pretty reminiscent of that kind of stuff.

Turner Churchill 24:25

Yeah, Talking Heads, Joy Division.

Noah Stolte 24:29

New Order.

Turner Churchill 24:30

New Order, yeah.

Noah Stolte 24:33

Anyways, we should [Laughs]

Bryden Veinot 24:36

Keep going with the questions?

Noah Stolte 24:36

Yeah, we should ask you, so the synths that you're using now that you've had your stroke, now you went in that direction, it kind of enabled you to continue, quite easily.

Turner Churchill 24:47

Yeah, like, even when I had my stroke, like when it first happened. I actually thought, like, at least I could still make some music. Because I still had some, mono synth, one note, like little bass lines, or like, my OP-1, which is like a very small synth. Now, there's so many small synths, like every company makes, like, just portable things, but you can, like, play some stuff, like one handed. And because so much music is, like, computer-based anyway, so it's all about programming as well as playing. So, I actually thought that early on, when I like, first went to the hospital that actually entered my head.

Noah Stolte 24:55

Really?

Turner Churchill 24:55

It's like, okay, I don't know if this is temporary or like, what the hell. But yeah, you kind of got to think you can kind of get back to normal before or now, so, but it's kind of hard not to just use your good arm and stuff.

Noah Stolte 26:07

Oh, yeah, so your right arm was your dominant arm.

Turner Churchill 26:10

Oh, yeah, for sure.

Noah Stolte 26:11

And now, so you've been using your left hand to play all these synthesizers.

Bryden Veinot 26:15

To do everything.

Noah Stolte 26:15

Your leads, lines, your drum machines, because you're able to play it, record it, play it and record over it. You kind of put yourself in the best possible position, like, even beforehand, unknowingly, you sort of prepared a really good way for you to be able to keep making music even after the stroke.

Turner Churchill 26:35

For sure. Because, like, well, I'm like, 30 now, so I don't even play sports anymore. But like, if this happened when I was, like, obsessed with basketball, even though I still am, but just like, for watching, I couldn't play. So now I can't really play basketball, but like, I'm not really heartbroken because I wasn't before. I was just making music.

Noah Stolte 27:00

Yeah, right.

Turner Churchill 27:02

It's all I was doing.

Bryden Veinot 27:04

When did you get, or was Ableton your first music production software?

Turner Churchill 27:09

Yeah, I bought Ableton 9 Standard, like, in the box, really, back in the day from Long & McQuade in Victoria, like, probably, like, 2015, so that's all I use. Besides early on like, I probably use free loops and stuff, but like.

Bryden Veinot 27:29

Oh, you did, eh?

Turner Churchill 27:30

But that was like years before that, so.

Bryden Veinot 27:33

Yeah.

Turner Churchill 27:33

But I don't really, I don't really like mess around with like, other things, like Logic or anything.

Bryden Veinot 27:39

No, I love Ableton.

Noah Stolte 27:41

I love Logic. [Laughs]

Turner Churchill 27:43

I know it's like, it's like 50/50, but there's like 10 other ones, I guess. But like,

Noah Stolte 27:48

Yeah, they kind of all have their own niche. I think.

Turner Churchill 27:51

Yeah, I think logic is probably better for a rock band if anything.

Noah Stolte 27:56

Yeah, like Cubase for film scores.

Bryden Veinot 27:59

Pro Tools, if you're old. [Laughs] Sorry. Sorry, older listeners, yeah, that was a joke. I love you all.

Noah Stolte 28:07

But they probably do like Pro Tools.

Bryden Veinot 28:09

I mean, it has the best, like, mixed down engine out of all of them. Yeah, it sounds the best. I find it's just like, not intuitive.

Noah Stolte 28:17

Yeah, us young people like to hate on Pro Tools, but at the end of the day, it does have the highest audio quality.

Bryden Veinot 28:23

It does. I just find Ableton, the workflow and the time between having an idea and being able to have it there is the least amount of time.

Noah Stolte 28:34

Okay, okay, also, for everybody listening who has no idea what we're talking about right now, these are programs on our computers that we record our songs into and use to, like, build our songs, yeah, and some of them are more intuitive than others.

Turner Churchill 28:49

Yeah, with like, electronic music, though it's mostly Ableton. Four Tet or something like, I follow him on Instagram, and he's always posting his stories. He's always using Ableton. It's so seamless with his gear, I guess. Or I think he's probably just used it for so long.

Bryden Veinot 29:10

Well, it's wild. I actually saw a video of his from a long time ago, and he was making stuff in Pro Tools.

Turner Churchill 29:18

Yeah was that? What was that, video? He was, like, breaking down, like, two songs, I think.

Noah Stolte 29:25

Yeah, yeah.

Turner Churchill 29:25

I just watched that, so sick.

Bryden Veinot 29:28

That actually, like, helped me.

Turner Churchill 29:29

The "Love Cry" song?

Bryden Veinot 29:30

Yeah. It helped me, like, understand a couple things of how easy it can be. Cause he was just dragging samples right onto a track and there wasn't much. He was just letting it sound the way it sounded. And he also doesn't get stuff mastered. He's like, "I just like how it sounds, so it's coming out." And so there was really, yeah, pretty wild. I mean, he's also wildly talented, yeah, probably made it be like, master quality already.

Noah Stolte 30:00

"I don't like masters." And then, like, your mixes are a bajillion times, [Laughs] better any master that, like, some mastering engineers could do.

Turner Churchill 30:08

Yeah, like he's so good that, like he sounded like a master, like you said, because he's probably just using like, critical listening more so than some rules that he has, or that he

read, he's just listening to his mix and like, he wants to hear it sound different, or it sounds the same, or like, whatever.

Noah Stolte 30:33

Yeah there's definitely something to be said for like, a really good mix engineer, when they've been doing it for a while, knows what sounds good and what sounds bad, and then they just know easily how to do what they want to hear.

Turner Churchill 30:47

Yeah.

Noah Stolte 30:47

They're like, oh, I want it to sound like this. And they can do it so easily because they know how to make anything sound like anything, really.

Turner Churchill 30:53

Yeah, exactly, but I don't know. I think it's nice to be like, surprised kind of thing.

Bryden Veinot 31:01

That's true.

Turner Churchill 31:01

Like, because, like, some musicians are super talented, but like, they're almost too good. So they're not sloppy, or they're not making mistakes. Like, as opposed like David Bowie or something, where he's not a master musician for one instrument. He'll just mess around with like a synth or something, or get someone to, like, mess around with the synth, or just mess up some like, weird sound, just track it and stuff.

Bryden Veinot 31:34

Like accidentally find the most epic thing.

Turner Churchill 31:37

Yeah, yeah.

Noah Stolte 31:37

We've definitely done that. Like in our session, Turner, remember one time, I was dragging like, one thing into a place, and I didn't drag it to the right spot. I dragged it to like, two beats farther back, and it ended up hitting, like, kind of late, in like, a really cool way. And I

remember being like, "Oh my goodness." If I hadn't messed that up, I would never have heard that.

Turner Churchill 31:58

Yeah, exactly.