

THE PEDRITO MARTINEZ GROUP
TECHNICAL RIDER MAY 15th, 2019

TECHNICAL AND SOUND REQUIREMENTS

Purchaser shall provide the following band equipment at his sole expense and at no cost to the ARTIST.

E1. THE ARTIST requires a clear stage during the performance. The stage area shall be free from obstructions and musical instruments belonging to other artists. Stage must be fully cleared before the commencement of the performance. Professionally qualified technical staff for all lighting and sound systems under the sole direction of ARTIST from load-in and sound check, through performance, and load-out shall be required. PURCHASER'S representative to be available from load-in and sound check and must have the authority to act and make decisions on the PURCHASER'S behalf. PURCHASER shall provide two (2) loader to be present during load-in and load-out.

E2. **BACKLINE:**

******Please contact HAP PARDO Email: hap@pardoproductionsinc.com
Phone – (214) 538-1391 with any questions*******

PMG Band Members / Instrumentation:

Pedrito Martinez	Percussion and Lead Vocals
Jhair Sala	Bongos and Cowbell and Background Vocals
Issac Delgado Jr.	Keyboard and Background Vocals
Sebastian Natal	Electric Bass and Background Vocals

1. PEDRITO MARTINEZ PERCUSSION & LEAD VOCAL

**PEDRITO IS AN “LP” AND “DW” ARTIST. ALL PERCUSSION
MUST BE “LATIN PERCUSSION” [“LP”] BRAND AND MODELS
INDICATED ONLY. NO EXCEPTIONS. ALL HEADS MUST BE
REMO OR LP HEADS NEW OR LIKE-NEW**

- FIVE (5) “LP” CONGA DRUMS CONSISTING OF
ONE QUINTO (11” diameter)
TWO CONGAS (11.75” Diameter) AND
TWO TUMBAS (12.5” Diameter)

PLEASE PROVIDE “PEDRITO MARTINEZ”, MODEL. OTHER ACCEPTABLE MODELS IF NOT “GIOVANNI HIDALGO”, “CLASSIC”, OR “GALAXY”.

ABSOLUTELY NO SUBSTITUTIONS IN EITHER MAKE OR MODELS, PLEASE!

- EACH CONGA MUST BE MIC'D SEPARATELY-NO CLIP-ONS!
- CONGAS MUST BE SET UP ON A RUG AS THE COWBELL PEDAL HAS SPIKES AND TO PREVENT SLIPPING
- ALL PERCUSSION MUST HAVE NEW OR LIKE-NEW LP OR REMO HEADS (ONLY)
- ONE LP “PEDRITO MARTINEZ”, “AMERICANA STRING” OR “AMERICANA EXOTIC CEDAR FLAMENCO” CAJON (WHICH ARTIST WILL SIT ON).
- DW SNARE DRUM- 14x5.5” WOOD PREFERRED
- SNARE DRUM STAND - DW PREFERRED
- HI-HAT STAND - DW PREFERRED
- K ZILDJIAN HI HAT CYMBALS (13” PREFERRED)
- TWO CYMBAL STANDS - DW PREFERRED
- TWO ZILDJIAN THIN CRASH CYMBALS - 16” and 18”
- LP FOOT COWBELL PACKAGE WITH DW 2000 BASS DRUM PEDAL “LP”-CPBI
- LP RIDGE RIDER COWBELL “LP”-008N
- THREE “LP” BATA DRUMS ON AN LP BATA STAND WITH FOUR BUNGEE CORDS (CORDS IN **NEW CONDITION** FOR SAFETY!).

IF BATA DRUMS CANNOT BE LOCATED PLEASE LET MANAGEMENT KNOW ASAP. WE CAN DO WITHOUT THE

BATAS IN SOME CASES

- THREE SANDBAGS CAJON TO PREVENT CAJON SLIPPING.
- ONE CONGA TUNING WRENCH [TOP-TUNING IF “PEDRITO MARTINEZ” MODEL CONGAS!]

***** NOTE: NO CONGA STANDS NECESSARY*****

2. JHAIR SALA PERCUSSION & VOCAL:

- ONE PAIR OF “LP” BRAND BONGOS WITH REMO OR “LP” HEADS
- ACCEPTABLE BONGO MODELS “GIOVANNI HIDALGO”, “CLASSIC”, “GALAXY”
- ONE 14” or 16” FLOOR TOM
- ONE HIGH QUALITY DRUM THRONE
- ONE SMALL PERCUSSION TABLE (SUCH AS AN “LP” “ASPIRE” MODEL) TO HOLD TWO COWBELLS- FOLDED DOWN MUSIC STAND IS ACCEPTABLE

IMPORTANT: PLEASE HAVE REPLACEMENT REMO OR “LP” HEADS ON HAND FOR BONGOS IN CASE OF BREAKAGE.

