“Welcome to the shed”

A study of social structures and exclusions in online guitar review channels

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Media and Communication Studies: Culture, Collaborative Media, and the Creative Industries
One-Year Master’s Thesis
15 Credits
Spring 2018
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Exam Date: 19 June 2018
Abstract

Traditional media has a long history of marginalising women and ethnic minorities by trivialising their contributions and obscuring their involvement. Ethnic minorities have been kept out of top roles in films – as evidenced in 2016, with the #OscarsSoWhite controversy, when not a single nomination was extended to a person of colour. Women, too, have been objectified and typecast in supporting and “love interest” roles. This marginalisation, whereby male and white are the norm and everyone else is “the other”, extends far beyond movies.

YouTube has transformed from its humble beginnings of a video sharing site into one of the main video-based services, capable of extending producers’ voices across national boundaries. With this change, amateur contributors have professionalised their productions. Analysing four top-rated guitar review YouTube videos using critical discourse analysis, this thesis explores the overrepresentation of white men in online spaces for the reviewing of music instruments and looks specifically at subtle ways in which discourse is used to reinforce social exclusions online.

Keywords: Gender, Feminism, Ethnicity, Minorities, YouTube, Guitar, Produsers, Music, Canon, Formats, Audiences
# Table of Contents

1. Introduction .................................................................................................................. 1

2. Context .......................................................................................................................... 2

3. Literature review .......................................................................................................... 3
   3.1 A gendered industry ................................................................................................. 3
   3.2 Ethnic bias in music ................................................................................................. 4
   3.3 YouTube careers ..................................................................................................... 6
   3.4 An identified gap ..................................................................................................... 7

4. Theoretical framework .................................................................................................. 8
   4.1 Gender, ethnicity and intersectionality ................................................................. 8
   4.2 Formats .................................................................................................................... 9
   4.3 Pedagogy ................................................................................................................ 12

5. Methodology ................................................................................................................ 13
   5.1 Sampling ................................................................................................................ 14
   5.2 Critical Discourse Analysis .................................................................................... 20

6. Findings and Analysis ................................................................................................. 21
   6.1 Gender, ethnicity and intersectionality .................................................................. 21
   6.2 Formats ................................................................................................................... 31
   6.3 Pedagogy ................................................................................................................ 36

7. Discussion .................................................................................................................... 38

8. Conclusion ..................................................................................................................... 41

9. References .................................................................................................................... 43

10. Appendices .................................................................................................................. 46
1. Introduction

The internet as a public sphere, and YouTube in particular, is often portrayed as intrinsically democratic – everyone gets a voice (Marwick, 2007). Spaces like social media, vlogs and forums are therefore understood to be open and democratic, in the sense that access to representation and debate is inclusive, regardless of the social structures that confine us in “real life”, such as ethnicity, class and gender. But in reality, this view is far too optimistic in that online spaces carry some of the same connotations present in offline spaces. The internet is no more capable of increasing the democratising of communication, than similar technologies that came before it (West, 2013). Therefore, instead of breaking down barriers, online spaces are merely a reflection of the physical space that participants find themselves in – echoing the same privileges and exclusions that actors face in the real world. But how specifically are these structures reinforced?

In working to answer this question, I looked at the role of whiteness and masculinity in the videos of a few key players in the online guitar community on YouTube. As a guitar player myself, I have long been aware of an underrepresentation of both people of colour and female guitarists in various media. While conscious that my own ethnicity and gender as a white man undoubtedly play an augmenting role in my experiences here (i.e. I am part of the “insider” group), I did always observe these trends to be very widespread. Using incognito browsers to search for general guitar related terms such as “Guitar review” or “Best guitarist” on YouTube returns scores of videos where the primary actors are white men. These YouTube personalities do seem to share other similarities: they are musicians, often tech savvy and opinionated. Yet their most noticeable similarities are skin deep: a whole bunch of white dudes. It is remarkable that the results should be so skewed in one direction.

This led me to question: is the issue the medium? What role do YouTube videos themselves play in adding to social exclusions and how is this done? YouTube is a genre in itself, successful YouTube videos are formulaic, using common formats to construct a narrative. In television – arguably YouTube’s predecessor – “formats” have long been used to cross cultural lines due to their highly adaptable nature to local cultures – unlike pre-packaged programmes, they are a frame that can be adapted to suit the conventions and rituals of almost any region. This transposition of formats worked well because they did not impose a static notion of national culture and in fact, were structures on which cultural identities could be projected.
(Waisbord, 2004, p. 372). But is the opposite also true? Can the format of these guitar-focused videos be a factor that contributes to the one-sided representation of ethnicity and gender?

In this thesis, I set out to uncover what gendered and racialised discourses are most predominant in YouTube guitar review videos. This forms my primary research question. In order to be able to answer this, I looked at two secondary questions to uncover: 1) what degree guitar review videos on YouTube are deliberately professional, and 2) how these professional guitar review videos help shape and reinforce homogenised stereotypes of masculinity. This is further clarified in the methods section in chapter 5. The findings of this research contribute to the conversation on some larger societal questions surrounding representation of ethnicity and gender in music media, specifically online.

In the following chapter, I outline the context in which this thesis is situated. In chapter 3, I provide an overview of the literature pertaining to this topic and the themes it touches upon; and in chapter 4, I discuss the theoretical framework through which this topic is analysed. In chapter 5, I describe the methodological approach of this study, followed by findings and results in chapter 6. Lastly, chapters 7 and 8 delve into the significance of the findings and offer a conclusion, as well as suggestions for further inquiry.

2. Context

YouTube offers many possibilities for content producers who wish to broadcast videos fitting into any number of genres. This study centres around guitar review videos, which deal with the presentation, trial and explanation of products and playing techniques. Products in these videos include guitars or associated equipment, while playing techniques vary across various musical styles.

Guitar review videos are generally user-generated content, which range from amateur (e.g. one person in their bedroom with an iPhone camera and shoddy lighting) to professional (i.e. well-lit and professionally-edited footage with strong branding and often revenue generating in nature). Similar to gaming user-generated content on YouTube, these videos are performances of expertise, identity, economy, and creativity (Postigo, 2016, p. 333).
There is a burgeoning industry of guitar-related content online, and due to its very nature – of showing and telling – YouTube is in many ways a perfectly natural habitat for this content. Popular reviewers can have upwards of 100K subscribers on their channels, and use their notoriety to create careers for themselves either as YouTube stars or professional musicians. One recent study of 40 YouTube stringed instrument instructional videos found an overwhelming majority of white male subjects in their sample (Kruze & Veblen, 2012, p.83). The popularity of guitar review videos and the channels that “air” them make them an interesting case to explore in how far the underrepresentation of women and minorities – and in turn the overrepresentation of masculinity and male “expertise” have shifted in this new online world.

3. Literature review

3.1 A gendered industry
The music industry has traditionally been a male dominated space. This is visible in forms of ensemble music playing, where men make up the majority in terms of participation, while contributions from women are primarily centred around singing roles (Clawson, 1999, p. 194) and when instruments are played by women, it is often in supporting roles. While singing roles can be seen as central to the musical experience, both in terms of audible content and visual positioning in front of an audience, much of the writing, arranging, organisation and participation are fostered by men who tend to hold control over the direction and placement of music. This has a doubling effect as women’s contributions are increasingly overlooked, creating a gendered power imbalance (Griffin, 2012, p. 71). This marginalisation is commonplace in the music industry as women have been assigned participatory roles, even when in central positions.

In a patriarchal society, women in music are women first and musicians second. The patriarchy is made up of various forms of power from economic and physical to discursive, all of which are held primarily by men (Green, 1997). In a traditional patriarchal household, women are confined to the private sphere – where childrearing and housework duties take place – while men are free to roam the public sphere and take part in paid labour (ibidem).
The characteristics that make up classic masculinity and femininity are open to different levels of adoption by men and women, but there is a tendency for them to be generally associated with men and women respectively (Green, 1997). Of course, these spheres are fluid in nature, so women cross over to the public sphere and vice versa. Looking through the lens of masculine-public, feminine-private, the division of labour in the music industry, whereby the public sphere denotes the stage or central roles and the private sphere denotes backstage or ‘behind the scenes’ roles, becomes evident (Griffin, 2012, p. 71).

In her study, Clawson (1999) looks at how 1990s alternative rock bands experienced an overrepresentation of women bass players when compared to other genres of music. When women entered into these roles as at the time, they were generally undesired by men. Clawson found that women are more likely to gain access into “traditionally masculine” occupations that have a “shortage” of suitable male workers. These shortages are typically not caused by an expansion of the particular industry, but general lessened incentives; like lowered pay. These positions retain their attractiveness to women when compared to the offerings available in the private sphere (Clawson, 1999, p.198) and thus become desirable to women wanting to enter the public sphere. The guitar as an instrument has often been associated with “masculine” attributes such as intellect, technique, and mastery; while bass guitar is at times seen as an alternative best suited for women due to its relative ease to play (usually only one note is played at a time, whereas guitarists will typically play multiple notes or chords), and their supportive nature and more selfless, collective orientation in the musical process typically backing up guitar melodies and drum rhythmical structures (Clawson, 1999, p. 204).

3.2 Ethnic bias in music

While many biases exist in the music industry, for the purpose of this thesis it is important to take a closer look at the long history of marginalisation of people of colour, specifically in rock music. Rock music has traditionally been predominantly white in terms of musicians, promoters and management; and audiences (Clawson, 1999). Meanwhile, the genre’s origins lie in the blues, which in turn originates from African American culture. In the first half of the 20th century (Laberge, 2008), gospel music and “holy roller hymns” were common styles found in religious rural communities of the southern United States. These sounds were deeply influenced by African roots, featuring call-and-response techniques common to cultural expressions in Africa, and eventually evolved into the early stages of the blues genre. This new
music form was supported in its beginnings by vital musical contributions of pioneers like Charley Patton, Son House, and Skip James (ibidem, 2002, p. 246), all African American musicians, and eventually experienced a cultural explosion that has arguably had one of the greatest influential impacts on most forms of contemporary rock and pop music over the last 60 years.

The 1960s’ UK blues boom, which gave rise to groups such as The Beatles, The Rolling Stones and artists like Eric Clapton and Jeff Beck, owes its sounds to an appropriation of US blues and R&B (Bannister, 2006). These musicians were primarily white men seeking to explore “new” sounds, borrowing techniques and styles and repackaging them to fit a British context. Eric Clapton, in 1976, famously spoke out in support of conservative anti-immigration politician Enoch Powell, saying to the crowd, “I think Enoch's right ... we should send them all back. Throw the wogs out! Keep Britain white!” (Bainbridge, 2007), further stating that Britain had become “overcrowded” and urged the public to vote for Enoch to ensure that the country did not become a “black colony” (Boyd, 2005). As will be shown later in this thesis, such contradictions – the constant reaffirmation of white men as innovative music geniuses while fully erasing the contributions of minorities and even displaying anti-minority behaviour – is still far too common in the music industry.

Throughout the years, various styles took shape under the “rock” umbrella, all of which were generally interlinked and can find their roots somewhere in early 20th century blues or jazz cultures. Music genres known as white work to keep their “whiteness”, in effect marginalising black artists (Berlatsky, 2015) who contribute to the field and are equally deserving of recognition. Music groups and genres rooted in black cultures are all too commonly viewed as sources to be drawn upon, but never truly included into white music cultures. When artists such as Moby reuse and repackage gospel samples, they are celebrated as “geniuses” for repurposing music for “contemporary” use. In this way, black artists become “…curiosities and footnotes…” (Berlatsky, 2015) rather than accepted into the music genre into which they are being introduced. Rock and roll’s black origins and contemporary artists become unspoken, hidden and ignored – all while white musicians are praised for the work people of colour inspired.
3.3 YouTube careers

Digital technology has brought into question the changing nature of the creation, distribution and circulation of media. There has been a rise in the use of smartphones and social media to receive and share content, and an increase in online video and other visual formats (Bebić & Volarević, 2016, p. 108). This opened a door for consumers to become producers as they are able to receive content rapidly, but can also add to it and redistribute. This type of user content production is increasing, as the lines between consumers and producers are blurred. More users are creating content for open source platforms, open news publications and social media in “...collaborative, iterative and user-led production...” (Bebić & Volarević, 2016, p. 115), all pointing to change from traditional one-way direction producer-consumer content to produsage (Bebić & Volarević, 2016). Users are able to add to already existing content or reinterpret content in new forms, and are able to distribute to wide network using well established online platforms.

Therefore, as replication and production opportunities associated with technological advancements rise, so does the ability of enthusiasts to create user produced content. This process can be understood as a type of fandom, whereby users who may form strong attachments and interests in particular topics and genres evolve into enthusiasts who consume, produce and share content for established networks of fans (Hodkinson, 2017). No longer are audiences merely absorbing content, but through creative processes, they are able to make their own contributions.

As the subject of this thesis centres around video content, YouTube plays a very key role. It is one of the most popular video streaming sites and has come to play a central role in ‘participatory culture’, whereby consumers are becoming producers (Shifman, 2011, p. 189). Mayer (2016) states that audiences and producers are social constructions shaped by a desire to separate them. On YouTube, the separation between audiences and producers as is often assumed in media studies, becomes questionable. The relationship between the two is lively, public and immediate; all of which carry potentially powerful consequences over one another’s actions.

YouTube is the largest provider of online video services and whether it is the company’s intention or not, it has successfully made the term ‘video’ an open category encompassing assets such as film, television, and music catalogues created and shared by corporate, amateur, educational, and other traditionally non-commodified sources. In 2015, it was estimated that
over a billion videos were hosted on the platform, while every minute three hundred hours of video material are uploaded (Vonderau, 2016, p. 362). There is no question that the platform has had a massive influence on modern society with specific focus on social media users. YouTube is not only a platform of broadcasting, but is one of multidirectional communication, where professional and amateur productions meet and at times mix. The potential then is virtually limitless in terms of knowledge sharing and similarly knowledge building. Users are able to gain much from instructional videos and looking for lessons on a wide variety of topics is very common.

3.4 An identified gap

In this section, I have shown how women are marginalised in a male dominated music industry, drawing comparisons to other realms of traditional workspace. I have shown how the spaces that do exist for women are often limited in their scope of control over their products. There is a clear masculine element seemingly lurking behind every level of participation. Men are very much in control of the industry and as such are in a position to make the choices that have impact.

