

This transcription was completed on July 14, 2023 with the application MacWhisper on macOS. This was done automatically, without human input during the transcription process. The application uses OpenAI's "Whisper" model. This produces the transcription as a plain text file, hence the block of text.

My hope is that by offering this transcription – however accurate it may be done by a machine learning/ AI – will help you, the listener. I'd love to offer full, proper transcription some day, but that is not feasible at this time. Thank you for listening and reading. I hope you enjoy the show and that this document was helpful. Enjoy.

- - -

Hello everybody and welcome to the Max Frequency Podcast.

I'm your host Max Roberts and I have the pleasure of this time being joined by none other than 8Bit from 8Bit Music Theory.

Hello 8Bit, how are you?

- Hello, I'm doing good.

Thanks for having me.

- Thank you.

You may have the record for the fastest respond ever in a guest request.

I'm talking, it was like within an hour.

I was so thrilled.

And then I was also on top of that thrilled that you said yes because I've been watching your channel for, I went back to try and see, I was like what is the earliest video I remember watching?

I think I've been watching your videos for six, five years almost, so almost the life of the whole channel.

So you're-- - Oh man, I'm flattered.

Yeah, I either answer emails right away or never.

- Well-- - I'm all or nothing.

- I'm happy that I was on the right away column there, so that's great.

I, in prepping for this episode, I've been watching your videos and now YouTube's algorithm thinks I am trying to learn music.

I am getting recommendations out the wazoo of a bunch of other music stuff.

I'm like, no, I'm just researching 8-Bit, but I appreciate it, YouTube, I appreciate it.

It's very silly.

- It's probably getting those ads for the guitar learning apps and stuff.

- I haven't seen that necessarily.

It's more like, this is how blah blah blah works, or this is how they do this song.

I'm like, maybe someday, but not right now, YouTube.

I'm in a zone.

I gotta learn all about these modes, you know?

All these different modes.

So many modes.

- So many, countless.

Well, not countless.

- Before I dive in kinda to where I wanted to start, I had to, on top of thanking you for being on the show, I had to thank you for, I guess mentioning, I believe it was in an AMA you did a couple of years ago, but you recommended or talked about a Japanese jazz band.

I've been saying it in my head as Casio P, but is that how you would say it?

- Oh, I think it's Casiopeia.

- Casiopeia, okay.

- Like the constellation.

- Okay.

- But Casio with, you know, spelled like the keyboard Casio.

- Okay, yeah, that's what I saw.

- I mean, I don't know.

Cassiopeia, it sounds nicer, more in line with the music.

Because you were talking about their 1985 live album in that AMA and I was like, well, I want to get inside this guy's head, let's listen to it.

And between that and Let's Play, I've been just listening to a bunch of jazz for the past week.

Oh man.

I really, really appreciate it, so thank you for mentioning it.

No, thanks for.

.

.

Because they're really, really good.

- Oh, they're insanely good.

That's probably my favorite hour or so of music in history is that 1985 concert.

- It is bonkers.

- I've done so many times.

- My wife actually asked me to turn it down.

She was like, "This is intense.

" We were in the car.

I was like, "Well, it's really good.

" But I'll turn it down for you.

- It is intense, that's true.

- It was really fun.

So thank you for mentioning them and now getting me hooked.

- I'm glad you liked it.

like so now I have a whole catalog to go go explore they've got a lot of stuff to check out they do well that's cool man thanks for checking out the album and and reading my old ama's and stuff you seem very well read on my old past interviews and things which I find funny because I've never every time I do an interview I immediately forget everything that I said that had happened Well, I try to do my due diligence and learn what I can beforehand.

I don't want to come in like a complete, you know, not knowing enough.

Because while you majored in jazz studies, I majored in journalism, so it's like in my educational blood, background, brain, whatever.

That makes a lot of sense.

Yeah, this is what I love to do.

And you do, you have a major in jazz studies and, you know, I think contrary to, I don't know if it's popular belief, but definitely based off just the intro of all of your videos, you're a drummer, not a keyboard player or a piano player, which I was surprised to learn that you are a drummer first.

- Yeah, that's probably the most flattering compliment I get is people just assuming I'm a piano player.

Like, oh, I really must be like getting to the theory nerd, like really dropping some nerdy theory stuff if people assume I'm a pianist.

I think it's the I've always just assumed it because you open with that little keyboard diddy true true I'm so I'm like well this man clearly loves the piano but I'm I'm curious how you fell in love with the drums which are To me a very intimidating instrument because it requires you to move all of your limbs your whole body really if you watch a try in different rhythms and paces and My wife can't keep a beat and I barely can keep a beat I think so I find the drums very intimidating So I'm curious how you you fell in love with the drums.

I Started playing drums when I was a little kid I'm trying to remember if there was a specific reason.

I think I just really liked the I don't know very kinetic Aspect of it.

I remember watching School of Rock when it came out when I was a little kid I'm thinking the drummer guy was the coolest and You know, the drummers always seemed like the coolest members of the band so I was I was forced to take piano lessons for about a year as a little kid and then I like Negotiated with my parents like if I could if I take drum lessons, will you let me stop taking lessons kind of thing?

and so I started drum lessons pretty early and just that always was kind of just the thing that I was The only thing I was good at so, you know kept up with it played in bands did the jazz band in high school, that whole thing.

- So you did do jazz in high school.

- Yeah, just, you know, being in band, you have to be a percussionist if you're a drummer, and being a percussionist is not cool at all.

It's the opposite of cool.

So I was like, well, if I get to play the drums, I'll do jazz band, sure, even though I didn't know anything about jazz.

I was whatever, 13.

And so, you know, it wasn't really till I got to university where I had the exact same mentality of, you know, my parents want me to get a degree in something, what degree can I play a drum kit in?

Jazz studies?

Okay, that's what I'll do.

And then over the course of that degree, that totally changed my whole musical worldview.

Now I am a jazz nerd, I appreciate it a lot, but at the time, going into it, I was lukewarm on it, I would say.

I'm not too dissimilar, at least in my enjoyment of jazz.

I may not be a jazz nerd, but my first few cars were much older models, so they didn't have the ability to play Bluetooth or even an aux cord or anything like that, so I only had the radio.

And there's a few things I can't stand, which is most popular, just radio music in general.

I just, I don't enjoy it.

There are some that I do enjoy though, I have to admit.

Like Olivia Rodrigo, I think she kills it.

But anyway, I can't say most of that.

And then the commercials, I think, are incessant on the radio.

So I was looking for a solution to this problem.

And I went to the University of Central Florida and they have a radio station there in the Nicholson School of Communication, 89.

9, WCF 89.

9, jazz and more.

very few commercials 'cause it's public radio and it's funded through the school and donations and stuff like that and it's just jazz all day.

- Nice.

- And so I would listen to that all the time on the way to and from school and to work and I'd put CDs in sometimes but I was listening to jazz all through college and then everyone made fun of me that I'm an old man on the inside.

I was like but this is really good music.