3. ISSAC DELGADO KEYBOARD & VOCAL:

KEYS PLAYER REQUIRES TWO KEYBOARDS ON A DOUBLE KEYBOARD STAND AS LISTED BELOW

- ONE (1) DIGITAL PIANO: ROLAND RD 2000 ON BOTTOM (If unavailable, preferred substitutes include in order of preference: Yamaha Montage 8 or Yamaha CP4)
- ONE (1) ELECTRONIC SYNTH - IN ORDER OF PREFERENCE: KORG M3, KORG KRONOS, ROLAND JUNO DS

- ONE DOUBLE KEYBOARD STAND, SUSTAIN PEDAL, AND CABLES.
- ONE HIGH QUALITY DRUM THRONE OR PADDED ADJUSTABLE BENCH

4. SEBASTIAN NATAL BASS & VOCAL:

- FIVE STRING ELECTRIC FENDER JAZZ BASS - AMERICAN MADE
- BASS RIG: MUST CONSIST OF SEPARATE AMP AND CABINET. NO COMBOS!
- HEAD – PREFERRED AGUILAR DB751...OTHER ACCEPTABLE MODELS: GK, MARKBASS, EDEN OR SWR 4x10 CABINET - EDEN, SWR, OR MARKBASS
- PLEASE PROVIDE ONE HEAVY DUTY GUITAR STAND

E3. LIGHTING SYSTEM

Highest professional quality stage, lighting system with a standard assortment of bright colored gels on independently controlled instruments, to be operated by professionally qualified technicians under the sole direction of ARTIST or Artist representative during sound check and performance. THE ARTIST requests smooth transitions, no flash and no total blackouts. GENERALLY, MOSTLY WHITE LIGHT AND SIMPLE CHANGES ARE BEST...NO HAZER PLEASE!

E4. SOUND SYSTEM

A sound check is mandatory. A house electrician and sound engineer must be available throughout the entire sound check and performance. Sound system must be operable at least three (3) hours prior to doors opening and available for sound check.

ARTIST must have sound check as late as possible prior to opening of venue to audience. If there are other bands on the show, then ARTIST is to have the last sound check.

A concert sound system of sufficient size, sophistication and quality to deliver to

all members of the audience (including sound reinforcement to balcony if any) an amplified blend of ARTIST'S music (including all instruments) free of distortion, feedback, and extraneous noises to the satisfaction of the ARTIST or the ARTIST'S representative. Said sound system must consist of the following:

- E5. P.A.
P.A. Speaker system must be STEREO with 1/3 octave EQ and crossovers at the mix position. Speakers of the highest professional quality, in good working order, correctly phase aligned, capable of generating a continuous average SPL of 110db "A" weighted at the FOH mix position.
- E6. FOH
Minimum 24-input, 4 submaster console with channel inserts: 4 bandsweep EQ, phantom power, 8 aux sends.
- E7. MONITOR SYSTEM
24-input monitor mix desk off-stage left. (In smaller venues, monitors can be run from house desk provided there are enough pre-fader sends on the house console, PLEASE ADVANCE.)

ESSENTIAL: Four (4) Separate Mixes to 6 Wedges as per stage plot. Same mix at Bata position as the mix at Congas. When no Bata drums 5 Monitor Wedges.

When Bata drums are not being used, per advance agreement by ARTIST, or then only four playing stations and will be needed.

- E8. MICROPHONES

PLEASE PROVIDE ALL **SHURE Beta or SM57 AND Beta or SM58** MICS ON ALL PERCUSSION AND FOR ALL VOCALS.

EXCEPTIONS: PLEASE PROVIDE **SHURE BETA 52** FOR CAJON AND **424's (OR 58's)** FOR BATA DRUMS.

IMPORTANT: PLEASE MIC EACH CONGA SEPARATELY WITH A SHURE 57 OR 58. WITH A BOOM STANDS FOR EACH CONGA...NO CLIP-ONS, PLEASE!

THIS IS A PERCUSSION-DRIVEN GROUP, LED BY ONE OF THE WORLD'S LEADING PERCUSSIONISTS. IT IS ESSENTIAL FOR THE PERCUSSION PLAYING BE CRISP AND CENTRAL TO THE MIX.

ALSO, NOTE THAT PER STAGE PLOT, JHAIR SALA REQUIRES THREE MICS

- E9. MICROPHONE STANDS
Five (5) short booms
Fifteen (15) standard booms

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This Agreement shall be effective only when signed by PURCHASER and returned to ARTISTS booking agency. All attachments and addendum are considered a part of this contract rider and are binding.

AGREED AND ACCEPTED:

PURCHASER: DATE

ARTIST: DATE