I have also indicated how the whitewashing of rock music has taken place, and how black artists are historically leaned upon to the advantage of white artists. Non-white artists are essentially erased from the forefront of music genres and systematic efforts are made to keep them apart from genres that are considered ‘white’. I have shown how the industry paradoxically owes much of its cultural development, identity and popularization to the efforts of non-white artists, and indicated the complex relationship that exists between those artists and their white fans.

Equally important in the body of literature used in this study is the notion that audiences are using online digital network capabilities to participate in the creation of media products. Many platforms have allowed users to participate in the mass content creation of the web 2.0, leading to a very broad stakeholder group. I have shown what part YouTube in particular plays in this transformation of production processes and discussed its implications for both producers and users.

While this literature creates a good base for my study, it does not illustrate how online spaces are used to reinforce non-virtual structures of oppression. Many questions are left unanswered
in terms of the processes that exist to serve the exclusion and marginalisation of women and ethnic minorities, in online spaces, and particularly so in YouTube videos. The present study aims to combine what is known about the power structures that benefit whiteness and masculinity in music and media, and apply it to the context of these YouTube channels. Are we seeing more of the same? Is this the old normal in a new jacket? And, if so, how is white, male dominance being asserted in this new context? In the following section, I will discuss the theoretical framework guiding this study.

4. Theoretical framework

4.1 Gender, ethnicity and intersectionality

Oppression and exclusion – which can be based on one’s ethnicity, class, sexual orientation and gender identification, among others – works similarly for all of the disenfranchised, and so the oppressed have similar experiences that share common roots (hooks, 2010, p. 5).

This oppression occurs in the systematic way that the privileged learn and reproduce that which becomes perceived as normative behaviour for the overall society, meaning that any contradicting behaviour becomes viewed as undesirable, abhorrent and less valuable (ibidem, p. 5). The “offline world” provides some clues on the oppressions and exclusions that are found in the online world of the present study. In the following sections, I will focus in on gender, ethnicity, and intersectionality and how these concepts manifest themselves in media landscapes.

Historically, women have been marginalised and made invisible in media spheres, with the majority of movie, television and other media lead roles being given to men. Laura Mulvey (1975) is known for her critique of gendered depictions in cinema, which serve to place women in roles of subservience, often desired for their physical form but seldom for their character value. Women have also been heavily underrepresented in news journalism functions and very seldom were central roles in news stories (Hodkinson, 2017, p. 244). Unsurprisingly perhaps, given the aforementioned trend of underrepresentation, women hold very few decision-making positions in traditional media institutions, with only 25% of board members of the UK’s four major broadcasters being women (Hodkinson, 2017, p. 245). In the online space of YouTube
guitar review videos, women are all but absent. Gender remains an important category of exclusion in new media.

Similarly, there has always been a disproportionate underrepresentation of ethnic minorities in the media. In the United States, African Americans have had a larger representation than other media groups, but even then, this has always been lower than that of whites. In 1952, they were represented by 0.4% of television performances. This number has gradually increased since, and especially from the 1990s onwards, but representation of other minority groups like Latinos and Asians have remained at half or less than their proportions to the national population (Hodkinson, 2017, p. 224). In 1977, a US commission of Civil Rights report showed that people of colour, similarly to women, were seldom depicted reporting the news nor held leadership positions in media organisations, a fact which contributed to stereotyping and underrepresentation (Steiner, 2014, p. 360).

While representation has gradually increased for certain ethnic groups, much of this has been plagued by cultural stereotypes which support prejudiced notions. And as recently as the year 2016, there was huge controversy at the Oscars – i.e. #Oscarssowhite, as for the second consecutive year not a single non-white actor was nominated (Hodkinson, 2017). Again in the universe of YouTube guitar review videos, non-whites are excluded from representation.

This thesis is, in many ways, about white, male privilege. Privilege is the ever-present antithesis of oppression. Both privilege and oppression are an equal and opposite reaction to the other and cannot exist in exclusion. This layering of exclusions, of social categories such as gender, class, ethnicity, nationality, among others, is also known as intersectionality (Crenshaw, 1989; Steiner, 2014). Issues of intersectionality are complex and inextricably linked to other forms of prejudice. It is at the centre of the conversation surrounding marginalization and should be considered whenever addressing issues of privilege. This concept is of importance in this thesis in the sense that whiteness and male identification are central to the layering of privilege present in the cases studied.

4.2 Formats

There is a certain level of repetitiveness in the formats of popular YouTube videos. A similar comparison can be made with television formats traded in the 1990s and early 2000s. Large media industries, while pushing outside of their national borders, were discovering that
traditional Western-produced programme packages did not perform as well in new markets as what formats did, which from the new market perspective were localised programs e.g. Big Brother (Waisbord, 2004, p. 361). Additionally, formats were particularly scalable, ready to fit any budget; and versatile in their applicability to various timeslots and lengths. They also quite attractively were able to skip expenses normally associated with setting up new shows, thereby driving down production costs (Chalaby, 2015, p. 465).

These television formats were significantly adept at crossing cultural lines, where packaged programmes were not. Globalisation, too, increased the acceptance of Western television formats in these new markets where business and professional networks had already been established (Waisbord, 2004, p. 364). The videos examined in this thesis equally aim to cross cultural lines, as they exist in the “international waters” of the internet.

Music corporations and professional production companies had similarly relied on formatted approaches. Music videos have long been used as promotional material for bands and record labels looking to leverage the additional medium of television to reach a larger audience. In the 1980s and 1990s, the practice of music video creation and distribution was at its all-time high, with some production budgets reaching in excess of a hundred thousand dollars (Edmond, 2014, p. 306). These videos became integrated into record company strategies, central to publicity departments.

When video sharing sites were popularised, music videos made the natural transition from television to internet spaces. Initially, corporate producers of music videos faced a sudden loss of audiences and profit of their paid-for and contracted airtime slots on television channels. This process is perhaps best captured in the catchphrase “Internet killed the video star” (ibidem, p. 306), and video creators could no longer justify the high budget productions that they were accustomed to pushing out. However, as popularity for internet based music videos grew, a change was taking place in the way that artists, audiences, and media industries thought about how music videos were being used, how they were being made, and how money was being made from them (ibidem, p. 306). Music was once again making use of a medium to increase its reach to new audiences. As the production value of music videos and music related content distributed on YouTube increased, so did the production value of user generated content.

Though YouTube started as a home-grown user-generated video sharing site, it had every intention of developing this model to a point where it would “…be positioned to syndicate
traditional media content (news, entertainment, MTV, etc.) as well…” (Vonderau 2016, p. 365). This commercial approach indicates the organisation’s intention of developing YouTube into a revenue-focussed company. One of the ways that this is achieved is through its advertising system. Here, producers or video creators who are part of the YouTube Partners Program receive a share of the profits made from advertising placed on or near their videos (Postigo, 2016, p. 339). Producers are then paid based on ad-clicks, which is essentially an incentive for creating attractive content.

While there are many financial factors that drive users to upload videos, such as promotional value and driving channel views, this advertising system forms one of the primary financial drivers for uploaders (Postigo, 2016, p. 339). It is easy to see why some hobbyist vloggers attempt to increase their viewership to the point that they will be eligible for profit gaining programmes, and gain the opportunity to formalise their activities in terms of income.

As the popularity of vlogging grew due to technological, financial and societal developments, the subjects which vloggers address have expanded significantly. A common practice for YouTube labourers is to review and critique various products or services within the field that they are (at times self-professed) experts in. These include videos on gaming, cooking, sports and music to name a few. This thesis focusses on guitar review YouTube channels, aimed at promoting products, businesses and individuals in a way that is economically rewarding to the producers. There is an exchange with audiences, who are urged to participate in the process by commenting and sharing the created content.

A growing form of soft-sell advertising very prevalent on YouTube is the influencing potential of popular personalities. With the rise of otherwise ordinary individuals broadcasting themselves and gaining popularity, influencer marketing has become commonplace on YouTube and elsewhere on the internet. Having ordinary people endorse products is certainly a feature of present times. It is in this context that the men in the studied sample of videos in this thesis exist.
4.3 Pedagogy

Another way in which music industries are “masculinised” is by knowledge-sharing and pedagogy, specifically in the creation and positioning of knowledge holders or experts through canon, the process of archivalism and connoisseurship practices (Bannister, 2006, p. 78). Rock music, with its history of cultural rebellion and creative freedoms, might at first glance not seem to be a likely candidate for a conservative practice such as canonism. (Bannister, 2006).

This concept of canonism, cataloguing, and archiving may have its roots in the sudden boom of rock music in the 1970s and 1980s, where much content was still to be discovered, but mass networks like the internet were not yet established. To find a record in 1980 would have taken effort, commitment and a lot of time spent poring over the offered selections in record shops. Similarly, knowledge was passed through articles and via word of mouth at local record shops, where wisdom was disseminated in student-teacher formations. These practises in canonism of popular music, while practised by many, have historically been identified with men (Bannister, 2006, p. 81). In this thesis, I argue that the overrepresentation of men, and performances of masculinity, in YouTube guitar review videos is a form of modern-day canonism.

Griffin (2012) confirms this common assumption of popular music knowledge as a masculine attribute, in her auto-ethnographic research. She recalls an incident, while running a merchandising stand at a music performance, when a man approached to ask her for a recommendation. There were over twenty different bands’ music available so she enquired what kind of music he liked. At that point, a woman accompanying him said “…you’d be better off asking a lad” (Griffin 2012, p. 75) and gestured to a young man standing near her who had no connection to the stand.

This concept, that men are the knowledge holders and thus experts of the various music genres, is problematic as it serves to further distance women from central roles in music. It ensures that the female voice is ignored or at the very least patronised as an outsider looking to participate in a field that is assumedly unfamiliar to them. Meanwhile, men – and stereotypically masculine men at that – are unquestionably experts. This section has outlined the many structures in place that serve to exclude women from both primary roles in the music industry and at times, participation at all. It shows an environment that systematically works to marginalise feminine contributions, while affording opportunities to those holding “masculine” attributes.
In this theoretical framework, I have outlined the lens through which the videos included in this study are scrutinised. Taking identity categories into account – gender, ethnicity – as well as the pedagogic nature of guitar review videos and the formats which they exist in, a holistic picture is created. One that leaves no rock unturned in the quest to understand how discourse is used to reinforce stereotypes. In the following section, I will briefly describe the methodological choices made in this study and introduce the empirical material.

5. Methodology

To gain a clearer picture of the role that these videos play in potentially reinforcing real-world stereotypes online, I needed to understand how language is used to assert power positions of certain actors over others. As discourse analysis deals with uncovering beliefs, worldviews and social structures which are embedded in verbal and written communication (Hodkinson, 2017), I found it important to take a closer look at the discourses featured in the videos. Considering this, I chose to further focus my thesis topic guided by the following research questions:

**Primary Research Question**

What gendered and racialised discourses are most predominant in YouTube guitar review videos?

**Secondary Research Questions**

1) To what degree are guitar review videos on YouTube deliberately professional?

2) How do these professional guitar review videos help shape and reinforce homogenised stereotypes of masculinity?

In an attempt to answer these questions, I performed the discourse analysis on four videos found on YouTube. Below, I discuss how I came to identify the selected videos and the factors that qualify them for further analysis.
5.1 Sampling

In determining a method of locating relevant videos I considered various options and decided to look for a curated list of “top videos” from thought leaders in the field. As a guitar player and enthusiast, I have observed the growth and influence of Reverb.com, a community-centric, online marketplace similar to eBay, but which focusses solely on music instruments. Reverb.com defines itself as “…an online community created and run by musicians where buying and selling music gear is easy and affordable” (Reverb.com, 2018). Reverb.com is something of an authority in the world of music instruments. In contrast to other online marketplaces for music, a lot of focus is given to content – videos, blogs, etc. This is a prominent part of the organisation’ corporate identity, as it claims to be “…the best place to buy, sell and learn about music gear… we continuously develop content to inform and inspire your playing” (ibidem). Like many guitarists I often refer to the website when needing instrument specific questions answered. The information is always reliable, interesting and has a style reminiscent to that of popular blog articles. It has become somewhat of a valuable resource to the modern guitar enthusiast, boasting countless endorsements and approvals from industry leaders such as famous musicians and producers. This validity of endorsement supplemented by attractive, useful content seems to be one the organisation’s key value propositions – it is not just a marketplace for purchasing instruments, but is also an authority in music knowledge.

In the news section of the site, I came across a 2017 post titled “4 YouTube channels changing the gear demo game in Europe” (Johnson, 2017). As the title suggests, the post contains four European based YouTube channels that specialise in reviewing guitar equipment. The post further describes how competition for creating guitar review videos is becoming stiffer, as high-quality audio and video production gear is becoming cheaper and subsequently more viewers are becoming producers. The latter further corroborated my initial suspicion that the popularity of these types of videos was growing. It is worth noting that while all of these videos are Europe-based, only one is non-Anglophone. Moreover, it is remarkable that in no way do the videos depicted here show the vast diversity of ethnicities and identities more generally that exist in modern European societies. While the list does not specify gender in its criteria, all 4 of the videos are hosted exclusively by white men.
5.1.1 Limitations

This sample has clear limitations, such as the potential bias in Reverb.com, or the fact that it focusses on a particular world region when YouTube is international. Reverb.com makes clear attempts to bridge the gender and ethnic representation gaps in its articles and interviews – often depicting women and people of colour on its homepage and throughout the website. And yet this list of top videos is objectively white and male. That said, the fact that this was deemed publishable by Reverb.com is almost a finding in itself. They are arguably the most important resource for musicians looking to learn about guitar gear, and their top 4 list includes YouTube channels whose hosts are overwhelmingly hegemonic. I made the conscious choice to stick to the list, to try to look for patterns of what makes these videos successful and “top” in particularly considering that they vary greatly in numbers of views and followers. It should be noted that the videos studied were those in the curated list in the Reverb.com article. This was done to ensure consistency over time, as most watched lists and newly added lists are ever changing while the 4 videos selected in this article are a constant.