I even remember one night I had dropped my then girlfriend, but now wife, off at home, and I've got in the car and was driving home, and it's on 89.

9, and there's just this shredding guitar, just, I'm like, what, where am I?

And I guess on Saturday nights or whatever, they switched to like a blues kind of, really, what do they call it, smokestack lightning, I think is what that segment in the evening is called and it was like, this is jazz?

(laughing) You open your eyes, so.

- I get that the jazz station where I live has like, Sunday nights is smooth jazz night.

- Okay, that's a bit.

- Go, the same thing, you turn it on and go, what, this isn't what I want?

- Well, it's the same thing with Cassiopeia.

It's like, this is jazz, but it is jazz.

I think that's the cool thing.

The jazz term is strange because it encompasses a lot of different music, whereas pretty much every other genre label has very thick boundaries around, maybe not very very thick, but there's at least, you know, there's way less variety under what you would consider rock music than there is under what you consider jazz, you know what I mean?

Well, yeah for sure and not to totally sound like Damien Chazelle, but La La Land kind of addresses this right?

I assume you've seen La La Land and Whiplash is Whiplash a safe bet too?

Oh, yeah, every like jazz musician I know hated those movies, but I loved them.

I thought they were both fantastic.

Okay, that's good I was worried because I have a friend who's a drummer.

He did drumline in high school and in college and stuff So it wasn't necessarily jazz, but he's you know, he's a very good drummer So I asked him about it and he was like, and I don't like that stuff at all I was like, oh man, I like it.

So I'm happy to hear you enjoy those But in Lala and that is a thing, you know is jazz is all these different things and you're such a traditionalist Anyway, for sure.

It applies to real life and oh, yeah I felt very I could relate heavily to that movie like the whole him joining the pop band and playing his keyboard solos in a pop band and then just going like what am I doing with my Life.

Mm-hmm.

Oh, yeah, I feel like every every working musician has been there to some degree So just like, you know to make money you have to do things that people want to hear right people don't want to hear interesting music for the most part That is not to be too elitist but No, I get it though.

My my wife is very I would say just the generic What is on the radio?

She listens to the radio and Right now there's a lot of Taylor Swift in my life Which is you know fine I enjoy You know, it is fun.

Like I think it's just a different Is that the appeal is different?

It's like like you wouldn't watch Like if you're going to see a movie and you get a musical even if it's still a movie That's like a different thing like not everybody likes musicals.

Even if you're really into movies and not everyone likes You know what?

I mean?

You can't see what I mean Not everyone who likes musicals Loves the big blockbuster movie or a horror movie or things like that.

Oh, yeah horror is a perfect thing it's like a sub, it is still within the realm of film, but there's, it's just like a hard, either you like horror or you don't like horror, and if you do like horror, you probably don't like other stuff nearly as much as you like horror, you know what I mean?

Yeah.

That's been my experience at least, and I think music like kind of the pop music thing, the radio pop music thing, has an appeal that's outside of the actual just musical content, whether it's lyrics, whether it's, you know, the persona, whether it's, there's a whole bunch of elements to it.

But if you're into classical music or really any instrumental music, I think that's like you're looking for a completely different sort of thing.

And there's overlap, but it's, it feels like two separate worlds to me.

Yeah, I totally, I see what you're saying there.

I'm, I'm curious how, So you go to university for jazz studies, that's your major, how does that translate to music theory?

Where does the love of music theory come in or is that just throughout your whole musical education?

It's kind of hard.

It's one of those things where you look back and think, "Oh, I guess I was into that as a kid.

I never really thought of it as part of my identity that I liked music theory, but I always did find that sort of thing interesting.

" you know, there's so little music theory education beyond the basics anywhere, especially as a child, when I was growing up at least.

So it's very like, oh yeah, scales, that's cool.

I like that.

Oh, you know, learning chords and stuff.

That's interesting.

I like that.

And, you know, I try and like pick out songs by ear and stuff like that on the piano as a kid.

But it wasn't, yeah, it wasn't really until I was in university where you were really, you know, studying music and this is what you're doing with your time.

And a lot of that was learning how to play drums, which is obviously because that was my major.

But you also have to do your theory classes, you have to do your composition classes and stuff like that.

And that stuff I always found very interesting and I like did really well in those kinds of classes.

And I always wanted to try and apply that stuff to music that I like to listen to and play.

The kind of classical theory thing is very much like you're looking at music from the 1700s for the first like two years of your schooling, that's all you're doing, you know, and so that's hard for people to get into.

And so taking principles like that and actually there was a book I read in school where it was called Songwriting Secrets of the Beatles and it was a theory book really.

Okay.

But it kind of sold itself as a Beatles book.

Just go through Beatles tunes and started off super duper simple just like what's the one chord you know what's the five chord and went into not super complicated territory but by the end you're talking about pretty technical stuff and the style that that book was written in is totally that's just I stole that and that's what my channel is like you so intrigued by this book I read it front to back twice and just this whole way of looking at music theory in a way that wasn't so academic that was more approachable and more practical of saying like oh this is this sound you can actually like identify what this is and how to how to play it or how to create it if you were writing a song you could use this melody note over this chord and get the same effect that you got in that song.

And so that totally was, I think, the turning point for me spending a lot more time thinking about theory and analyzing music and doing that whole thing.

And then that turned into my career.

You're basically a teacher.

A musician and a teacher because you do other stuff outside of YouTube at least last year you did for sure.

I think of it as entertainment like I'm not edutainment maybe.

You're like Schoolhouse Rock.

Yeah exactly I'm not trying to teach anyone anything really I find this stuff super interesting the way like you know if you walk you don't watch a documentary to learn you watch it to be entertained and just happens that learning about something interesting is entertaining you know so I kind of think of it more like that but But I've definitely gotten a lot of feedback from people who have felt like I've taught them things.

As someone whose understanding of music was piano class for a year at most in elementary school and I was always more interested in the sons because we went to this lady's house.

I was way more interested in her sons, Legos Upstairs and his copy of Lego Star Wars than than I was in piano lessons.

But I do think your videos have taught me the how and the why of certain songs and just why they work in a video game in these different scenarios and context based off techniques and modes and charts and notes you know all these terms that are above my head like really you'll say stuff I'm like are we doing a math class here we do it what is you know there's numbers and chords and bars and it's a completely different language to me both visually but your approach in the videos is you're showing the music you're playing the music or the notes or the section the chord what have you and it's piece by piece you're breaking it down and I think that combination of visual and auditory with a a no holds barred uber technical approach you don't pull back the content you don't dumb it down you know you're it's this this and this and this is why it works and I think if you watch enough of your videos eventually you pick up words and terms and things like that but I just when I watch it I go, "That's why the Phoenix Wright, you know, courtroom themes hit.

" I play those games, you know, since the DS.

I'm like, "This is, these soundtracks are awesome.

" But I never knew why.

And then you watch and you're like, "Oh, it's because of this, this, and this," mirrored with this gameplay or this animation or this story beat.

