

Hot Griselda Rider

| | | | | Reverb | Compression | Low Cut |
|---------------|----|---------------|------------|--------|-------------|---------|
| Stijn | 1 | EWI | DI | x | | x |
| Stijn | 2 | Pipes | SM57 | x | | x |
| Stijn | 3 | Pipes | DI | | | x |
| Stijn | 4 | Whistle | SM58 | x | | x |
| Toon | 5 | Pipes / Sax | SM57 | x | | x |
| Toon | 6 | Whistle | SM58 | x | | x |
| Toon | 7 | Accordeon Mel | XLR (+48v) | x | | x |
| Toon | 8 | Accordeon Bas | XLR (+48v) | | x | x |
| Jeroen | 9 | Guitar | XLR (amp) | | | |
| Kaspar | 10 | Bouzouki | XLR (amp) | x | x | |

Toon

Jeroen

Stijn
Mon1

Mon2

Mon3

Kaspar
Mon4

FOH

For a complete sound it is important to work on the sub frequencies of both string instruments.

When the guitar is making kick sounds it's best to have 50-60 Hz being present. (up until 100 Hz). Also for the basic guitar sound the sub is necessary.

The bouzouki has an octaver, and is also sending out frequencies down to 50 Hz. But the general acoustic sound of it can be a little less deep then the guitar.

(50Hz and/or 100 Hz can sometimes resonate because it's the open bass string)
Both instruments should be equally loud.

This all should make a big foundation for the melodies to sit in.