5.1.2 The videos

The four channels listed in the article are 1) That Pedal Show, 2) Andertons TV, 3) The Pedal Zone and 4) The Guitar Hour. While various forms of guitar gear exist, all but one of the videos focus on electric guitar equipment like amplifiers and pedals. Guitar pedals are foot-controlled circuit-based devices which are placed in the signal path between the instrument and an amplifier with the intention of altering the instrument’s sound in various ways. The last video looks at discussing playing styles and music performance experiences in a sort of “talk show”. All the videos discussed contain impromptu dialogue and guitar playing to demonstrate the effect that various guitar pedals have on the sound produced by the instrument or personal advice on guitar technique and playing. I have outlined each of the four channels below.
**That Pedal Show**
As the name suggests, this channel focusses on guitar pedals as opposed to including content on instruments or amplifiers – as often is the case with these types of videos. This British channel has 141,000 subscribers and is hosted by two guitar players, Daniel Steinhardt and Mick Taylor. Their mission is stated on their website as the following:

“We’re dedicated to helping you achieve great guitar sounds that inspire you to play more and make music” (www.thatpedalshowstore.com, 2018).

![That Pedal Show - Better Solo Tones For Everyone](image)

**Fig. 1** Screenshot of *That Pedal Show* episode: “Better solo tones for everyone” (That pedal show, 2016)

In the sample video, the actors primarily deal with techniques of achieving a good solo tone, and the audience is presented with a number of scenarios in which to master the technique.
**Andertons TV**

This channel features two well-known YouTube guitar personalities, Rob “Chappers” Chapman and Lee Anderton also known as “The Captain”. Both personalities are employed at a music shop in Guilford, UK where they often review products available in the shop as indirect promotion on the shop’s YouTube channel; *Andertons TV*, which has 417,000 subscribers.

![Screenshot of Andertons TV episode: “Korg Miku Pedal - the funniest pedal review ever!!” (Chapman, 2015)](image)

These videos have become very popular online and can easily be found as described on the organisation’s website:

“Our online store has become an international destination, but perhaps an even bigger phenomenon is Andertons TV - our hugely popular YouTube channel. Garnering millions of views and thousands of subscribers in the process, our videos aim to inspire, inform and entertain. Andertons TV has now become an established cornerstone of the online gear community, led by our screen-friendly anchor Lee Anderton (otherwise known as ‘The Captain’), Managing Partner of Andertons” (andertons.co.uk, 2018).

Because of their popularity, it was no surprise to me that this video was included in the list. The specific video featured in the list was an episode called “Korg Miku Pedal - the funniest pedal review ever!!” (Chapman, 2015), in which the hosts review a pedal that produces a sound which they find amusing.
**The Pedal Zone**  
The only non-British channel in the sample, *That Pedal Show* is hosted by Danish presenter, Stefan Fast and has 10,000 subscribers. It is the only non-British channel in the sample and also the only one-presenter channel, meaning that the discourse analysed is a monologue rather than the dialogues of the other three videos.

The channel is focussed on exploring new and rare, primarily ‘boutique’ pedals and aims at giving viewers further insights. As the about section on the YouTube page explains:

“*This channel is dedicated to pedals, pedals, pedals and even more pedals. We'll be providing you with high-quality demos of the world's best effect pedals, cool tips & tricks and other fun tonal bits and pieces that our quirky minds can come up with.*” (The Pedal Zone, 2018)

![Fig. 3 Screenshot of The Pedal Zone episode: “EarthQuaker Devices - Space Spiral Modulated Delay Demo” (The Pedal Zone, 2017)](image)

**The Guitar Hour**  
*The Guitar Hour* describes itself as “…an online chat show…” (The Guitar Hour, 2018) which is hosted by four guitarists; Tom Quayle, Dan Smith, Dave Brons and David Beebee, and has 54,000 subscribers. Similar to *That Pedal Show* and *Andertons TV*, it offers guitar themed content in a dialogue format program. What sets this channel apart from the others is that it focusses on weekly live broadcasts, where audience questions are read from a computer and answered live which contributes to a generally unrehearsed feel. Additionally, the review
component, while present, is not central to the show, which rather deals with a variety of guitar related content.

The show is set up in sections where various topics are discussed. The particular studied episode deals with a variety of topics from guitar techniques using less fingers presented as a ‘challenge’, to ‘desert island’ scenarios where the presenters make short-lists of equipment that would accompany them should they ever be stranded, and finally a Q&A section. This is done on the form of a ‘challenge’, where each participant has their ring and small finger of the left hand taped to restrict movement and thus increase difficulty of manipulating the instrument.

5.1.3 Ethics

All videos examined were uploaded onto YouTube and shared publicly, and therefore are within the public domain. There are no copyright or ethical boundaries crossed. Further, no vulnerable or marginalized groups will be studied here, so further ethical considerations such as anonymity surrounding vulnerable people need be applied. One item of consideration is my own personal bias in this issue. As mentioned earlier, I myself am a guitar player and an enthusiast of guitar review videos. I am also part of the predominant demographic of these videos – I am both white and I am a man. However, as much of the analysis depends on my personal experience, I do bring an element to the table that other research may not be able to.
5.2 Critical Discourse Analysis

As the aim of this thesis is to uncover what types of discourse is predominant in reinforcing stereotypes of gender and ethnicity, looking at spoken language featured in the videos and the power structures that lie behind it, is crucial. Therefore, for the analysis of these videos, I specifically used Critical Discourse Analysis (CDA) as it focusses on how power is exercised through language. These social processes of power expression include hierarchy-building, exclusion and subordination (Wodak & Meyer, 2009, p. 263). It is these expressions of positions of power that I looked for, to indicate how discourse is used to reinforce stereotypes.

Using CDA, I situated what is said in these videos in the context that they occur in, rather than just identifying and summarising patterns found in a quantitative manner (Amer, 2017, p. 2), which allowed an analysis that revealed hidden meanings (Fairclough, 1995) behind what is being said. In doing so, I considered a range of “…ideologically potent assumptions about rights, relationships, knowledge and identities…” (Fairclough, 1995, p. 54) which are “…taken for granted, becoming in a sense, invisible to those involved” (ibidem).

By adopting a posture of sceptical reading (Bryman, 2004, p. 371) and by paying attention to the aspects of language which are heavily shaped by social influences and power relationships, I worked to identify these meanings lurking behind the discourse used. To operationalize a CDA approach, I followed the portion of Norman Fairclough’s (1995) model dealing with communicative events.

![Fig 5](Reproduced from Fairclough, 1995: 59)
I transcribed the monologue and dialogues of the sections containing interesting content in the videos studied, for later analysis via the model, which gave me insights into the wider contextual settings in which the videos occur and the power relationships that are present. This provided a better picture of the layers of privilege that exist for these individuals and indicated which power structures are in place that allow them to maintain their positions of influence.

When analysing the discourse, I identified recurring themes featured in the text and categorized them according to the theoretical framework. For instance, when gendered language was used, the text was highlighted and assigned a categorization of *Gender, ethnicity and intersectionality* for further analysis under that theoretical theme. I did this for each of the themes featured in the theoretical framework: 1) *Gender, ethnicity and intersectionality*, 2) *Formats* and 3) *Pedagogy*.

Then, following the Fairclough model of analysis (Fairclough, 1995), I further looked at the flagged texts in terms of three levels of discourse; 1) *text* as the vocabulary and grammar used; 2) *discourse practice* as elements focussed on production processes; and 3) *sociocultural practice* in terms of the social and cultural milieu in which the texts exist. In operationalising the model, I then looked at the power relationships that exist for each of the theoretical framework themes.

In the chapter that follows, I outline the main findings and break down the critical discourse analysis against the theoretical framework in this study.

6. Findings and Analysis

6.1 *Gender, ethnicity and intersectionality*

As previously outlined in the theoretical framework, women and ethnic minorities have largely been made invisible and irrelevant in various fields, from entertainment to politics. What is immediately apparent is that all the presenters in these four videos are white men. The four best guitar reviewing videos in Europe are, according to one of the most important modern-day authorities in music equipment, *Reverb.com*, all run by white men.
When analysing the discourse against this section of the framework I am looking to answer the question: *What gendered and racialised discourses are most predominant in YouTube guitar review videos?*

### 6.1.1 Text (Gender, ethnicity and intersectionality)

Looking at the videos through the first level of CDA, *text*, I identify several uses in vocabulary that reinforce the notion of traditionally “white masculine” spaces. There are various instances of overcompensation which signals that the shows are intended for white men, effectively leading to the erasure of women and ethnic minorities.

Firstly, there is ample use of colloquialisms throughout all the videos. Interesting are those that imply masculine undertones. Chappers refers to the Captain using a colloquial term reserved for men in the phrase:

*Chappers: “Hold it together bro, you can do this”*  
(Andertons TV)

In the use of this vocabulary, they are showing that this is a men’s space, as the term “*bro*” would not be used in reference to women. Similar cases can be pulled from the various texts such as on *That Pedal Show* after some aggressive guitar playing:

*Dan: “You express yourself mate.”*  
*Mick: “I just, I just love it!”*  
(That Pedal Show)

There is another instance of the use of a masculine colloquialism when the word “*guys*” is used to refer to the audiences of *That Pedal Show* and *The Guitar Hour*. While “*guys*” can be used as a collective noun for both men and women, it technically means ‘men’ and so should be counted here.

*Tom: “The reason I’m not gonna play today, I can actually play again, but I did two hours the other day... some of you guys might have seen.”*  
(The Guitar Hour)
Further displays of stereotypical masculinity are shown as one of the participants in *The Guitar Hour* is mocked because of his perceived lack of strength. In a challenge portion of the show, the hosts have two fingers taped together in an effort to restrict their playing ability. One of the hosts is in charge of taping the other participants, and initially struggles to tear the tape that he is using:

Dave: “Go on, tape me up, I'm ready.”

Tom: “How do we pull... is this pull off?”

Dave: “Yeah...”

Tom: “Strength of a bear!”

Dave: “I was gonna say, don’t injure yourself!”

Tom: “Shut up Dave!”

(The Guitar Hour)

This is not a difficult task that requires strength, and the co-hosts mock him precisely because of this. The act of identifying strength as an attribute worth isolating for the purpose of humour indicates that it is important to the participants who relate it to masculinity.

In a similar case dealing with perceived masculinity, one of the co-hosts is mocked because of his lack of facial hair.

Dave: “A bit of facial hair wouldn’t hurt, though would it?”

Dan: “Ah don’t kick me when I’m down...”

(The Guitar Hour)

This is another societal perception of a trivial anatomical feature that seems to be anchored to masculinity. The premise is clear; men have facial hair, and therefore men with less facial hair are also less “men”.

A final incident relevant to cultural reference is actually one of potential inclusion. In the greetings portion of *The Guitar Hour*, David chooses to greet the audience in Arabic. His co-hosts are at first surprised, confused and intrigued by the words which they do not understand, and then immediately disinterested when he reveals that it is Arabic.

Tom: “Welcome...”
Dave: “Hey Guys

Tom: “...one and all.”

David: “‘ahlaan wamarhabaan”

Tom: “What’s that mean?”

Dan: “Huh?”

David: “Hello and welcome...”

Tom: “Ah cool, what language is that?”

David: “Arabic.”

Dan: “Oh...”

(The Guitar Hour)

This is particularly interesting as the four men are clearly white and not likely to be Arabic speakers. Was David attempting inclusion and performing cosmopolitanism? Or was this mocking the whiteness of the show itself? Either way, the co-hosts are taken by surprise as David picks a non-Western language to greet the audience.

6.1.2 Discourse Practise (Gender, ethnicity and intersectionality)

From the discourse practise level of CDA which concerns itself with elements related to production processes, one element that stands out is that the discourses in these videos are clearly prepared at various levels. While the monologue of The Pedal Zone seems stiff and rehearsed That Pedal Show, Andertons TV and The Guitar Hour seem loosely structured, relying on impromptu conversation guided by some key points in discussion. In the case of That Pedal Show, the conversation seems to be following a loose structure previously planned out by the co-hosts, while The Guitar Hour appears aligned with a recurring format that the co-hosts are all aware of.

Considering this, we see a number of planned inferences to the shows as masculine spaces. For instance, in the first video, the hosts welcome the audience to the assumed physical location of the show, which they refer to as “the pedal shed”. The dialogue follows:

Dan: “Hey guys welcome to that pedal show, Dan here”
Mick: “You couldn’t resist it! Mick here hello. Welcome, welcome.”

Dan: “Welcome to the pedal shed.”

Mick: “Yes, welcome to the pedal shed!”

(That Pedal Show)

Sheds are have long held the significance of being identified as spaces where tools are kept – tools which are oftentimes associated with physical, male work. The reference to the “shed” is evermore peculiar as the hosts are not in an actual shed, they are in fact in a studio, with camera and sound equipment, lights and some very expensive instruments. The use of the word signifies a place where men retreat to, for carrying out non-income generating work without interruption form the domestic happenings in the house. The shed was your father’s “man cave”, before the man cave was a “thing”. They use the word to imply that this, the show, the instruments, the review, is taking place in a man’s space, where the excluded “woman” will not be interrupting any of the activities.

Similarly, the hosts of The Guitar Hour not-so-subtly indicate that their show is a male space by constantly referencing beer. For context, the show centres around four men who are sitting with their guitars in hand, facing the camera. Each man also holds a beer and goes into some brief detail about what particular brew they are drinking that day, suggesting that the “man with beer in hand” trope is commonplace on the show:

Tom: “Yeah so, for today's guitar hour, I am drinking BrewDog, Ace of Equinox which is new I think”

David: “I'm pretty sure its new…”

Tom: “I've never had it”

David “…this is the first time we've had it. I'm on that as well.”

Dan: “I, um… I think I've seen it before but…”

Dave: “I'm on the Dead Pony Club.”

(The Guitar Hour)

While beer is not exclusively a product for men, it does have that association. Advertising of beer products is typically centred around men as being the sole consumers, and thus the
beverage has a connotation of masculinity (Gough & Edwards, 1998, p. 409). A beer is to be enjoyed when the man is away from the wife, catching up with other male friends.

The group further identify a vegan label on the beer bottle and are surprised in mock disgust. The supply (hunting), preparation, cooking and consumption of meat have a close popular connotation with masculinity. Veganism is often seen to mean the antithesis of hunting, it is associated with the more feminine gatherer role. Not consuming meat tends to be seen as a weakness by alpha men (Rothgerber, 2013), and the hosts hone in on this presumption for humour. They may not believe that practising veganism makes any implication on gendered behaviour, yet it does not fit with the male aesthetic that the show has created.