And I think that's, you're like edutainment, yeah edutainment you're secretly teaching us and entertaining us at the same time it's I'm glad to hear that you think that I you know yeah there's definitely a lot of terminology that I throw around because you have to kind of mm-hmm and if I took the time to what's the word looking for define every music theory term that would be like the whole video is just let's talk about what it means when I say the four chord or whatever it is what I say what is an ostinato though you know there's there's not enough time in the day so I just kind of selfishly when I was making videos I just like I'm not gonna explain this if people know what it means they know and if they don't they don't and I was shocked to find a lot of people commenting like I don't really understand what you mean but I enjoyed the video like how could you have enjoyed the video if you don't understand what I'm talking about but I think I think having that approaching it from the like starting with the emotional impact of the music like what you're saying with the Phoenix Wright thing yeah that video came out of like all the all those moments in the game where like boom objection the music comes in those are so powerful they feel so good I know it mirrors know the answer to the contradiction yeah I have this evidence let's go!

" It's perfect and like everyone who plays those games feels that and most people who play those games don't ever think about like if the composer had written the music differently uh it wouldn't impact you the same way.

It's an invisible effect.

People I think kind of take for granted like the average person I'd say doesn't really like I've had I've had lots of conversations with people uh out in the wild like "oh so what do you do?

" and I try to explain my YouTube channel and I've gotten, you know, answers ranging from like, "Oh that's really cool, I understand what you're talking about" to people who don't understand like, "Wait, so there's like music that plays in a video game while you're playing the game?

" You know?

Are you talking about rock band?

Guitar?

So it's like you, I think, I guess, I don't know, I think the appeal of the channel is probably that insight into oh there is the music at play matters and like the down to the note to note details those matter I try to get that across like if any of these notes were different it would have a different effect but starting from that emotional place that like the reason why we're talking about this is because of this emotional effect everyone can latch on to that everyone who's played the games knows what I'm talking about so I think that is kind of like a way in for people who don't have all the music theory education to know what I'm specifically referencing with all my terminology.

I think that that emotion is, is a key cornerstone in not just the music I think of also, I watch video essays, I think of the YouTube channel Every Frame a Painting.

And that was one of my earliest examples of just film literacy learning you know if the camera moves this way or cuts this way it impacts the emotion and the flow of a scene and so that's a visual language right of just in our eyeballs but you over time I've learned a bunch of terms and then I took you know different film courses throughout school so when I watch a movie I'm seeing other things of like oh, the camera's not cutting here, it's adding tension here.

And retroactively, some of that stuff comes back and applies to video games.

Look at God of War 2018 and Ragnarok, they both don't cut away, right?

And so how do they use that to create tension?

And then you go watch a Spielberg movie or, you know, that one episode of The Bear, and it's the one or, oh my gosh, True Detective, you know, so all this stuff.

It's like, how does that impact the emotion of the scene?

Generally it creates stress in that particular example.

No, I love that channel.

I totally agree.

I miss it so much.

Did you know that they did a Netflix show, a little compilation of video essays?

So one is narrated by Tony and then the other is by, I want to say it's Taylor Ramos is the partner.

So they wrote and did everything together.

But if you want like a hit of Every Frame a Painting, they're two episodes and they were producers on the other ones.

I think it's called Noir, but if you just want to hear Tony's voice talk about movies again that's your hit, that's your fix.

I think that was probably a big influence just in the idea of the channel that you could talk about something that technical in a way that's interesting because I watched all those videos over and over when I was younger.

yeah I've I've watched it all multiple times it's so I'm like I'm never going to make a movie I never need to know that stuff so it's not like an educational thing it's just something about that is so fascinating it is like the language learning aspect or something something like that the visual language learning you learn more about why you feel the way you do when you watch these things or something.

I don't know exactly what the deal is, but.

.

.

I think it helps me learn to enjoy things more.

At least that's what I'm getting out of it.

And it's the same with your music or your videos.

I'm learning to enjoy the music in a game more.

And I've always been the kind of person who would rather listen to video game music than something else, especially early on back middle school.

You know, I'd load my iPod up with the Super Smash Brothers Brawl tracks that Sakurai was putting out in the dojo.

What is Meta Knight's Revenge?

I got that.

Totally.

Yeah, you can, I can hear that, I don't even know if it's a trumpet, but it's coming in though.

You know, like that's my musical background, not necessarily, you know, I don't even know what.

Taylor Swift, it didn't grow up in Taylor Swift necessarily.

(laughing) But I'm learning to enjoy it more and why, why these things work, then just doesn't, they don't just sound good, aside of it.

- I get that, it does, yeah.

You enjoy what you're taking in more when you know more about it.

I think there's maybe a, or I don't know, I've met people who are worried that learning too much about something will kill the magic of it, and that just has not been my experience at all.

I think it enriches it.

I think knowing more makes you appreciate it more and then then when something new comes out and Then you you pick up on something you're like, oh, right.

Yeah.

Yeah.

Oh my gosh There's also so much work that goes into these projects like a video game the amount of just man-hours It takes to make a video game the amount of time the composer spent like fretting about what chord to put here and like what sound to use here and stuff to be able to appreciate it more to actually be able to kind of go "oh that was such a cool choice" like i don't know it's what a lot of projects.

.

.

i don't know i don't know what i'm trying to say the more goes into it than just here compose a banger song you know?

yeah right?

you don't just I suppose some composers probably do just have crazy talent that they've honed over years or something.

I remember in one of your interviews you guys were talking about Jake Kaufman and the guy just apparently like hears it in his brain and then puts it on the machine.

I don't know.

You know, there are people like that.

Totally.

But lots of thought goes into things.

Lots and lots.

And it all just hit in a 60 second cutscene.

I don't know.

this one gameplay moment, right?

You know?

Totally.

It makes you appreciate everything more when you know when you know how many decisions went into it, how much work went into it, and even the, yeah, genius types that just kind of music just flows out of their brain seemingly effortlessly.

Yeah, it's uh you still it's like when you get deep into it to understand like oh that would take even like a pretty good composer, you know, weeks to come up with the soundtrack that he, you know, whatever.

Just could hear like that genius.

You can understand how amazing that is more if you know more about the field.

I don't know.

No, I totally get what you're saying.

Your videos are very.

.

.

they have a style to them that I do think is all you.

Given what I've been watching over years and then the last week of really a lot of condensed 8-bit music theory, I see a lot of you in the videos and in the personality coming out through them.

And I think that translates into your editing style and how you make these.

And so I've kind of learned over time that you started out on Windows Movie Maker and Microsoft Paint, which we all did 'cause it was free and available to us.

- That's true.

- But-- - And it's very apparent.

(laughing) - The paint in particular.

- Yeah.

(laughing) - The paint in particular is hard to ignore.

But today, there's, well, at least in 2020, I assume it's still the same.

You correct me if I'm wrong, but you use a video editor called HitFilm, and then you record everything in Reaper.

Is that still correct?

- Yeah, so as of the last year, year and a couple months, have outsourced the video editing part of it to my editor.

Up until, I guess, whatever year that was, 2022.