Dan: “This beer is also vegan apparently... for any... any...”

Tom: “You're kidding me.”

Dan: “...vegans out there”

Tom: “I can't drink it now... I'm joking of course... but you know... that's no good.”

(The Guitar Hour)

In humour, the hosts continue by objecting to drinking it further, even suggesting that a sausage should be dangled in the beverage, adding further male sexual innuendo to the joke.

Dan: “Put some meat in it immediately.”

Tom: “Dangle a sausage in it. Nobody read anything into that at all.”

Tom: “Beebs!”

David: “Sorry!”

Tom: “Beebs has just covered me in beer.”

David: “Sorry but you just said that as I was taking a sip.”

(The Guitar Hour)

Another factor is that there seems to be no woman present in any portion of the production process. There is no mention of a woman working behind the scenes, as a camera operator, editor, writer or makeup. Considering that CDA is also about missing discourse (Fairclough,
1995) we should consider this absence of women just as strongly as the presence of men. We are left to assume that women simply are not present in any part of the creation of these four shows.

6.1.3 Sociocultural Practice (Gender, ethnicity and intersectionality)

Indicators of sociocultural ethnic bias also exist, hidden within the discourses themselves. In the Andertons TV video, the reviewed guitar pedal is named after a Japanese musical fictional character called Hatsune Miku, who is projected at live shows as if it was a real person singing in a band. The guitar pedal in question produces sounds which are similar to the singing voice of the character. Chappers has some knowledge of the character and its significance in the Japanese market as he states:

\[\text{Chappers: “Hatsune Miku... a very famous kind of animated character that does live shows... they beam her onstage and she performs as a 3D animated...”}\]

(Andertons TV)

The Captain seems to have a difficult time in fully understanding the character’s name, presumably because it is Japanese, while he is British. When asking more about the character, he goes on to display cultural insensitivity by mispronouncing the character’s name in a stereotypical manner.

\[\text{The Captain: “So, this is what? Who’s this based on?”}\]

\[\text{Chappers: “Hatsune Miku”}\]

\[\text{The Captain: “Kamsukimakimakumu?”}\]

(Andertons TV)

While the Captain probably knows that Kamsukimakimakumu is not the character’s name, he insists on mocking the invisible other – Japanese culture. This cultural separation between the normative – Anglophone, or “normal” – and the other – Japanese and “weird” – is reiterated when Chappers again states how popular the fictional character is, while the Captain repeatedly distances it form his own culture.

\[\text{Chappers: “...Saki Fujita who is the real voice behind Hatsune Miku, which is a phenomenon in Japan and some areas in the rest of the world...”}\]
This insistence that the cultural nature of this pedal is foreign or strange borders on racist, but is at the very least problematic. This pedal, not fitting within the Western ideals that the Captain is familiar with, is somehow less worthy. As hooks (2010) states, those who are privileged tend to reproduce what they perceive to be normal attitudes and behaviour, viewing anything else as unwanted, bizarre and of no value (hooks, 2010, p. 5).

Another incident supporting notions of whiteness as the ethnically normative in these shows, is the mention from one of the audience members by way of online chat, read out by the head presenter, that one of the co-hosts, Dan, looks like a vampire.

Dan: “Haha, I’m not a vampire! This is what I look like all the time.”

David: “Making babies cry!”

The comment is seemingly made because of his pale complexion, a clear indicator of his ethnicity, but the fact that 1) the comment is made at all, and 2) it is met with expressions of humour by his co-hosts, indicates that they are all comfortable in this primarily ‘white space’ that has been created. Similar to the case above, one of the presenters attempts to steer the conversation away from a topic which he perhaps recognises as being potentially problematic, by offering a practical explanation for Dan’s appearance.

Tom: “Who said that? Also, there’s loads and loads and loads of lights on in here...”

Dan: “Yeah, the white balance is off.”

Tom: “...they are shining directly in Dan’s face.”

Not being offended by direct discussion of one’s complexion is an interesting sign of privilege. In a world where whiteness is normalised and rewarded, being called pale or compared to a vampire, carries very different weight from the name calling experienced by people of colour. Had Dan had a dark complexion and been referred to in some derogative way pointing to his
complexion, the show would have not had such a light-hearted moment discussing brightness and lighting.

In further analysing the discourse used in these videos, I noticed that many people are referred to in conversation. These range from the namedropping of famous artists who perhaps have a particular sound that the presenters are exploring, to known acquaintances, and family members. This relates to both the whitewashing of rock music and the dismissing of women as contributors.

After studying the transcribed monologues and dialogues, I counted 41 mentions of people not directly involved on screen with only 4 of those being women. The other 37 are all men. A similar comparison can be by the lack of mentions of ethnic minorities. Of the 41 people mentioned throughout the videos, only 6 people from ethnic minorities are mentioned. Two of these are some of the best-known guitar players in the world:

-Mick: “Ok and for those of you who have noticed, this is not my normal Strat this is um... It looks like a Jimi Hendrix Strat, it’s before it was called a Jimi Hendrix Strat.”

(That Pedal Show)

Tom: “So, the challenge, the reason I’ve got this tape is because we’re gonna do the Django [Reinhardt] challenge.”

(The Guitar Hour)

The examples presented above refer to Jimi Hendrix, an African American rock guitarist and Jean (Django) Reinhardt, a Romani French jazz guitarist. It seems that the underrepresentation of ethnic minorities in the media (Hodkinson, 2014), is still present in these YouTube videos.

The exclusion of women can be illustrated by the following comments. What makes this passage stand out is that every single man mentioned is either a musician, or an audience member. Not once is a female musician mentioned.

-Dan: “yeah, there’s Dave Gregory has a 50s double-cut that he uses all the time. Sensational sounding guitar."

-Mick: “Yeah.”

-Dan: “Here’s another junior style player... from Mountain.”

-Mick: “Oh, oh, Leslie West!”
Da: “Leslie West, Leslie West!”

Mick: “Yeah, yeah, yeah!”

(That Pedal Show)

Here the producers mention Dave Gregory and Leslie West, both of whom are white, male rock guitarists famous for their association with R&B and blues.

This is similar in other shows where men are constantly being brought up. It is not that women guitarists do not exist – it is merely that they are not front of mind for these presenters. Their universe is primarily male and white, and it excludes women from the workforce of guitar players and the valuable (but few) paying positions available.

Tom: “Dweezil [Zappa] has released this new tune called Dinosaur which I am on, along with Frank Zappa um... in a sort of historic sense, and a few of the really great guitar players. So, there’s me, Matt Picone is on there, Chris Buono, Oz Noy, James Santiago from Universal Audio... man is that guy a killer player. David Wallimann, Derryl Gabel, so really, really great players, and so you can, basically if you sign up for the pledge, you can listen to that track.”

(The Guitar Hour)

Here, one of the producers names a number of guitarists who all contributed to the recording of a song. Interesting to note is that all of them are white men. The women mentioned include two family members of a presenter; and two singers, one of whom is mentioned mockingly:

Chappers: “Well I have to say she is a legitimate artist with millions and millions of fans globally and hats off and all respect to Hatsune Miku...”

The Captain: “So’s Miley Cyrus, but you know...”

(Andertons TV)

Comments like the above, dismissing female artists and making them a simple punchline, clearly sends a message of a masculine-centric environment, where men are absolutely the focal point of attention.

It seems that the long history of erasure of women and ethnic minorities is still present in guitar review videos on YouTube. When considering the research question this section aims to answer of; what gendered and racialised discourses are most predominant in YouTube guitar review
videos, it seems that 3 are predominant: 1) the casual language used by the producers, indicating that they are speaking to men, 2) the intentional references to their spaces using masculine connotations such as calling a studio a shed and discussing beer; and 3) in the underrepresentation of women and people of colour in referencing notable contributors to the field. The producers, as white men, are in a position of power here and use the various discourses to marginalise women and ethnic minorities.

6.2 Formats

In this portion of the analysis, I look at how the producers have professionalised their shows by following formats. In the theoretical framework section, I discuss various elements to look out for, from 1) the transnational nature of structured formats, 2) the professionalisation processes as YouTubers compete with the entrance of professional production companies into the realm of YouTube, 3) the financial element in terms of influencer marketing and advertising. The aim in this section is to answer: To what degree are guitar review videos on YouTube deliberately professional? Again, looking at this section I utilized Fairclough’s (1995) 3-layer model of CDA.

6.2.1 Text (Formats)

Looking at the layer concerning text such as vocabulary and grammar, the very first notable element is that the opening and closing statements of each video contains salutations.

Chappers: “Greetings I’m Chappers!”

The Captain: “And I’m the Captain.”

Chappers: “Welcome to…”

(Andertons TV)

Stefan: “Hey Everybody and welcome to the pedal zone.”

(The Pedal Zone)

Tom: "We’ll see you next week for episode 3. Good Bye."

(The Guitar Hour)
Dan: “Ok, hope you enjoyed that guys. Please subscribe. Leave your comments, let us know what you think and uh... I mean, I really enjoyed that, I thought it was great fun. Alright guys, take it easy and we'll see you next week.”

Mick: “Cheerio”

Dan: “Cheers guys, bye”

(That Pedal Show)

This may seem fairly trivial, but it is worth mentioning as it implies an intention of orientation – when hearing “welcome” or “goodbye” you have a fair guess at which end of the conversation you find yourself at.

Further, an informal approach to the discourse is evident by the use of colloquialisms, metaphors, idioms and references to popular culture. Colloquialisms are used throughout all the videos. A number of examples are listed below.

Stefan: “On a scale from cool to Coolio, this thing is crazy cool.”

(The Pedal Zone)

Tom: “…everybody knows who he is, he's an awesome player.”

(The Guitar Hour)

David: “Bronsey [Dave] makes amazing amplifiers himself. He's a very talented chappie.”

(The Guitar Hour)

Chappers: “Someone thought it would be a very cool idea, and it is a very interesting idea... see what I did there?”

(Andertons TV)

The use of, and it would almost seem encouraged, colloquialisms indicates that the videos are informal in nature.
6.2.2 Discourse Practice (Formats)

Within the production processes, the hosts act as influencers when they position themselves as authorities, who have the power to shape the industry in their capacities as shop owners, product evangelists and in some cases as having access to popular musicians. While some of his discourse seems unplanned, the positioning as authorities is not. It is part of the format of these shows and is an element that the producers rely on in establishing their relevancy.

In an example where Mick form That Pedal Show talks about meeting well known British guitarist Dave Kilminster at the Royal Albert Hall. There is a sense of legitimacy here. The presenters may be indicating that their show is worthy of attention.

*Mick: “You know what that reminds me of? When we went, and did Dave Kilminster at the Royal Albert hall…”*

(That Pedal Show)

They may be showing that they have access to people that others do not, and intend to share that access with viewers, further legitimising their relevance.

Similarly, some presenters have influence over buying behaviour of the audience and are persons of decision making power as illustrated by The Captain of Andertons TV.

*The Captain: “…the guy from Korg said look just take twenty. You know they’re not expensive pedals take twenty. And I’m like twenty? Who’s gonna buy that? Anyway. We had pre-orders for all that twenty on the first day that all those pedals…”*.  

(Andertons TV)

As a guitarist, I find these offhand comments to be extremely relevant as it speaks about the producers’ validity in the field. As Postigo (2016) states, there are many financial factors that drive users to upload videos, one of those being the promotional possibilities that producers are afforded. In this case of the studied videos, the producers rely upon promotional factors to position themselves in the market either for future popularity or direct financial gain in terms of products sold.

Further product highlighting opportunities seem planned and intentional. There is a similarity here to how a sales person would demonstrate a product if selling to a potential buyer in a music store, or how an advertisement may depend on informational messages to communicate
a value proposition to the market, as in the following example where the hosts of That Pedal Show discuss a pedal created by a well-known guitar electronics builder, Robert Keeley.

Dan: “I’ve got the 30-millisecond double tracker, by our friend Mr Robert Keeley. I love this pedal. I love this pedal specifically for this job. Ok, so, here's the sound by itself.”

(That Pedal Show)

But there are also examples which much closer relate to emotional responses of aesthetic preference and style.

Stefan: “EarthQuaker have definitely managed to make the gritty old school delay circuit work beautifully together with their own sea machine inspired modulation section. They just seem to move and flow as one, making it easy to dial in everything from smooth fluttety tape echoes, drippy oil can delays, trippy tremolo repeats and everything else your mad modulated mind can imagine.”

(The Pedal Zone)

There exists an implication of benefit to the producers here. While this might not be directly linked to monetary gain, as is often the case in YouTube banner and video advertisements, it does imply that the producers have some sort of relationship with the products and potentially its manufacturers. This could be either direct, in the sense that the producers are being provided products by manufacturers to review, or indirect; their superior knowledge of the various products is a commodity in itself which they “sell” in exchange for subscriptions. Either way, this relationship undoubtedly has a bearing on what the producers say, how they say it.

6.2.3 Sociocultural Practice (Formats)

As previously stated in the theoretical framework, YouTube started as a home-grown, user-generated video sharing site, but has since developed into a medium that is capable of syndicating traditional media content (Vondereau, 2016). This has led to YouTube becoming an acceptable site for discussing common knowledge popular cultural content. Some of this popular cultural content has crept into the discourse used in the videos, indicating that the producers expect to connect with viewers on more concepts than just guitar related material.
When speaking about how an effect can alter the sound of the guitar to an extent that it is no longer recognisable as the source instrument, Stefan from *The Pedal Zone* makes a pop-culture reference, when describing how Star Wars creator, George Lucas, had ruined the franchise.

*Stefan:* “Now looking at you George Lucas. You just couldn’t let indie be, could you? Or Star Wars for that matter.”

(*The Pedal Zone*)

Similarly, when speaking about the visual design of a guitar pedal, Tom from *The Guitar Hour* describes it by drawing a comparison with *Game of Thrones*, another pop-culture reference.

*Tom:* “Really amazing sounding pedal, umm... and very *Game of Thrones* which is very cool indeed.”

(*The Guitar Hour*)

The idea subtly conveyed here is that 1) everyone understands that the visual design has a medieval theme, and 2) Tom is an *every-man*, just like the people who watch *Game of Thrones*. These examples suggest that the producers are seeking to make a connection with viewers, and rely on the commonly known references of Star Wars and Game of Thrones.

When considering the power structures at play, it seems that the strongest messages occur during the rehearsed discourse practice levels of CDA. The producers seem to be hard at work in convincing potential buyers, and dedicate a significant portion of their discourse to this purpose, even when making use of a soft-sell approach.

In answering the question of what degree guitar review videos on YouTube are deliberately professional, it seems that the producers make use of structures, in 1) creating professional shows with clear linear direction as shown by the use of beginnings and endings, 2) by offering their value proposition in a manner reminiscent of influencer advertising, and 3) by surrounding themselves with enough culturally recognizable content to cross various cultural lines.
6.3 Pedagogy

The final theme in the framework is that of pedagogy. The dialogue is set on the teaching of products, their capabilities, guitar methods and a variety of tips and tricks. Again, some of this is intentional as part of the planned processes while others occur unplanned within the dialogues. Here, my analysis is guided by the question: *How do these professional guitar review videos help shape and reinforce homogenised stereotypes of masculinity?*

6.3.1 Text (Pedagogy)

In the case of displaying knowledge of music theory, both Dan from *That Pedal Show* and Chappers from *Andertons TV* offer a some very brief mentions of music theory scales. In my own playing, I have found that some of these are more complex than others. In the two cases below, they refer to complex scales.

*Dan: “If I’m gonna do this massive legato thing where my fingers are just gonna be touching the strings...”*

*(That Pedal Show)*

The mention of “legato” is important here as it indicates a difficult technique which Dan is capable of performing, and would give the impression that he is an expert, setting the tone that he is a knowledge holder (Bannister, 2006). Interestingly, the scale is never played but only mentioned in discourse.

*Chappers: “…here is my favourite Japanese scale for everyone, anyone interested in Japanese scales…”*

*(Andertons TV)*

Again, we see a display knowledge when Chappers offers a Japanese scale. The context suggests that he knows more than the average “western” guitarist, to the point that he is familiar with foreign music scales. He similarly becomes a knowledge holder in this process.

Technical expertise is also displayed by discussing, advising on and elaborating on dense, in depth knowledge about products.

*Mick: “And by the way, nothing’s modded yet on this. So, the bridge pickup sounds awful ‘cause it doesn’t have the tone control mod.”*
Here we see a claim to knowledge through a discussion about the modification of the electronics circuit of an electric guitar. While modifications are commonplace in the guitar community, it takes an expert to so openly discuss the type of modifications usually carried out by a technician. This can be seen as a type of canonism similar to how Bannister (2006) describes record collectors’ knowledge building processes in the 1970s and 1980s.

6.3.2 Discourse Practice (Pedagogy)

When thinking about which transformations texts undergo in production and consumption of discourse, we should look at how some of the technical and knowledge-based information is framed by the producers. As seen in the text analysis section above, the producers frame themselves as experts in their fields, whether that be knowledge of equipment or technical proficiency at playing styles. But what is common in all cases is the display of power by the framing of an educator – learner relationship.

It does this in a planned, hands-on and experimental way that draws the viewer in and creates an environment of collaboration. This teaching moment Is one of the biggest payoffs of the shows, as it is the primary offering in terms of value proposition.

Stefan: “Let's dig into the modulation section and the power of the shape knob. Starting out with the triangle wave for some smooth vibey movements. Wacking it in the middle will give you a more throbby sawtooth-like sound. Maxing it will give you a choppy square wave shape. Perfect for trembling and wonderfully weird mod-tunes.”

(The Pedal Zone)

That Pedal show offers a good example of pedagogy in an experimental form as the hosts discuss guitar sound.

Dan: “Here's an example. So, I’m going to dial in a sound that has a lot of the mids taken out. Then, I’m gonna turn the gain up. Make it quite distorted, pull the mids out, turn the bottom end up and give it a really massive sound.”

Mick: “And we've chosen this version of the Angry Charlie, specifically because it has that 3 band EQ, right?”
Dan: “For me, absolutely ‘cause I couldn’t hear the guitar. All I’m hearing is this mess... but now what I’m gonna do, I’m gonna put some mids back in and then take a bit of the bottom end out and I’m gonna turn the gain down. I'm gonna turn the volume up to compensate for the gain being down.”

Mick: “Chalk and cheese different!”

(That Pedal Show)

6.3.3 Sociocultural Practice (Pedagogy)

In instructional videos, pedagogy is a key theme as the producers take it upon themselves to share their knowledge in various ways. The idea is that there is something new to learn from each show. However, the producers also decide what knowledge is important to share. This is where the power lies in the pedagogical element of these videos. Similar to Bannister’s (2006) assertion that gatekeeping of knowledge is a method of control in deciding what others should “know”, the producers are shaping the knowledge environment to suit their needs. This practice is carried out extensively in record collecting and music canonism, and as previously indicated shares many connections to stereotypical masculinity and whiteness.

In considering how the studied online videos help shape and reinforce homogenised stereotypes of masculinity, it seems that one of those primary methods is the use of modern-day canonism and the gatekeeping status that comes with it, as the men in the videos have positioned themselves as knowledge holders in the field.

7. Discussion

Mass media has long had a biased and poor representation of women (Mulvey, 1975) and ethnic minorities (Hodkinson, 2017) making either oppressive assumptions about them or erasing them partially and at times, completely. This is strongly evidenced in the present study when we consider that CDA is also about what is not said (Bryman, 2004, p. 372), and that the discourse studied here does not mention much about either women or people of colour. As outlined in the findings, only 6 people of ethnic minorities and 4 women are mentioned out of a total of 41 people. Additionally, not only were very few women mentioned, but none of them
were guitarists. From my personal experience as a guitarist I can attest that there are countless women who play guitar professionally, but it seems that none get any recognition in any of these videos. An erasure is evident which invokes thoughts of mass media formats and marginalising behaviour.

Another consideration to make is the source of these videos in terms of this study. As previously discussed, I came across them in the news section of Reverb.com. The organisation is clearly one of the key opinion leaders in the music equipment arena and can be considered an expert when it comes to top guitar related content. However, Reverb.com operates primarily in the “Western” world, and may therefore carry similar prejudices that exist in Western society. For instance, the page where the videos were found, dealt with European content as seen in the article’s title “4 YouTube channels changing the gear demo game in Europe” (Johnson, 2017). Yet no “Top Asian” or “Top African” videos were mentioned.

The producers of these videos negotiate space for themselves and for people like them – white and male. They do so by using language which both consciously and unconsciously communicates the demographic with which they desire to connect. In the discourse, some producers mark their space by calling it a “shed”, while others do so by discussing beer, a beverage often associated with men (Gough & Edwards, 1998), which can be seen as deliberate as the language is planned. These are regular features of the shows, which undoubtedly carry intention to indicate its appeal to men. There is also some discourse surrounding veganism, which is associated with feminine roles (Rothgerber, 2013), which the producers discuss to some extent. This is undeliberate as it was not planned, but is the result of a male-heavy conversation. Throughout the discourse, the producers use masculine colloquialisms such as “bro”, “mate” and “guys” when referring to each other, further reinforcing the concept that this is a male space.

Producers seem to give away their narrow cultural representation in various other ways. Some are examples of ethnic insensitivities, as expressed in the example about Japanese culture in the discourse surrounding Hatsune Miku when one of the presenters intentionally mispronounces her name in a manner that is reminiscent to practices surrounding cultural insensitivity. Additionally, he also seems to invalidate the music genre in general, further displaying stigmatising and othering behaviour.

The producers of these shows are “YouTube personalities”, meaning that whatever amount of notoriety they have achieved, it is as a result of their activities on the video platform. They are
not celebrities or even famous musicians. Without YouTube, they would likely not be known within the wider and at times, international guitar community; and they would not have the reach and influence that they now enjoy. They have managed to build upon their interest in guitar culture and created professional productions which hold value to a dedicated audience as is evidenced by their popularity. Like the traded television formats of the 1990s and 2000s (Waisbord, 2004), the producers make use of standard themes to increase the reach of their channels, pushing outside of national borders. It is difficult to imagine that they would have reached a similar level of popularity in the 1980s using pre-internet media.

In this sense, YouTube has acted as a peculiar type of space where the “everyman” has an opportunity to gain a voice in an online, networked society. However, one has to ask, which everyman? In the case of the studied videos, it’s white, heteronormative men. The producers are professional YouTubers and clearly stand to gain from their efforts in terms of influencer advertising –whether it be for actual products or as reinforcing their personal brands as music experts. While their achievements of harnessing the internet video culture and successfully creating their own shows are commendable, the producers reproduce certain discourses which work to exclude marginalised people, thereby reinforcing non-digital structures of oppression.

Finally, the discourses in these videos surrounding guitar gear are heavily layered in Pedagogy, as knowledge is passed from generation to generation and player to player. As mentioned in the analysis, the producers play a role of gatekeeper, deciding what knowledge to pass along and in fact, contributing to a shaping of knowledge as they see fit. There is a power dynamic at play here, as the hosts decide what is important.

Throughout this thesis, I have drawn comparisons between canon in music genres and a canonism of music equipment, I have also identified overtones in canonism which serve to isolate women and ethnic minorities from realms of knowledge. In the videos analysed, there is evidence of a certain conservatism and norm preservation which impede progress and social change. This is in stark contrast to the gritty DIY Riot Grrrl movement of the 1990s, which sought to break down structures of the patriarchy in the music industry by organising and supporting women in the creation and execution of music projects (Hodkinson, 2017). It would seem that the white-and-male-washing of rock music as discussed by Berlatsky, (2015) extends into the online world also.
8. Conclusion

The aim of this thesis was to uncover the gendered and racialised discourses most predominant in professional YouTube guitar review videos, and how they helped shape and reinforce homogenised stereotypes of masculinity. In the four videos studied, there is overwhelming evidence of discourse being used to create white, Western-centric, male spaces that reproduce and reinforce masculinity. While the “everyman” of the shows has found a voice in these spaces that they may never have had in a YouTube-free world, it is evident that women and ethnic minorities are by and large still excluded from professional guitar review videos, thereby indicating the undemocratic nature of the platform.

When considering what role whiteness and masculinity play within the guitar community online, it would seem that they are very central to the nature of this space. I identified a number of instances where inferences were made to imply stereotypical masculinity and create an environment that is predominantly white and hegemonic. Think here of the use of the word ‘shed’, creating a gendered space where women are unwelcome, or how the seemingly harmless mocking of a Japanese cartoon character can work to marginalise ethnic minorities by creating structures of “us” versus “the other”. This is clearly similar to offline spaces where women’s contributions are overlooked (Griffin, 2012) and ethnic minorities are commonly misrepresented (Hodkinson, 2017).

Online spaces are only democratic in so far as producers have audiences that find them relevant. If producers wish to maintain their relevance, they need to cater to the audience’s interests. This is especially true when producers are attempting to draw an income from their efforts, whether direct or indirect. In that sense, professional YouTubers fall into the same traps of simple stereotyping that traditional advertising and mass media are known for reinforcing. The producers are influencers and practice a type of soft-selling to encourage future purchases of products from preferred brands and at times from their own music stores. Further, the producers use their position of influence to promote themselves as experts, thereby assuring future viewers. These practices call for a professionalization of the content produced which moves away from amateur productions as they compete with traditional media entrants into the YouTube market.
This study looked specifically at the kinds of discourse four YouTube guitar review videos used in processes of gender and racial based marginalisation. It seems that as citizens we may hold good natured ideologies of gender equality and shared demographic representations in all industries, but that when it comes to competitive markets, such as review videos on YouTube, producers still take advantage of their most basic and intrinsic multi-layered privileges. If any change to the media industry is to be attempted, it is crucial that this type of discourse behaviour is recognised and appropriately removed. Without such action the social issues that plague women and ethnic minorities in terms of representation will most likely remain.

However, many questions related to marginalisation in online spaces in general still remain. For future research, it would be interesting to look into different YouTube review genres and the types of reinforcing of stereotype types that exist there. Are white men always the gatekeepers of knowledge? Such comparison could hold valuable insights about the future of user-produced content and its potential for the further erosion of exclusions in online spaces.

Another recommended study could investigate how the professionalization of user produced content leads to exclusions of women and ethnic minorities, mirroring traditional media. Have the patterns of exclusion been broken or is it more of the same? In a time when fast-evolving technologies have the potential for deep societal implications, it is important to continue to study these developments.
9. References


Andertons Music Co. website, www.andertons.co.uk, retrieved 31 Mar. 2018


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10. Appendices

Transcribed discourse from the four analysed videos.

10.1 That Pedal Show

Dan: Hey guys welcome to that pedal show, Dan here

Mick: You couldn’t resist it! Mick here hello. Welcome welcome

Dan: Welcome to the pedal shed

Mick: yes, welcome to the pedal shed, Where we’re fully ensconced. Housekeeping number one, please subscribe below...

Dan: Thank you

Mick:... if you like this. Number two if you really like it, please head to www.thatpedalshowstore.com and maybe think about buying a tshirt which kinda helps us keep doing this.

Dan: very good

Mick: Sale's over let’s get on to the interesting stuff

Dan: so, um... one of the things that I love is all the requests we get for different shows, so please keep those coming. And one of those requests asked us if we can show some different ways, not different ways but good ways to get a good lead tone, a good solo tone. Which i thought was really interesting, because there’s a lot of misconceptions out there. you know? and certainly for me, when i was starting out i had to go through a whole you know... do all the mistakes

Mick: to be fair i'm still going through it so... It means so many different things to so many people doesn’t it? Solo tone

Dan: indeed, indeed, but i think we hit upon a really good uh, analogy, euphemism, sexual innuendo, whatever you'd call it

Mick: whats a good solo tone?

Dan: a good solo tone is...
Mick: one that can be heard

Dan: one that can be heard, I love that

Mick: and that's a good place to begin because you know? By contrast a not good solo tone is one that you can't hear and I think ....

Dan: and there are different reasons for both

Mick: yeah and I guess that that's some of the things that we'll look at in this video but I think we've probably all seen bands and we've probably all been in bands, I know I have where the big moment arrives there you are, everything else is going swimmingly well you step on the mega gain pedal, you step on your huge delay and all of a sudden all of that work you've put in

Dan: And you've been looking forward to this, for weeks. It's the one moment in the gig that you get to stand up and be counted and then...