Up until basically the beginning of 2022, I was doing all the editing myself in HitFilm.

And then the last year, if you noticed a huge bump up in editing quality, that's why.

Well I was just starting to think of some stuff I was like wow.

When I heard it you know HitFilm was there's a free tier which I totally get going but I was like wow he can do a lot in this HitFilm maybe I should look at HitFilm.

You can do a lot in HitFilm I definitely didn't get to the limits of the program.

I hit the limits of my ability first and I have a very like it's good enough to to put out approach with that kind of thing.

I think, you know, we live in a world of free content.

I hate saying the word content.

I have free videos and stuff online.

And it's not that you don't have to put work into it.

But people are after the kind of basic content.

Like there's a lot of channels that get really popular that have very high production values.

and you know maybe a little bit more fluffy actual substance and that's fine but you can i don't think like for what i do that's something that's a little more technical that's a little more intensive i don't know that super great production values would draw a ton more people in to watch my stuff i think if you want to hear someone explain you know why secondary dominance sound like Mario music, that's a very specific thing and you're gonna like want that and you're gonna try and get that regardless of the whatever production value but it's been really great outsourcing the video editing to an editor because it does look better and that's nice and he's super smart about he kind of he totally got what I was going for stylistically and just did it better and then more of it so it's like awesome and then I have have way more time to just write videos, which is more fun for me, and I can get more stuff out that way.

- Was that the drive to hire an editor?

Well if I can offload this work, I can do more of the work that frankly brings in the money, and that you enjoy more.

- Yeah, no definitely.

It's very much like, if it takes whatever, three weeks to make a video, and one of those weeks is just editing the video, then I can make whatever percentage that is.

A whole extra video every six weeks if I outsource that bit.

And yeah.

- Does the editor ever get the video or the script, the music?

I remember the Mega Man video you just did, which was for the Battle Network.

There was a lot going on in that song and I feel like it was a lot in the video just 'cause it's going so fast, he's never like, "Why did you do this song?"

"Why are we looking at this?"

"It's so much."

" - I do, like I get all the sheet music stuff together, all the visual assets usually, and all the little pink handwriting."

I make my wife do that.

- So it's, oh, I was gonna ask, I was gonna ask who's handwriting or if it's a font, so it's your wife's handwriting.

- Yes.

- Okay.

- Yeah.

Sauna the days of the MS paint mouse circle yeah, it's but so So I think a lot of that I mean it does I'm sure it is more annoying for the editor to have like a ton of finicky notes on screen and stuff To deal with but hopefully it's not too much worse Never complains god bless him That's good, that's cool to know I was gonna because that was one of my questions was at the font I was like wow The handwriting is different, but maybe that was just because he was using a mouse before and I assume he's using a stylus or something now So maybe his handwriting just isn't good with the mouse, but it's it's your wife Yeah, that's the big secret.

That's the big does she ever look at you and go why why this many notes?

Oh, yeah all the time.

It's like are you kidding me?

Draw an arrow right here.

Right here, sweetheart.

Yeah.

I know I actually I get a lot of Texts while she's working on that going like, okay What is this word that you wrote supposed to say doesn't say mope doesn't say rope like it says note You know or whatever.

So yeah, clearly I need to outsource the penmanship in my videos That may not Give you as big of a return as hiring a video editor.

Maybe I don't know.

I think that's that's really interesting though to because time is the most valuable resource and that's ultimately what you're as a creator fighting for, right?

Is people's time and attention.

And so your time is valuable so to make more, you know, you've offed it.

That's interesting.

So why five or six years into it, like that was the decision?

Were you at a point where I can't like the it's taking too much away or I could do more?

I think I probably should have sprung for it way earlier but I loved having total control of every aspect of the channel.

Yeah.

And I'm kind of like a hermit.

When I started the channel I was living in Montreal and I just moved there so I didn't really know anyone and I picked this up as like a hobby to kill time with and then it kind of took off really fast and so I found myself just doing YouTube all day every day and I was just totally fine being all alone in my little apartment working on the computer all day every day and any amount that you involve other people brings just complications in terms of scheduling and communication stuff that I just didn't want to deal with.

But then, yeah, five years in, it was very like, you know, why are you spending so much of your time doing this, when it would not be that hard to communicate with one other person?

You know what I mean?

So, you know, I just, well, really what it was is I found an editor, there's a guy I know who he actually did a YouTube channel talking about video game music called Game Score Fanfare that I don't think he's put out a video on that channel a long time but he used to be a project of his and and I kind of so we knew each other online we'd kind of promoted each other's videos before and stuff and then I saw on Twitter that he was looking for editing work.

So then you decided to acquire him and competition at the same time.

Exactly.

You're like, I'm too big now.

Here.

Now part of 8-bit music theory.

Exactly.

No.

But yeah, so yeah, it was really just like, I had no excuse.

There's no like, Oh, I should do that.

But it would take some work to find someone, you know, it's like really all the work, everything, you know, kind of fell in my lap.

So I couldn't say I couldn't put it off.

But Do you edit the audio?

Yeah.

So you give him a full completed.

.

.

like an audio file of "here's the whole episode, now put the visuals on top of it"?

Yeah, exactly.

Okay.

I totally get the.

.

.

want to have complete control over a product.

I'm.

.

.

very much the same way.

I think a lot of.

.

.

particular creators.

.

.

I think are like that.

Like it's.

.

.

I must have control over this piece till it comes out because if I let someone else touch this they won't do it the way that I have it in my brain.

It's like I really admire I don't know kind of you hear about like writer duos and stuff but Lennon McCartney that kind of thing where it's like I don't understand how you'd have to be so close to a person to be able to put your ego aside in that way of to say like yeah why don't you change my idea to how you think it should be and we'll see if it's better you know that'd be tough well based off that uh that documentary that Jackson did Peter Jackson did I don't know if Paul McCartney and John Lennon necessarily always put their egos aside.

No true but they did have years of doing that before it got harder and harder I think - Right, yeah.

- That's how it seems.

- I just remember a lot of conflict in that documentary.

- Yeah.

(laughing) Yeah, that's definitely true.

- But that was still really, really, really cool to see.

I assume you were excited to see that come out.

- Oh yeah.

- As a Beatles fan.

- Yeah, I'm a big Beatles fan, big nerd, big Beatles nerd, big Beatles fan.

The songwriting secrets book, still have on my shelf.

So I was very excited to check out that.

It was very cool.

I do think it was too long.

Like, I thought it was very, very funny.

It was so funny to have him announce the length.

Camera Roto is gonna be originally three hours or something a lot more reasonable.

And then to say, just kidding, it's gonna be seven hours long.

And then it comes out and you're watching it like, oh, this should have been the original length for sure.

It was a lot of footage.

- Part of me is like, I get it.

You have access to all of this raw footage that hasn't been seen in 50 plus years.

Like how do you even make the decision of what to cut necessarily, especially when it's the Beatles.

And then there's also just the, I found it fascinating to just watch them create, just uncut, just the Beatles doing the thing.

But also it's a long, it's a long time.

- I'm probably being too harsh 'cause I watched the whole thing.

So clearly it wasn't too long 'cause I sat through it all.

And everything that I personally was sitting through thinking like, this probably could have been cut.

I'm sure someone else, you know, thought that about the parts that I liked and they liked the parts that I would have cut.

So maybe, maybe he was right to just let it be as long as it is.

But well, I'm sure his next project will be 12 hours at least.

He seems to keep getting longer and longer.

So I'm sure whatever he does, we'll be crazy.

Yeah.

Oh man.

That was a great documentary though.

So I wanted to ask the, you know, the.

.

.

Your videos are all on YouTube.

That's kind of the primary platform for your business.

Now you have the Patreon element and I wanna talk about that as well, but YouTube is the.

.

.

Foundation maybe is the right word?

You can correct me if I'm wrong.

- Oh yeah, for sure, for sure.

- YouTube's where it all goes.

And music on YouTube is a notoriously difficult thing.

I, so much so that my other podcast chapters select, whenever we talk about the music in a game, if you listen to just the regular audio of the show, you'll hear the track beneath us while we're talking about it.

But on YouTube, I just take it all out.

I'm like, I don't even wanna, I don't wanna deal with this.

But you, your videos necessitate music, 'cause that's what you're talking about.

- Yeah.

- And, so I'm, how is that for you?

Because even that, to a degree, kind of what drove Insane in the Rain off the creation side of the platform.

He's like, "I don't own this music and YouTube is not, you know, they just have to falter to the copyright.

" And as of this recording you just put out a video about Studio Ghibli which deals with this directly in the video where you have to mute certain parts of the video on YouTube because of the copyright auto strike stuff and there's an uncensored version or unmuted version maybe is a better word on Vimeo which is where I watched it but the difference between the two is like it's just shy of I don't know 4,500 on Vimeo and then you're around 32,000 on YouTube so I'm how do you handle the the whole copyright cloud looming over your channel well it's interesting that you brought up in "Singing in the Rain" because I think the thing that makes it so tricky legally to cover video game music is what makes it possible to talk about it on YouTube, which is that none of it is like officially released, you know.

Not none of it, very little video game music is released in like a soundtrack album format.

And without that kind of release, YouTube can't just algorithmically search and block you for using it.

Which I didn't really like when I started the channel, it was just that I liked game music a lot.

I thought it'd be a fun idea for a channel.

And going forward, I had a couple I've had a couple of run ins where I go, Oh, this I'm so glad that I only ever talked about game music.

Like, there was any time I reference any non video game music, there was a video I did on the Spider Man game that came out a few years ago and I want to make reference to these great kind of superhero themes from superhero films that it clearly draws from and yeah just like this four snippets four seconds of the Superman theme John Williams Superman theme and it's like oh no you can't have that in your video your videos blocked whatever it's like oh wow that's so annoying I get what everyone else is talking about and then the Ghibli thing really I was I was

completely aware that that like this would not be monetizable I thought oh yeah I'll just let it be demonetized or whatever in that I'll be fine and I didn't realize that having Ghibli music in my video would have it be blocked and so then I okay so I went back and I recreated all the audio examples with bad MIDI you know examples and uploaded and went through like four iterations where like oh this one's still getting picked up and the video is still getting blocked okay I'll recreate it with even crappier MIDI samples you know yeah there were like four iterations finally got one up that had no copyright blocks on it I was like not ideal but I'll link to the uncensored version and then it wasn't until it went up public and people start watching it that I guess YouTube algorithmically muted all the examples in the video even though they were all MIDI oh so they - They went in and muted it over you.

- Oh wow.

- I would not have uploaded just a video with no music 'cause I feel like that's the point of the video.

(laughs) But then like looking at that, I was thinking like, they went in and muted me playing just this melody on my keyboard, there's no way to have this work.

So I just left it up the way it was and hoping people check out the Vimeo link.

I think, I don't know, you know, (laughs) hoping they do it, if they don't, whatever.

- That's what I did, 'cause I, you know, I wanted the full, I wanted the real thing, you know, the creators intent, but.

- Hopefully the people who really care, who really love Ghibli music and would enjoy that video, would be the ones to hunt out, hunt around in the description and find the other link, but.

- Yeah.

- Yeah, it was super frustrating, and so now I'm very much like, "Okay, let's stick to video game music.

" I was gonna ask, has this just discouraged you from exploring other things?

The Ghibli tie is, he composed music in Ni No Kuni, so now I can talk about he can still do service in Todoroki.

Yeah, very, you know, just trying to justify like, I love Johese Yushé, I love all that Ghibli music.

So great.

I have transcribed a bunch of it and think about it all the time and so I was thinking like, this would make a great video.

I should just do it.

Um, but then yeah, with all this headache that came out of it, I'm realizing, okay, let's stick to a Zelda for a little bit.

I guess.

So does one of the trends I feel like at least I've noticed, especially I suppose with the vinyl resurgence over the last five to 10 years is I think more and more video game soundtracks are being released for purchase.

Now Nintendo, you know, no.

- Sure.

- But other companies are putting out soundtracks to much acclaim.

I mean, for Pete's sake, Jeff Keighley just had a big video game concert at the Rose Bowl.

You know, the last of a, Sony does a lot of it.

You just did a video on Diop 04.

So these soundtracks are out there.

Are you noticing that that kind of, the shroud of mystery over video game music is starting to be lifted and you're hitting more walls that kind of stuff?

So far no, so far I have problems with that stuff which is great.

I know like you know indie games have been released in soundtracks more regularly than the kind of mainstream AAA titles for a long time and I've never you know it seems like the type of company that would understand the audience enough to say oh we should release the soundtrack as an album would also be the type of company to say yeah they can use the music in their YouTube video why not you know so maybe there's a there's a correlation there for why it's not not a problem for me but it is nice like it's really cool to see video game music as a art form as a genre be taken be getting more love for more people in and outside of the industry yeah I agree and I have probably far too many vinyls of just video game soundtracks so I'm definitely - Definitely a part of the resurgence.

The other piece of your business, of your channel, is the Patreon, which I was surprised to, you've basically had it from the beginning.

As far as I could tell, it seemed to have started the Patreon in December of 2016, but the channel was just two months earlier in October.

So, I'm, what?

- You are a journalist.

- So what, thankfully you can see dates on Patreon post.

So I was like, oh, I'm able to figure this out.

Was it just, I'm gonna give people the option to pay me early on, like what drove you so early to identify member support outside of YouTube?

What, was it just, maybe I can make money?

- Yeah, that was pretty much it.

I mean, I just graduated school, the next fall was when I had, you know, moved to Montreal and I was trying to make it as a musician.

And this YouTube thing I started doing as a hobby.

And I was following YouTubers at the time that I, who had Patreons and this is how they made their living was mostly through Patreon and some, some YouTube ad revenue and stuff.

So I knew it was possible to do that.