Mick: it goes nowhere, and all the guitar players in the audience go... [palm to forehead]

Dan: yeah so,

Mick: why? because you can't hear it

Dan: exactly

Mick: just to finish that off

Dan: yeah, so there are different reasons for that, one um... the first thing we ought to talk about is gain. One of the misconceptions about solo sounds is that, well when I step up for my solos I need a lot more gain. And guys, it just ain't true. Um...

Mick: well it depends

Dan: okay, it absolutely depends. If I'm gonna do this massive legato thing where my fingers are just gonna be touching the strings and...

Mick: like we do all the time

Dan: like we do

Mick: me and you, we just don't do it on film

Dan: so all that stuff
Mick: yeah

Dan: you absolutely need a level of gain to make that work. yeah? But, the idea that just adding gain is gonna give you a good solo tone, is not the case

Mick: no, its like the good old facebook meme, if anyone’s seen that, where the kid... is having it explained to him that turning the gain knob up won’t make him louder

LAUGHING

Dan: it’s a walking dead one...

Mick: is it?

yea. The gain's not a volume control Carl!

LAUGHING

Mick: but its not, cause it don’t make you louder

Dan: no

Mick: what makes you louder is volume

Dan: exactly. Um, one of the reasons i wanted to do this show is i went, recently i saw someone paying guitar, and it reminded me of this very issue, where his rhythm sound was great and then it was his turn to take a solo and he stepped on this button and it all went down. The bottom end was brought up, the top end was brought up, the gain was brought up, and it just did not work

Mick: yeah?

Dan: So, gain. Lets have a look at. so first of all what are we using today? I'm... the pedal board is going through the Hamstead. Mick is using his, new victory sheriff

Mick: yeah, sounds very very cool the sheriff and um... Dan has got uh... all the pedals going through the Hamstead and for rhytth guitar duties we’ve just got the good old, straight into the amp for crunchy goodness to give a bit of context. So no pedals going to the victor, its just there for ... and that's literally just guitar, amps, happy days

Dan: yeah, sounds lovely

Mick: does sound good, sounds really good
Dan: OK so, um... Hamstead sounds like this

PLAYING

Mick: Victory sounds like this

AGGRESSIVE PLAYING

LAUGHING

Mick: Sorry

Dan: You express yourself mate

Mick: I just, I just love it

Dan: Yeah, well its really great

Mick: P90 ... mahogany body

Dan: actually this is a really interesting point to make, so mahogany body P90. What... the sort of sound its gonna give you is a very mid focused sound. all right so if I went to umm... some sort of plain thing with a little bit of compression and some reverb, umm, and you were to solo over this

PLAYING

Mick: Right, nice and cutting

Dan: its that mid-range just goes...... peeeeeng

Mick: funnily enough, um, i did, i had a rock gig just recently and i took this, an SG and my... no thats it. i took this and my SG. Didnt take the strat and i played this, pretty much for every single song except anything that requireded a neck pickup.

Dan: Right

Mick: Which was about

Dan: whihc was about two songs in the set obviously. And it was just the amount of punch and all of those frequencies that get you up and over the drums and the bass. Hopefully demonstrated it slightly there, you get the upper mids. some people might call it a little nasaly, but its what gets you heard.

Dan: Its exactly what gets you heard
Mick: yeah

Dan: yeah, theres dave gregory has a 50s double cut that he uses all the time. Sensational sounding guitar.

Mick: Yeah

Dan: and that is uh.. heres another junior style player... ummm From mountain

Mick: Oh Oh Leslie West

Dan: Leslie West, leslie west

Mick: yeah yeah yeah

Dan: so again, hit that sound thats so articulate. Theres something about the mid range of the junior style guitars with the P90. So umm.. Really good example of starting with the guitar for that sort of sound that will absolutely cut through. But for a lot of gigs we need a broad range of sounds

Mick: Yeah

Dan: you know? Perhaps a single P90 guitar, fight not be the most appropriate.

Mick: No, i completely get that, yeah. Especially if it was a bluessier gig then this guitar would come out for a song or two and it would be the strat all night.

Dan: Right

Mick: And then... yeah.. But yeah, mmoreid range

Dan: Mid range

Mick: Thats what its all about

So tight, so.. so her's and example. Lets have a look at the.. uhh.. this is the new angry charlie. SO Im going to Um... dial in a sound that has all the mids. ... not all the mids but a lot of the mids taken out.

Mick: yeah

Dan: OK? so i believe.

Mick: while you're dialing that up im gonna grab a strat  and plug into the other input.
Dan: oh right
PLAYING
Dan: Ok,
Mick: because i think, were gonna need to hear some single coild today aswell arent we
Dan: absolutely. SO im gonna tur the gain up. Yeah? make it quite distorted pull the mids out turn the bottem end up and give it a really massive sounding
Mick: and weve chosen this version of the angry charlie, specifically becasue it has that 3 band EQ right
Dan: Yes, yes. Right
PLAYING
Dan: fat, massive
Mick: small amount of bottom end there
LAUGHING
Dan: the thing about this sort of sound, in a rhythm context... awesome
PLAYING
Dan: all day long with that. Really really great. But, in a solo context it can get lost. Ok Let’s hear that with a Strat now. Same sound
Mick: ok and for those of you who have noticed, this is not my normal strat this is um.. It looks lie a Jimi Hendrix Strat, it’s before it was called a Jimi Hendrix Strat. Its ,mexican. Made in mexico about 2008. 68 special edition. But its got the pickup the wrong way around they seem to have put this bit on upside down as well. so ive been having an argument with somebody about whether it effects string tension or not. Which uh.. queue 58 million umm comments. It doesnt effect string tention but it absolutely effects the way the guitar feels. anyway. Lets move along. umm. .So, we're doing angry charlie
Dan: Angry charlie
Mick: And by the way, nothngs modded yet on this. so the bridge pickup sounds awful cause it doesnt have the Ulh.. tone control mod
PLAYING

Mick: Yeah, need the old uhh... need that wired in for sure

Dan: definately um so, what i'll do, ummmm

Mick: want me to play some rhythm?

Dan: Yeah, if you want ot play some rhythm.

Mick: and just to underline that so the strat is going through the pedals and the hamsted. Tis guitar is going straight into the Victory with no effects at all

Dan: right

Mick: What would you like me to play dan?

Dan: Just, anything

Mick: yeah?

Dan: quick 8 bars of anything

Mick: 8 bars of anything, uhh.. ok

PLAYING

Dan: You heard then this absolutely glorious thinck warm soundcoming form you and then this fizzy, yetin context, even though like this

PLAYING

Dan: when im by myself in the rom its fat massive but in context over what you're doing, it was fizz, it was completely uninspiring,

Mick: for you?

Dan: For me, absolutely cause i couldnt hear the guitar. all im hearing ois this mess. and im trying to over compensate but now what im gonna do. Im gonna put some mids back in

Mick: Yeah

Dan: right, and then take a bit of the bottom end out and im gonna turn the gain down. I'm gonna turn the volume up to compensate for the gain being down. OK so

PLAYING
Dan: so the bass down a bit, mids up a bit

PLAYING

Mick: chalk and cheese different

Dan: totally different experience

Mick: but now everyone in the comments is gonna go, hang on a minute but you just turned it up. Maybe it went up the tiny bit. but actually the raise in the perceived volume is all to do with the midrange

Dan: all to do with those frequencies. it was the mid range, but also tightening up the bottom end. yeah so the idea is. The first thing with the eq, it meansthat those midranges are gonna sit really nicely, but also with the gain. What happens when the gain is turned down. It doesn't compress as much so i can actually be more dynamic with the way i play. So that when i hit a note quietly

PLAYING

Dan: i hvae a range form whihc i can you know, use my pic to control the dynamics of the note. Where as if the gain is turned all the way up

PLAYING

Mick: its absolutely... i hope that comes through on the audio because that is absolutel night and day from where i'm sat.

Dan: yeah

Mick: the difference was massive

Dan: so its just something to be aware of. Yes, there are times when you wanna have a lot of gain there. But, with the gain control turned down, you will hear more of the guitar, you'll be more expressive. So that when you dig in, the notes will pop.

Mick: Yeah, it’s particularly relevant as well when you're stacking overdrives isn’t it? because you can get into stacking an overdrive and we've talked about this in many, many videos but, either you're hitting the fromtof an overdrive to make it more saturated and gainy which is a great thing for rhythm sounds particularly. Umm. or youre using another overdrive pedal afterwards in order to give you a boost, a lift.
Dan: lets do that, lets do that shall we

Mick: ok, a more. i guess we'll do the differnece between having like a gainy just loads more gain and more volume

Dan: yeah so what ill do, ive got the tubescreamer mini here. alright, ill use that in conjuction with the carpe diem.

Mick: ok

Dan: ok so, what ill do, let me go here. So, carpe Diem, by itself.

PLAYING

Mick: So, I did that purely because, thats an example of how not to use an overdrie pedal after another overdrive pedal. and thats what we were talking about right in the beginning there where you go right, im gonna step on the next pedal, because the next pedal will surely make it louder. You know more gainey and the rest of it but actually, its a cool sound in isolation, in that its like kinda fat and ridiculous and it just you know makes you wanna turn into rubber fingers and all the rest of it.

Dan: But this is one of those situations

Mick: in a band

Dan: exactly

Mick: everytime the drummer hits his ride cymbal, which the drummer in the band i played with last weekend. You know, he doesnt just use those norma sticks, he uses like THOSE sticks. and when he hits the ride cymbal he uses it like a crash. And so, you know, you cant, if you had that sound there

Dan: all those frequencies are gone

Mick: totally gone, absolutely gone

Dan: I can remember being 17 right? I had my heavy metal strat. you know the hm strats.

Mick: yea, yeah

Dan: it was bright...

Mick: was it pink?
pink... bright pink

LAUGHING

Dan: I had a roland GT8 and a peavey bandit and i was sitting in my bedroom and the sounds that i got were just outrageous and i honestly thought i was amazing. Tehn i took that rig and i played that rig with a band. And i didnt hear a single note i played

Mick: well i, yeah

Dan: so i took the bedroom sounds out, and put them in ith the band. It was just like

Mick: we're teetering on the edge of disparaging commen about digital multieffects there arent we

Dan: No that was ot about the digital multieffect

Mick: ok

Dan: no absolutely becaus the GP8 was great cause i did use the GB8 when i was touring and managed to dial in some fantastic sounds. It wasnt that, it was the fact that i was sat there alone in my bedroom and they way that i dialed in those sounds was this crazy massive bottom end and all the fizz and gain in the world by mysef, it was epic. It really was for a 17 year old kid you know? it was amazing. But put in a band contex i was sitting there scratthing my head thinking i've spent every penny ive had on thei, you know? And it was my turn to go in there and you know, i was stuffed

Dan: This is the new love pedal built one, by sean michaels

Mick: yeah

Dan: and agian if we look at the angry charlie.

PLAYING

Dan: And now we go with the love pedal

PLAYING

Dan: so, you could hear that bottom end gets tightened up. Its got this really great um.. voice control, so you can sort of sweep the mid range. Not an incredible amount of gain but it really is just
Mick: you know what that reminds me of, when we went and did Dave Kilminster at the Royal Albert Hall.

Dan: oh yeah

Mick: and he's got that Les Paul Custom and he steps on and just plays that amazing uh.. just huge sound and it that.. that little envelope of mid frequencies there reminds me very much of that.

Dan: have a go at the Strat.

Dan: A really important thing about EQ pedals, you don't need to make these massive changes. One of the things Paul Stacey showed me with EQ when recording with him. So one of the things that Paul Stacey showed me with EQ is that just make really small changes to start with. You don't need to make these really big changes.

Mick: yeah

Dan: so, um if we again if we go to the, the angry Charlie I'll just turn the gain down a bit. If you'll just play for us.

Dan: So all I'm gonna do now is just, tickle the bottom end down a little bit.

Dan: so don't forget that when you cut a frequency you'll need to compensate with volume.

Mick: with volume yeah

Dan: I want to have a quick talk about....

Mick: No!

Dan:...effects

Mick: Yes

Dan: right, so we've talked about gain structure, about EQ, about boosting, tightening the bottom-end, how important the mids are. I wanna have a look at using these sounds with effects. So, A really great trick, and I did this at the Star, is I used a really short delay on top of the lead.
sounds i had. So im gonna use the zen drive sound agian because i think its just spectacular. So, here is the zen drive and ill turn the gain back up.

PLAYING

Mick: Works so well with a humbucker and that type of guitar blimey. cuase it just, yeah...

Dan: its beautiful

Mick: It really does work exceptionally well

Dan: ive got the 30 millisecond double tracker, by our friend Mr Robert Keeley. I love this pedal. I love this pedal specifically for this job. Ok, so, here's the sound by itself.

PLAYING

Dan: This is with the 8 milliseconds set to double tracker

PLAYING

Dan: Ok it just gives this little slapback thing behind the note. Here's the difference.

PLAYING

Dan: So, absolutely there has to be context to this sort of stuff. This is what i love about. So David Gilmore, David G, Perfect example. When he, he uses alot of effect, he's sound is very wet.

Mick: I dont think i've ever seen him tapping though

LAUGHING

Dan: No, no, exactly, cause he'll play one note and he'll just he leans into it and it is an amazing thing. and he, he really creates with that sound. You give that sound to someone whos gonna play a lot of notes and its just a mess.

Mick: yeah its a mess, Ive been there soldier

Dan: so, a really good example again. Andy Timmons

Mick: Now, I'm just gonna explain how the name drop horn works. The name drop horn doesnt work for david gilmore

Dan: Cause we dont know him personally
Mick: We ont know him personally and we dont hang out with him

Dan: He wont return my calls

LAUGHING

Mick: We dont hang out with him, so uhh. no name drop horn for david gilmore because there's n story attached. Andy Timmons however...

HORN SOUNDS

LAUGHING

Dan: We love Andy, he's just the best

Mick: He is the best

Dan: And the amazing thing about him with his delay. He has this wonderful Dual, and it mimics the way he uses his memory mans on differnet speeds. BUt what he does with an expression pedal, he sort of rides the expression pedal and as he's doing a line he'll bring the delay in but then when it doesnt need that much delay he'll sort of pull it back.