And Yeah, working on the channel, I didn't really expect it to go anywhere, but I did know that it was possible for channels to blow up.

So I, or not blow up, but to make a living, even if they're not, you know, huge.

And so I kind of, from the beginning decided like, well, I'm going to have like a brand, I'm going to have this little intro.

That's not just going to be me sitting on my couch talking about the stuff like just ranting rambling.

I'm going to like make an actual product.

And it took off really, really fast, where the first video that I put out got like 2000 views in whatever, a couple days.

And so it kind of immediately realized like, oh, I'm hitting on something that people want.

Now I gotta whip, crank it out.

Pretty much.

You're like, well, what happens if I put out more videos?

Like, oh, people watch these too?

Like, oh, this is great.

So yeah, I got a couple months in and kind of thought like, you know, let's throw up a Patreon and see what happens.

People want to watch it, so will people support it?

And they did.

Like, I think my top tier Patreon or my top goal, whatever, most distant Patreon goal was like \$800 a video or something, I can't remember.

And I remember typing that in going, well, it'll never hit this.

You gotta have something on the horizon.

And then I got there really like in a couple months and so it's just like, oh, okay, this is clearly what I'm supposed to be doing with my time.

Yeah, I don't know.

I was just copying what other YouTubers have done before me, I guess.

Well now you're sitting at around just over \$3,500 a video, which is a lot too.

I think it's a lot.

It's a lot.

- Okay, all right.

- It definitely is.

- Okay, cool, all right.

- It's great, I mean, I can have a house and a family now.

It's really amazing what is possible with people's generosity.

- It's very cool to see, and I found it interesting that you were early in the channel, you recognized an opportunity to step outside of just depending on YouTube and their ad revenue, which is, how much has that changed in the last seven years?

Well, it's yeah, I mean, yeah.

It was just for me personally, the people, the content, again, to use that hated term that I was interested in, was all stuff that wasn't going to be, you know, the most viral stuff on YouTube was not going to get the most ad revenue.

And so people had to figure out ways to, you know, had to get on Patreon, had to figure out ways to monetize it, where they could keep doing what they were doing, keep sitting in their niche and not necessarily have to chase this algorithm or chase the whatever's hot at the time or whatever.

What's the new hotness these days?

If you were chasing the hotness I feel like you would, well let's see, you put out a Zelda video around Tears of the Kingdom.

For the wrong Zelda.

Honestly, no, I really wasn't thinking.

No you put, come on, Skyward Sword is, I will defend Skyward Sword.

I'm a defender, especially of that soundtrack.

- Oh, yeah.

Great, yeah, great soundtrack.

Fun video to make.

I was literally like the week before Tears of the Kingdom came out, I was sitting like thinking of, you know, kind of scheduling out the rest of my year, and it just hit me like, why am I not talking about Tears of the Kingdom at all?

(laughing) What is wrong with me?

- Nothing is wrong with you, 8Bit, I promise.

You've got it covered.

So I wanna pivot here before, - 'Cause the YouTube channel, the Patreon, at least as of last year, are not the only ways that you're making, to use the word again, content.

But stepping outside of music theory and analysis, you put an album out last year.

A jazz arrangement of GameCube music called Let's Play by 8Bit and the Single Players, which I really, really like.

Oh yeah, oh good.

Yeah, I like that name a lot.

So, before we like get into the album itself and some nitty-gritty, I've got like, since I have you, I'm gonna ask you.

I've been looking at this album art.

I have questions.

Okay.

Did you take this picture?

Yeah.

Okay.

So then you can tell me.

What game is upside down?

Why is the game upside down?

Oh, like the disc?

Yeah, why is the disc upside down?

Because I realized right when I was about to take the picture like, "Oh, is this going to be an issue if there's like licensed imagery?"

" You can't just put a picture of Mario on your album cover, I think.

I don't actually know.

I was kind of playing it safe, maybe stupidly so.

But that's really funny.

No one has ever.

.

.

I haven't heard anybody comment on the upside down game disc, but yeah, that would be really frustrating to notice.

So what is the game?

I have to know.

It's Super Mario Sunshine, I'm pretty sure.

Okay.

And so would that then explain also why the manual is upside down?

Yes.

Yeah.

Cool.

Cuz did you hear about kind of bloop?

This guy commissioned an album from a bunch of chiptune artists where they recreated Miles Davis's kind of blue using chiptune trackers and stuff.

Super cool album, super cool project, very cool idea and you know he I think it was kick-started and got a bunch of great Jake Kaufman was on it bunch of great musicians to make this and such a cool fusion of these two very very separate worlds and then he kind of last-minute just commissions a little pixel art version of the album artwork to slap on the slap on the bandcamp page and puts it up and then he got sued by the photographer of that original album photo for like a ton of money and they had to settle out of court because he didn't have enough money to continue fighting it and he just like did it was a complete disaster so I'm like I know it's possible if somebody wants to screw you over for them to screw you over with stuff like that I don't know if Nintendo would ever notice or care but better safe than sorry.

Right, that was my thought anyway.

Okay, well I appreciate it.

So now at least I know I feel better.

Yeah, you know, rest easy.

I have to also was cleaning up the potato chips a pain in the butt?

You really went for it.

You've like totally recreated that sleepover energy that I remember with the GameCube.

I'm so glad that you say that.

Yeah, That's what I was going for.

I was gunning for my eight-year-old sleepover memories, and that did involve vacuuming my office carpet quite a bit afterwards.

I appreciate the commitment to evoking that era because I don't know how old you are.

I just turned 29 and I grew up on the GameCube as well.

It sounds like you also grew up playing the GameCube, so I feel like we're close in age or at least have fond memories of this console.

- Super cool, I just turned 29 two weeks ago, so.

- Okay, well we're, I'm born on June 5th, so you're, you seem to be late June, early July.

Okay, there we go.

Well happy belated birthday to you.

- Oh, thank you.

- So we definitely grew up on the same games at the same time, which is really cool.

- It's funny, like I don't know how long these generations are now.

I don't know what the window of time would be.

- I don't either, I don't know where we are.

sleepovers with GameCube games but.

.

.

Oh I remember so many man you know the Mario Party, Smash Brothers all night.

One night me and a buddy started Paper Mario from scratch and I think we got to the train I think.

It may not have been from scratch but we definitely played till 7 in the morning and I remember we stopped after we beat the boss on the train so like we played a lot of Paper Mario that night.

That's so good.

That's such a yeah totally that's my childhood to just like oh it's like 7 in the morning we should probably stop beating stop trying to beat this game never stop now I have to stop I can't physically do it anymore but I wanted to so this album came out roughly a year ago I think May of 22 yes I wanted I guess to know how's the reception been you know it's been a year hmm it's something that I would listen to when I saw this I was like oh that's right up my alley so you know I've been bopping along to it before before the interview but I'm just curious how everyone else has been receiving it.

It's been good yeah I had no idea going in really I kind of I just missed playing drums like I used to play tons of drums in bands and stuff and then when the YouTube channel took off all that stuff took a backseat obviously and I've you know loved doing YouTube and it wouldn't trade it for anything but definitely five years in I kind of was feeling like wow I miss like why I got into music in the first place I want to do something you know play with people more and so that's when you know started arranging and trying to get the stuff together and it was really cool experience to get to record and record my own arrangements and do that whole thing I've never done that before and yeah I had no idea I kind of knew like if I tie it to the channel in a way then more people like people will see it if I don't nobody will see it probably right because I don't know you know how you would how you would but I had no idea like some percentage of the audience is gonna go oh this is cool I want to listen to this music and I know it's you know probably less than 10% but I don't know if it's like 0.

1% you know or 5% like I had no idea what to expect so I threw it up there and the response is like pretty good definitely definitely yeah definitely humbling to see a big number next next to like the view count on that kind of thing where you're like I don't know I feel I feel like this is maybe weird to say but the YouTube videos I feel like I just kind of throw out and it's like it's fine I don't you know I don't need I don't try and beat myself up over the quality I like find something that I think is interesting to say and I put it out there and throw it up but music being kind of my first passion it feels a lot more personal it feels a lot more like scary to put it out there.

So I'm glad to see that some people like it.

And now I know, now there's a really good test to see like, "Oh, okay, this is how much, how many views, how many Spotify listens I can expect from channel fans if I put something out.

" So I do want to put out more music going forward and we'll see when and how that happens.

- Do it, do it, do it.

I definitely wanna encourage it, please.

More 8-bit jazz albums, like GameCube.

I mean, you can pick whatever you want, but more GameCube.

- Just all GameCube covers, several albums worth.

Could do.

- There's so much potential.

You could, you absolutely could do it.

So, there's a lot of questions I have about this, but I want to take a second, Since you said earlier you forget everything after you put it out there or you do an interview.

There's this quote that you have from, you did a composer code with Matt Kenyon, something like that.

I apologize.

There'll be a link in the show notes to it.

But you did this interview and you were talking about, I'll just play you the clip.

I'm just going to play it.

I can't summarize it.

You said it very good.

Okay.

Okay.

a lot of young composers, myself included, get really wrapped up in trying to do something really unique, you know, and like, really like, "I want to find my sound!

" And it usually doesn't sound that good, in my case, especially, but, you know, if you take your favorite 10 songs and then just steal from all of them, you'll make like some Frankenstein monster song that sounds like all the stuff you like, and in that way you kind of make your own because it's like, you know, not ever, like no one else in the world is gonna have the same 10 favorite songs as you, you know?

- So now, you have an album out publicly, you know, where you've had to, I assume, take from your 10 favorite songs.

And, you know, pick songs too, you picked, I assume some of your favorite Gamekeep songs.

So I'm just curious, you know, How did you struggle with wanting to find your sound for this album and then settling into that and also I guess taking lessons that you're teaching people about now in your videos of essentially designing music, writing music, you kind of almost I would imagine have to practice what you preach to some degree.

I'm just curious what that process was like for you picking and writing and arranging this album.

Right.

That does definitely add another level of pressure to like, yeah, you make a living talking about how why music is good.

And then if you can't put out something good, it's kind of like, why should I listen to you?

I do think I yeah, I mean, that's so funny.

I totally forgot saying that.

On that interview, but I agree.

I agree with my own point.

That something that I really had to learn in not going through jazz school was that exactly what I said coming in as like an 18 year old drummer and you want to like just be a I want to be like a great drummer and sound great I don't want to have to learn like old stuff that people have already played I want to be doing something new and exciting and the props all kind of had to beat into my head like "no, you sound bad though, you need to learn how to sound good" and you do that by emulating people who are great, you know, the great legendary drummers of the past.

And so I, you know, had to learn how to do that drumming wise and same holds true for writing and arranging and stuff.

And so, arranging for that album, yeah, it was very much just like picking some of my favorite tunes from the GameCube catalog, which is what I'm the most nostalgic for.

And then for some of them, it was just like perplexing pool comes to mind from Pikmin 2.

I didn't change anything about that tune.

I was just like, how do I arrange this exact piece of music for the band that I'll have playing it?

And then other tunes I changed a ton like Delfino Plaza or something or it just you know I always find that super interesting having an arrangement of a tune that's completely different from the original and that happens that's like very much in the jazz tradition to do that but so I was for the arrangement of the album I was very much thinking I just want to be Cassiopeia playing that 1985 concert like how do I do I inject that into this as much as possible that was my primary goal okay and then the secondary influences I was trying to Frankenstein together I maybe wasn't super conscious of but I've always been kind of a like a prog rock fan that's a little kid and and I'm really into this piano player Hiromi from Japan, jazz piano player, and I have got a lot of people comparing some of the tracks to Frank Zappa, even though I haven't really listened to much Frank Zappa, but that kind of era of music, kind of like 70s rock and stuff and it's an infusion I like a lot, so that stuff all seeped in too, I'm sure.

And yeah, I think the thing that I had to learn in the album writing and recording process was to turn off like to not try and analyze what I'm doing while I'm doing it kind of like Roger Ebert is great film critic famously made like one movie and it was terrible everyone hated it so I think it's it's the being a good critic of something and being a good analyst and being a creative person in that field are totally different skill sets.

And I found it impossible to write anything remotely good if I was kind of checking while I was doing it like, why am I doing this?

Like, oh, what is this?

What effect does this have?

And so it's okay, you just have to try and write and be creative and then afterwards go and edit it and be analytical while you're kind of editing your work and go, okay, this doesn't work.

This could be this, you know, but trying to separate out those two mindsets was something that I kind of learned how to do better over the course of writing that album.

Yeah and then after the album came out you turned around and made a video about it where you how you turned Rainbow Jazz into a jazz or Rainbow Road into a jazz fusion track so then you then you turn the analytical side on to Rainbow Road and yourself which is I think a good marriage that vertical integration they always talk about promote the album, make more channel videos.

- Yeah, it was good.

Yeah, it's easy to justify spending a bunch of time on something if you can make a video out of it.

(laughs) - I like it.

Were there any songs from the GameCube, 'cause like we said earlier, there's so many you could have chosen.

Were there any that you were too, I'm gonna use the word intimidated, but you insert whatever word you want, but were there any were like, I don't want I can't touch that one it's too too much of a banger already like I don't know my brain goes to stuff from Paper Mario or Dragon Roost from Wind Waker you do have Wind Waker on there.

Oh! Garrah fight very very good but you know was there anything like I can't do that or I'm too scared.

Definitely.

There's a lot, yeah.

There's a lot of tunes where they're perfect as they are and if you can't kind of play them in the style that they're originally in, I feel like, oh, I can't touch that then.

Like exactly what you're saying.

Like Wind Waker is one of my favorite soundtracks of all time.

Very nostalgic for me and there's so many of those like Errol's theme is just beautiful the outside island music is gorgeous and like I love it so much but then if I was going to arrange it for a jazz fusion band you wouldn't be able to just do like a like it would sound really really dumb I think it needs to be more rock and roll and you can't make it more rock and roll without just always stepping on what it is originally so yeah a lot of the tunes on the album like the Pikmin tunes are pretty much exactly how they are in in the games and I love those soundtracks and those tunes so much, but I didn't have to be intimidated 'cause I could just play them as they were and it worked.