Mick: so if he's playing quickly he'll have less delay

Dan: if he plays quickly he'll just sort of you know

Mick: What a great idea

Dan: it is fantastic

Mick: A little interjection there aboutwhat the correct plural for Memory Man is. You said Memory Mans

LAUGHING

Mick: It might be Memory Men, but i think from this point forward it should be Memory Mi

LAUGHING

Dan: Very good, very good

Mick: We're joking

Dan: I love it

Mick: Anyway, yeah so...
Mick: its the same

Dan: same thing, same thing

Mick: you know what it did sound like though? With loads of reverb on, and I was playing those chords. Sounded like Kossoff.

Dan: Really?

Mick: Little bit, little bit, little bit

Dan: Im done

Mick: A little bit

Dan: And Dan is done. Ok umm... but again if I turn the delay down and i turn the reverb down and I turn a bit of the blend down with the delay ad I add the delay and reverb together

PLAYING

Dan: Ok, hope you enjoyed that guys. Please subscribe. Leave your comments, let us know what you think and uh... I mean, I really enjoyed that, I thought it was great fun

Mick: Yeah

Dan: Great to be jammin

LAUGHING

Dan: We be jammin. Alright guys, take it easy and we'll see you next week.

Mick: Cheerio

Dan: Cheers guys, bye

10.2 Andertons TV

Chappers: Greetings I’m Chappers

Captain: And I’m the Captain

Chappers: Welcome to possibly the best ever first review in a weekend of reviews that we’ve ever done

Captain: Because we’re talking Japanese, I say we’re talking Japanese
Chappers: I really think so
Captain: I really think so
Chappers: We genuinely are though
Captain: We genuinely are
Chappers: With the Miku
Captain: Miku, Which quite possibly is the weirdest, most pointless, umm pedal ever in the history of mankind
Chappers: Pointlessly I have to absolutely contest when you make beautiful music like this
Captain: So this is what? Who’s this based on?
Chappers: Hatsune Miku
Captain: Kamsukimakimakumu?
Chappers: hahahaha … Hatsune Miku… very famous kind of animated character that does live shows
Captain: What, like Mikey Mouse?
Chappers: Absolutely like steamboat Willie.. hahah
Captain: Miku mouse? Is that who it is?
Chappers: They beam her onstage and she performs as a 3D animated
Captain: Rob showed me a clip… sorry… this is huge in Japan and I think kind of, I don’t know, if you need one sort of thing to highlight the huge cultural differences between sort of east and west, its just like…
Chappers: The glow sticks?
Captain: …this stuff just… its…its… I can’t see it over here at all
Chappers: Well hats off…
Captain: Yeah
Chappers: … to the vocal talents of Saki Fujitsa who is the real voice behind Hatsune Miku, which is a phenomenon in Japan and some areas in the rest of the world
Captain: Yes just not here

Chappers: And someone thought it would be a very cool idea, and it is a very interesting idea… see what I did there?

Captain: Yes

Chappers: To make a pedal that has the voice of Saki Fujitsu….. hahahha

Captain: hahahaha

Chappers: It sounds like some sort of porno Mexican food doesn’t it?

PLAYING

Chappers: But here… here’s… um I think this is very strange and it has a few problems but then it has some really interesting points too

Captain: Yes

Chappers: Problem number one, we don’t normally do that but im going to do this right now, it doesn’t track particularly well So things like…

PLAYING

LAUGHING

Chappers: That was a major scale. Let’s play a chord.

PLAYING

LAUGHING

Chappers: That’s a chord. So it doesn’t do that very well

LAUGHING

Chappers: But what it does do very well is the…

LAUGHING

Chappers: Hold it together bro, you can do this. Is the… here’s another chord

PLAYING
Chappers: Is the um... singing melodies thing. And um actually for some reason although it doesn’t track in to two or more notes particularly well, it does track bending very well. So if Lee was to play a simple chord like maybe an A

Captain: I can do that

Chappers: Play an A... A power chord

PLAYING

LAUGHING

Chappers: Oh its good!

Captain: And the way that it’s not.. literally that went eeeehh patta-uta

LAUGHING

Chappers: Which is what I had for dinner last night. Uh… it, it does do the vocal thing very well. It speaks Japanese.. each note basically… I’m gonna try bring this back to a real review for people

Captain: Do a real review

Chappers: Real review

Captain: For really sensible people

Chappers: I’m using phrases one, there are three phrases in the selection. So, if I play one note, you get a word. Play it again, you get a second word.

PLAYING

Chappers: She’s saying a phrase in order

Captain: But is it, is it dynamic sensitive, so if you pick softer are you getting the same... and then the harder you pick she changes… it changes the vowels

Chappers: Yeah, but what it means is that you get her to actually sing a phrase. Now this is a really interesting thing no one has done before... it is funny… but its clever and it’s the kind of thing that I know some band like area 11 or someone will take and just make a huge deal... and I mean you can sing phrases, if you’re good at playing pentatonics

PLAYING
Captain: Eat up your… I don’t know what he said there. It’s like a phrase for children isn’t it? Eat up…

Chappers: Eat up your dinner

Captain: … your cake

Chappers: Ok what’s she, what’s she saying now?

PLAYING

Chappers: Let me fuck you

Captain: Let me follow

LAUGHING

Captain: I said follow but who knows

Chappers: Yeah

Captain: As soon as it went “Let me” I was thinking oh no, where’s this going?

Chappers: So here is, here’s another phrase

PLAYING

Captain: Fuck me sideways now sir

Chappers: That… it is… the reason Lee is cracking up and you’re hearing animal noises is because in Japanese some of the individual syllables make in English words that sound like they could be rude words.

PLAYING

Captain: Its just mad isn’t it…

PLAYING

Captain: Korg released this uh trailer video of this pedal in November I think of 2014 and I kid you not it went round the industry virally as almost… is this like is this April the 1st but got… but not in April the first. And um then Korg UK phoned and said no this isn’t wind [up]… this is a real pedal. And its like what? Whose gonna buy that? And they’re like, well originally it was just launched for Japan and they sold something crazy…
Chappers: Oh they sold billions of them
Captain: …ten thousand in Japan
Chappers: Yeah
Captain: And already… so I said, I said well… I don’t know what should I do. And the guy from Korg said look just take twenty. You know they’re not expensive pedals take twenty. And I’m like twenty? Who’s gonna buy that? Anyway. We had preorders for all that twenty on the first day that all those pedals…
Chappers: Well I’m not surprised when… PLAYING …when you can do that
Captain: So it’s actually… you know, I’m guessing there’s obviously, there’s either a huge kind of Pokemon type following
Chappers: Pokemon?
Captain: Well who’s this again?
Chappers: What are you talking about? Pokemon?
Captain: I don’t know… there’s this huge fan following of this sorta Japanese thing going on over here. Or people are just buying it because they think it’s kind of funny
Chappers: Well I have to say she is a legitimate artist with millions and millions of fans globally and hats off and all respect to Hatsune Miku…
Captain: So’s Miley Cyrus but you know…
Chappers: … and Saki Fujita. So is Miley Cyrus, that’s true…
Captain: What’s that mean?
Chappers: This is your trick pedal, this is the thing that no one else really has over in Japan
Captain: OK, let’s do another few of these
Chappers: Hold on, but you have like your you know your stacks masters your stereo chorus, you know you got your regulars, and then suddenly you pull out of the bag…
PLAYING
Captain: Yeah you pull it out of the bag and everyone goes…
Chappers: Everyone’s like…

Captain: …bye! Leaving now.

Chappers: But, but you could…

PLAYING

LAUGHING

Chappers: What you really wanna do…

Captain: Its useless!

Chappers: what you really wanna do

Captain: Its pointless… this has no value

Chappers: But you’re selling this, how can you say it’s pointless?

Captain: It’s pointless because I know people will just go… It’s not pointless Captain I’m gonna write a whole you know…

Chappers: But, it might not be…

Captain:...some of the songs in fairness, that I hear…

Chappers: …it might not be…

Captain: … on Facebook, I get you, no you’re actually not too bad, but, Matt Hornby and Rabea and they, they, I get this stuff… Matt Hornby has been listening to and they’ll come with some band I ‘ve never heard of and I’ll play it because they say it’s awesome. And it’ll just sound like that…

LAUGHING

Captain: …played really fast. So obviously…

Chappers: You know…

Captain: …there are people…

Chappers: … it might not be like Jimmy Page

PLAYING
Captain: Let’s try it with the Les Paul to see if it sounds better… different with the Les Paul

PLAYING

Captain: You do need to pick a note let it track…

Chappers: Oh yeah

Captain: …and let it do its thing…

Chappers: That’s a good…

Captain: …don’t you?

Chappers: …half second to full second to track it.

Captain: Well… it does vibrato nicely

Chappers: It does

Captain: What other, what else do we got?

Chappers: Well let me…

PLAYING

Captain: Oh that was nice

Chappers: Hang on

PLAYING

Captain: Oh I like this sound. What have you done?

Chappers: I’ve turned it off

Captain: Ah ok

LAUGHING

Chappers: Right, you’re back on. So, let’s with random two

PLAYING

Chappers: So in random… in random two she’s singing random phrases…

Captain: Right
Chappers: …or, or, or, you know, sounds.

PLAYING

Chappers: Now we’re in random one

PLAYING

Chappers: But if you don’t want her to sing words…

Captain: Yes

Chappers: …you can just have her sing um, scat.

Captain: Scat? SINGING: I’m the scat man…

Chappers: Ready?

Captain: SINGING: …deebodabba deebodabba booba

PLAYING

Captain: That was my attempt at scat

PLAYING

Captain: I don’t, I don’t know. I’ve never heard anybody scat like that

Chappers: And, and then there’s… uh… there’s aaah

PLAYING

Chappers: And there’s pah

Captain: Hang on, there’s, there’s uh…

PLAYING

Captain: It was supposed to be a Bon Jovi tune…

Chappers: Oh my god

2 Captain: … but it won’t track fast enough.

PLAYING

Captain: I’m gonna try it farther up, see if it works up here
PLAYING

Chappers: Yeah anything to do with rhythm… it doesn’t work.

Captain: No

Chappers: But, with melodies it does do the vibrato thing and that’s interesting

Captain: I don’t think it can do chords you say?

Chappers: No

PLAYING

Chappers: Just strum a chord

PLAYING

LAUGHING

Chappers: Right and the last one, is it does nyan or neean. So here’s nyan

PLAYING

Captain: We need like a Japanese kind of or like a scale, don’t we? You’re good at those.

Chappers: Well what about a pentatonic scale. I got, I got one for you.

PLAYING

Captain: Ok

Chappers: I got, just to make it interesting, here’s a Japanese scale that you can use at home, that um… wait, what did I just do?

Captain: Well its cos you’ve got my lead

Chappers: I’m plugged into your amp

Captain: I’ll have my amp

Chappers: Yeah, I know you will

Captain: Yeah

Chappers: Here is, here is my favorite Japanese scale for everyone, anyone interested in Japanese scales… and it goes like this
PLAYING

Captain: Well

Chappers: Its actually very nice scale

Captain: What can I say?

Chappers: Well I think…

Captain: What can I say?

Chappers: I think without absolute any doubt, with complete certainty, this pedal is unique in its field

Captain: Uh, yes

Chappers: its been one of the funniest reviews we’ve done in ages

Captain: And its, and its uh our first review, although it won’t be the first review that you’ve seen in 2015…

Chappers: We should use this every review

Captain: … that that uh. Yes I think this, I’m putting this on…

PLAYING

Captain: yeah it, its um… and we’ll show you some closeups of it throughout the video as well. Its got a pretty picture of a, of a, of a sort of a cartoon…

Chappers: Sixteen year old uh, Hatsune Miku

Captain: … with blue hair. Who?

Chappers: Hatsune Miku

Captain: I thought so

Chappers: I’ve been Rob Chapman

Captain: And I’ve been makkamawhoo
Hey Everybody and welcome to the pedal zone.

I am Stefan and this is the Space Spiral from EarthQuaker Devices.

Let's check it out.

Modulated delay is the sonic equivalent of hearing the slight changes that happens to a story as its retold. Sometimes the story gets improved by using subtle variations and perhaps a more eloquent vocabulary while other times the story gets completely warped, mangled and destroyed, looking nothing like its heritage in the end. Now looking at you George Lucas. You just couldn’t let indie be, could you? Or Star Wars for that Matter.

But I digress. With the Space Spiral EarthQuaker Devices has given you the power to embellish your echoes just as you see fit. From dreamy lush movements to wonderful warm warbles to complete modulated madness never heard before. It’s all available to you. Let’s turn it on and warble away.

PLAYING

So, what’s my verdict of the EarthQuaker devices space spiral? Well a lot of modulated delays have a tendency to sound too synthetic for my taste like chorus that’s just slammed on top of the delay. But the two don’t really like each other. Well Chorus maybe start out by buying delay a drink first? And then see where things go from there.

EarthQuaker have definitely managed to make the gritty old school delay circuit work beautifully together with their own sea machine inspired modulation section. They just seem to move and flow as one making it easy to dial in everything from smooth fluttery tape echoes, drippy oil can delays, trippy tremolo repeats and everything else your mad modulated mind can imagine.

On a scale from cool to coolio, this thing is crazy cool. So, if modulated delays with a discernable vintage vibe is your thing. You only need to ask yourself one question; why isn’t this delay on your board already?
10.4 The Guitar Hour

Tom: Welcome

Dave: Hey Guys

Tom: One and all

David: ‘ahlaan wamarhabaan [Arabic]

Tom: What’s that mean?

Dan: Huh?

David: Hello and welcome...

Dave:...Whatsuuuuuuuuup

Tom: Ah cool, what language is that?

David: Arabic

Dan: Oh

David: Hey Guys

Tom: welcome to the guitar hour epi... no season four... episode four, season 2... Season four, episode 2. As usual Tom Quayle joined by...

David: David Beebee...

Tom:...David Beebee... I left a gap for you, I apologize. Go on, do your own names, you know how

Dave: Uh.. I’m Dave Brons

Dan: Uh... Dan Smith, I just spilt beer on myself

Tom: Nice to see you guys, hope you're doing well. Back for another episode, uhhmm... got some cool stuff for you today actually um..