But then yeah, some of the other tracks, like Delfino Plaza or something where I'm not like in love with that tune, it's a great melody, but I didn't feel the same, I didn't feel like I was committing a blasphemy by rearranging it, you know.

- I gotcha, I'm picking up what you're throwing down.

- It is, how is the, you know, Peruse and your Twitter, looks like you've been playing the album around, around town, or up there in Winnipeg, Canada, up there.

How's that been going?

- It's been really fun.

It's kind of the biggest, like the reception to the album's been great, but my favorite part of having an album out being able to apply for jazz fest and and and conventions and things like that say like look here here's audio proof that I have songs that I have stuff yeah it's been really really cool playing live for people especially like out in the real world outside of the video game internet niche where like I played in the Winnipeg Jazz Festival this year and last year and both times it was really cool because you see a bunch of people come out who were there because they were fans of the channel and and just happened to live in Winnipeg and so that was super cool and then also lots of people who are just there because they go to jazz fest and check out jazz fest shows and we're going oh what's this about and you get to like make a case for video game jazz fusion you know you had to go like I know you don't know about this but check it out you know what do you think and that's super fun too got a lot of got to talk to a lot people after like older older guys who were kind of like you know what this is really cool actually that was awesome what's this Super Smash Brothers yeah exactly my band mates the guys a lot of them are guys I went to school with and they're all I just like tried to find the best musicians who I knew in Winnipeg and they all killed it super great players very fun to play with and and none of them really are video game dudes at all.

So it was a lot of like, what's this one about?

None of them knew the music going into it.

And so hearing them be like, oh, this is really fun.

Like, oh, I really enjoy this.

This is a cool tune.

Like that's cool too.

It feels like you're spreading the word.

- Spreading the gospel of the GameCube 20 years later.

- Exactly.

- And they're like, oh, I'd like to play this game.

How much does it cost?

- Bad news.

- I have some bad news for you.

You're a few years too late to get in on the ground floor of this.

Do you think if you, you know, I'm gonna say win.

I'm gonna just assume that you're gonna make another album eventually.

Do you actually wanna return to the GameCube or would you explore a different platform and a console or a game series or something or do you actually wanna kinda stay in the GameCube realm?

I definitely when I when I came up with the idea of the GameCube album, I thought oh and it would be cool to do Super Nintendo album a Wii album, you know That was my original the Wii menus alone.

You could say album.

Oh, yeah, totally right There's too many great tracks outside of the GameCube cannon to just stick to the GameCube cannon Even though that is like where my or my where I live I think But yeah lately I guess like being a year out thinking about starting another project.

I think I want to I think it Makes more sense to try and do smaller Recording projects like instead of trying to do like a full album and another full album another full album in the modern age I think it probably makes more sense to try and you know Record four or five tunes and then throw them up and then record four or five tunes throw them up So it'd be cool to have like smaller themed, you know, EPs, I guess, little pieces of output.

I don't know what people call their-- - EPs, LPs, I don't know.

All I know is more music shows up and then I'll listen to it if it's from-- - Yeah, yeah, right.

- Music that I want.

That's cool though, I like it.

I do think, you know, Mario Kart isn't, you know, not a bad place to shop around.

- I was actually just thinking about that the other day.

Listening to you know Super Bell subway from the Mario Kart 8.

Mm-hmm.

I was like insane the good music that whole game is Insane and they just keep adding more And of course you have a video about dolphin shoals as any self-respecting jazz musician slash video game music analysis individual would attempt to tackle.

'Cause that track is a bop.

A banger.

- Absolutely.

- Oh my goodness.

Well, thank you so much 8Bit for taking the time and joining me today.

Where can the people find you?

I know we've talked about it a lot, but you've got your YouTube channel, 8Bit Music Theory, Patreon, 8Bit Music Theory, Twitter, 8Bit Music Theory, you're very consistent.

Yeah, I'm glad that the name wasn't taken anywhere because it's just 8-bit music theory anywhere you look Good.

Keep it simple.

If I'm there you'll find me Awesome.

Yeah, I hope thanks for having me on.

Let me talk about the album and stuff and yeah.

Oh my gosh Thank you for taking the time out of your day to talk to me about all this and teach me some more stuff About music and music theory and how you know a little bit of how the sausage gets made So I really I really really appreciate your time.

There will be links to all of 8-bits Stuff in the show notes from the album to the patreon and the YouTube channel.

So go check all of that out as For me if you'd like you can find my writing over at max frequency net And you can check out my other show chapter select where we pick a series and bounce back and forth between its entries to explore their evolution design and legacy Season 5 which was Resident Evil just wrapped up and we're getting ready To announce season six as of this recording.

It'll be by by this upcoming Wednesday but uh, it's that will start here in August and it is a I'll say this 8-bit has covered some of this franchises music.

It's it's no slouch.

It's a little popular.

So That look forward to that.

You can check more out by going to chapter select comm Forward slash season six you check that out there, but thank you all so much for your time and until next time adios (upbeat music) I was just actually, I just finished your Breath of the Wild four parter before this.

I was like, how am I gonna fill the remaining hour here?

Huh, I'll go back to 2017, 2018.

Or 17, I guess it was all in 17.

- That was a long time ago now.

- This is close to the start of the channel, yeah.

- Yeah, yeah, that was pretty early.

You really kind of just came out.

I'm just gonna do a bunch of Zelda, like really big, hot tracks, you know?

Like you weren't gonna start small.

You were like, "Here's Zelda, here's Final Fantasy, "here's Sonic.

" - Well, I didn't expect to make more than a couple videos.

I was pretty like, like I was kind of like, these Zelda tunes are so cool.

I'm gonna make a little video about how cool they are.

And now it's your job.

- So I like blew all the Zelda Hyrule field themes in one video and then after I got going and realized like, oh, that could have been a lot more videos, that could have been a lot more content.

- You can always go back.

- Yeah, true.

- People will always click.

- I kind of hope that no one goes back and watches those old videos now 'cause I don't know if they hold up, but.

- I've watched quite a handful of them.

I think they hold up.

The MS Paint is a little interesting, but other than that, what you're talking about actually holds up.

- Well that's good.

(laughing) My humble roots are on full display.

- It was, I was like, oh, this is MS Paint for sure.

That's a circle, clearly drawn with a mouse.

- Yeah, yeah, exactly.

- And you would like, you would invert the sheet music.

So if you were talking about one section, it'd be the traditional white and black, but if you were, don't look at this, you'd flip it.

So it would be black and white.

I totally forgot about that.

- Yeah, you didn't even, in the beginning, you didn't even have the, I don't know what you would call it, but the bar that goes with it.
- Right, yeah, the playback line.
- The playback line, that makes sense.
- Follow the bouncing ball, that's what you should have instead.