Dan: Already a question online whether you are gonna play or not

Tom: No, not today but next week yes... I think so...

David: the return
Tom: the reason I’m not gonna play today, I can actually play again, but i did 2 hours uh... the day some of you guys might have seen I uploaded this kind of like gospel-ly, funky, Africany thing up to Facebook and I did about 2 hours of playing on that day and about 4 hours after that the tendon through here in my arm was just absolutely rock solid and seized up so. I've got to be a little bit careful. But I will play next week because we don’t do that much playing do we? we do like 5 minute jam and then probably play for about a minute each

David: Yeah I guess

Dan: Probably less than half the....

Tom: So I’m gonna risk it for a biscuit next week

David: Yes

Tom: ok, for anybody who's not sure.. cause Christopher is saying ohh we dont know whos who... uhh i thought you did Christopher but anyway... Tom

David: beebee

Dan: Dan

Dave: Dave Brons

Tom: yeah so, for today's guitar hour, I am drinking Brewdog, ace of equinox which is new i think

David: I;m pretty sure its new...

Tom: I've never had it

David:...this is the first time we've had it. I'm on that as well

Dan: I umm.. I think I've seen it before but

Dave: I'm on the dead pony club

Tom: Welcome Jason Blackwell, you obviously, you say you've never made the live stream before so welcome to the live stream

Dan:  This beer is also vegan apparently... for any... any...

Tom: You're kidding me

Dan:....vegans out there
Tom: I can't drink it now... I'm joking of course... but you know... that’s no good

Dan: Put some meat in it immediately

Tom: Dangle a sausage in it. Nobody read anything into that at all

BEBE SPITS BEER

Tom: Beebs!

David: Sorry

LAUGHING

Dave: You've just spat all over his pedal board

Tom: Beebs has just covered me in beer

David: Sorry but you just said that as i was taking a sip

Tom: Beebs obviously enjoyed that particular joke. That's gonna be on YouTube and Twitch forever

Dan: Oh the chain, the chain choke

Tom: Yes. Alright guys, so we got some cool news or you, umm let me grab my mouse, so,

Dave: so basically, we've got the guitar hour, the lumberjack family and just....

Tom:...the invalid

Dan: Lumber jack n Jill

David: A pair of erotic lumberjacks, aren't we?

Dave:...TQ in ...

LAUGHING

Dave: yeah... I'm a lumberjack and I'm ok, I don’t need to wear this shirt

Tom: so moving on from spitting beer, dipping your sausage in a beer, and lumberjack n jill

David: Lets do the news

Tom: Lets do the news. Alright guys, lets start transitioning to the news. And we got some cool stuff to tell you about so uh.. yeah. The first thing I want to tell you about is um.. we always at
the end of the season so, episode 6 I'll have a special guest for you. So, umm.. i dont think we actually did a special guest at the end of the last season, did we?

David: We did

Tom: oh yeah, we had the christmas one and my daughter was on it. Umm but we had Mick and Dan from That Pedal Show previously and for the end of this season we've got somebody really really cool. We're gonna tell you about that now. umm. and everybody knows who he is, he's an awesome player and we tried to get him at the end of season one but failed a little bit but so, we've definately got him this time and Andy Timmons will be joining us live on the guitar via Skype obviously because Andy's in Texas, and you guys wil be able to ask Andy live anything you want wwithin reason obviously. don't ask him if he dips his sausage in his beers

Dan: aaaaggh... tom

LAUGHING

Tom: but you can ask him... What?

LAUGHING

Dave: Ryan Simmons first question is gonna be just that... you just know it

LAUGHING

Tom: Without a doubt. So yeah, we've got Andy Timmons coming on. Thats the 6th of April guys. The last show of the season. So, stick that in your calendar. Umm... It’s gonna be at 7:30pm as usual. Andy's gonna join us live via Skype, so start thinking about your questions. If you've got particular questions you wanted to ask, you can start posting those by the way, on the Facebook page so facebook.com/theguitarhour. Fell free to start. So that's really exciting. Um.. you don’t see.. you see lots of interviews with Andy but you guys dont get that much opportunity to interact with him if any opportunity to interact with him ,if any opportunity, so, this will be your opportunity to chat and ask him some questions so we'll try to address as many of those as possible in the form of an interview, live on April the 6th. so that's really cool . So, a few of the things we wanted to tell you about... umm. First thing let me switch to my desktop view.

SILENCE
Tom: right now you should be able to hear me. sorry guys, just went dark there for a second. So the first thing we want to tell you about is the Dracarys pedal by Wampler. This is a brand new really really amazing high gain pedal. Umm.. As demoed by Rabea has demoed it. Who else has demoed it? Ola, has demoed it, Ola Englund. Umm I assume Pete Thorn is gonna get one or already has got one and is doing a demo for it. So you guys will be able to check this out. Really amazing sounding pedal, umm... and very Game of Thrones whihc is very cool indeed. And then they also have these, these are the bravado series of amplifiers that Brian Wampler has been working on for a very long time indeed. These really are some of the best pedal maps on the market now, um.. just fantastic tone and things, I got to try these out at NAMM and they're really really great, so these are well worth checkin out aswell. Awesome sounding amplifier. so we want to shoe you those. Umm.. thees a head which is like a 40 watt umm head and then you can get... Theres also acouple of this is the cab and then sorry, an extention cab a 2x12 cab and then theres a combo as well. Really really amazing s they are well worth checkin out and they are actually not bad price for a hand wired umm... kind if really really great sounding tube amp as a pedal platfom. ok.

David: have they been released actually in the UK? can you get them then?

Tom: these i dont think you can yet. I dont know that for a fact umm. I would presume you could go ahead and order one but you'd have a lot of import tax and VAT and stuff to pay, because wampler will ship to the uk but umm.. yeah thats probably worth dropping them an email about. I’m not sure about that.

David: Mr Hammond will want a cut

Tom: So umm. there’s also this which is kinda cool. This is totally me being as narsacistic as possible. Yeah so, Dweezil Zappa, you guys may know i had a little pit of a collaboration on a few things with Dweezil back in 2013 and um... did Dweezilla. And umm... this is fom rolling stone magazine and basically they’re talking about Dweezil's pledge campaign, to raise money for a legal defense against the Zappa family trust for various reasons. Well worth reading the article actually, so you can check this out on rollingstone.com. But the reason I wanted to mention this to you apart from the fact that I’ve shared this on my Facebook page before but, Dweezil's released this new tune called dinosaur which I am on. Along with Frank Zappa ummm.. in a sort of historic sense and also a few of the really great guitar players so theres me, Matt Piccone ’s on there chris Buono, Os noid , James santiago from Voodoo Lans fame and Universal audio, man is that guy a killer player. Dave wellerman darryl Gables, so really
really great players, and you so you can, basically if you sign up for the pledge, you can listen to that track. And I would have to say if I just bring back the umm... the actual camera here. That is one of the hardest things I’ve ever have to record in my entire life. I think we've mentioned this in my stream before. But Dweezil sent me the track, with no bass on it, no chord chart and it was an absolute nightmare of a progression and because the bass wasn’t on there you have absolutely no idea what’s being implied by the chords anyway so uh.. it’s quite an interesting solo if you listen to it. its very unique for me so... check that out that’s really really cool..ummm. and I think apart form that just the usual stuff guys so if I just share the screen one more time. Ok obviously as usual check out the guitar hour website, theguitarhour.com and on there we've got stuff about the show. We’ve got a patreon page where you can support us and a shop where you can buy t-shirts and hoodies, this kinda thing so you can support the show that way

Dan: order it for mother’s day

Tom: damn perfect, umm all of that goes straight back into the show guys so that not lining our pockets. Ok, there’s the news. Lets get straight in. Unless any of you guys got something, you want to add? Return of the podcast i've got written down here

David: oh yeah, yeah from next week i've got a new easier workflow to sort this out. So i can now just take the audio cause everything’s going direct cause you guys helped fund another lapel mic. So all the audio and all the guitars go direct so i can easily lift the audio off for the podcast thing. Cause it blows my mind that actually people, loads of people do listen to it again after the fact, after watching it soum

Tom: How many people listen? Do we know

David: ummm. welll...

Dave: Ten thousand downloads so its..

David: mmmm... its a lo.. its getting on to ... its not that much but it is alot and its certainly hundreds and hundreds per episode

Tom: where's Sherryl's hoodie?

Dave: in the shop

Tom: Why has no one ordered Sherryl a hoodie
David: I don't know

Tom: umm well we'll get.. thats my partner Sherryl , well get her a hoodie. Umm i need somthing as well..

David: More volume please

Tom: No no what Beebee needs to do is speak louder. He's mic's up pretty loud. Umm he's very softly spoken is mr Beebee Anyway, alright guys so...

Tom: I uhh... went to watch the Bat out of Hell musical this week. Who Ben Kessel, friend of.. well friend of the show... umm is in the band so he kind of hooked me up and we are thinking about maybe me and beebee going and doing a little interview with him. Bit of a day in the life kinda thing. see what its like being a professional pit musician

Tom: Yeah, one thing...

Dan:... and how they set up

Tom: sorry dan

Dan: …the proces... you know. Well just its just a little world that umm.. I think its definitely a lot different now than that job would have been maybe 10 -15 years ago. I think a lot of things have changed, i think the bands are different sizes now and you’ve got other things to think about and stuff like that, so hopefully that'll happen. me and beebs we’re gonna go...

David: yeah

Dan:... rogue and sort it out

David: Can we just test something one second

Tom: Beebs, just talk for me

David: Thsi is Beebee talking, can you hear me guys? I'm now speaking a little bit louder than i normally do.

Tom: Bottom of the... No.. I can never do this.. Point at Dave Brons' crotch... down there...

Dave: Happens all the time

Tom:... backing track poll www.strawpoll.me/12495420...I'm sorry thats not the nicest website address in the world. Get over there vote on the track that you want these guys to play over.
Uh.. Looks brazennlll is very very into the fusion groove in c minor so go and vote people.

uuuh.. LAUGHING.. how to use fucking melodic minor to improve also in blues, bye from Sicily dudes...

LAUGHING

Tom:... we like it marshal Dave... we'll bare it in mind .... you got a load of questions for the end guys.

So, the challenge, the reason I’ve got this tape is because we're gonna do the Django challenge. 
I hope no one finds this really offensive and we get loads of emails. Umm what these guys are gonna do is they're gonna strap their 3rd and little fingers together… so, they can only play with the 1st two? is that right?

I’m trying to be careful

Dan: now if that comes up as like the YouTube thumbnail... you with tape in your hand and doing this looking at us...

LAUGHING

Dave: Go on, tape me up I'm ready

Tom: How do we pull... is this pull off?

Dave: Yeah…

Dan: Oh yes...

Tom: Strength of a bear

Dave: I was gonna say, don’t injure yourself

Tom: Shut up Dave

LAUGHING

Dan: How does it feel

Dave: Dunno its good

Dan: I cant do this

Tom: God if anyone joins the stream right now this is gonna look so wierd
Dan: I'll look alot like Michael Jackson... ahh this feels horrible already. I didn't think... I thought it would be easier than this.

Tom: Does it really feel that weird?

Dan: Yeah its kinda weird.

Dave: Right dave, if you pull your shirt off im stopping the stream, just cos he's known for that sort of thing.

Tom: Ok guys so we got our main topic discussion for this week, which im gonna let BeeBee describe.

David: so, we've been kinda dancing around the subject for a little while, not on the show but just chatting amongst ourselves umm.. and talking about how much sort of image plays a part into building sort of a musical career, so we're gonna combine this with a few different topics. We're gonna give our desert island rig, so and, combine that with our anti-desert island, gear we'd never take to a desert island and so I thin Dave has a few that he feels quite passionately about.

Dave: Oh the not taking.

David: the not taking, but what would be, if you could take 3 pieces of gear.

Dave: oh its 3 now, ok.

David: but these are the rules.

Tom: its changing every 5 minutes.

David: so there is electricity so there's that, and you can take an amp, a guitar and a pedal.

Dave: Ok, umm

Tom: we also need to know what you wouldn't take.

Dave: ok so, i would take at the moment id take my tube amp, the one i made myself. Cause I love it, you know?

LAUGHING

Dave: I would take, guitar... I'd probably.. my Jayden rose guitar, cause it looks like a piece of driftwood anyway it would fit right in. Pedals a tough one... would I take the Wampler
Tumnus or would I take the Strymon Timeline.... cause I love delay but I love the tumnus. I've already got the drive on the amp though don’t know its a tough one. Do i have to choose

David: you've got one pedal

Dave: I’d go with the Tumnus then, I’ll just not have any delay. So that’s my desert island list.

Tom: tube amp

David: Tube amp, your jaden rose

Dave: my jaden rose guitar

David: and a Wampler Tumnus

Tom: by the way does talking about the tube amps he makes there not just a generic tube amp

David: yeah Bronsey makes amazing amplifiers himself, he's a very talented chappie

Dave: Thank you

David: so lets go around and do the, do the rigs and then we'll do the rest of the.. so Dan

Dan: haha, I’m not a vampire. This is what I look like all the time

LAUGHING

David: making babies cry

Tom: who said that?

LAUGHING

Tom: Also there s loads and loads and loads of lights on in here

Dan: yeah the white balance is off

Tom: so basically the way this is working is bronsey sat just to the side of them, i’m sat furthers away and they are shining directly in dan's face. I mean we coudl make it...

Dave: a bit of facial hair wouldnt hurt though would it? I mean look

Dan: Ahh dont kick me when i'm down...

LAUGHING

Tom: Hang on let me improve things for dan
SHINES LIGHT

LAUGHING

Tom: There we go, that’s improved things surely

LAUGHING

Dave: Yes me lord

Tom: What wouldn’t you take?

Dave: Well this is dead easy, just anything that’s an SG shape. You know when I see somebody playing an SG, like some famous SG players, Derek Trucks, I’m just like, Dweezil Zappa. I’m just like that guitar...

Tom: They look ace dude...

Dan: Both amazing players though

Tom: They look ace

Dave: They don’t, I always think, they must sound ace because nobody willfully own an SG and play it in public

Tom: I can’t understand this behavior

Dave: They’re just so disgusting

Tom: Really?

Dave: And they’re like thin cardboard type thickness as well in them

Tom: I love SGs