



Stage plot & technical rider · 2026

Sana Cissokho

Sana Cissokho & Band

Sana Cissokho on kora and voice, joined by his band on ngoni, backing vocals, djembe and percussion. Sana stays at centre stage, seated or standing; the musicians around him enrich the arrangements. Line-up may vary slightly; the plot below shows the standard trio.

Stage plot

Positions, microphones, monitors and power

Sound

Input list, monitor mixes, FOH and kora notes

Stage & light

Lighting, set-up, schedule and contact

This rider is part of the performance agreement. Every venue is different: if something cannot be provided, just write to us and we will find a solution together.

Minimum stage: 6 m wide × 4 m deep, flat and stable. Drum riser optional. Seen from above; the audience is at the bottom of the drawing.



The kora sound

- The kora is a delicate, acoustic 21-string harp-lute. Please treat it like a classical instrument: natural, warm and detailed, never harsh.
- **Kora pickup vs. microphone:** both must be patched (ch 1 and ch 2). At soundcheck Sana and the engineer will choose the pickup, the microphone, or a blend of both. If both are used, please check polarity and time alignment between the two signals.
- Suggested starting point: high-pass the kora mic around 80 Hz and the pickup around 100 Hz, gentle compression only, no gating. Watch for feedback around 200–400 Hz on the gourd.
- Vocals are sung in Mandinka and other languages: clarity and presence matter more than volume. One good hall or plate reverb is enough.

Input list & monitors

Ch	Source	Microphone / DI	Stand	48V	Notes
1	Kora · pickup (jack)	Active DI box	Floor, at chair	48V	Artist brings pickup + 6 m jack cable
2	Kora · microphone	Small-diaphragm condenser (DPA 4099, KM184, SM81)	Short boom	48V	Aimed at the gourd sound hole, 20–30 cm
3	Sana · vocal seated	Shure Beta 58A / SM58	Tall boom	—	Centre, at the chair
4	Sana · vocal standing	Shure Beta 58A / SM58 (wireless welcome)	Straight, round base	—	Downstage centre, standing zone
5	Ngoni · pickup (jack)	Active DI box	Floor	48V	Stage right
6	Ngoni · microphone	Shure SM57 or small condenser	Short boom	(48V)	On the body / hide, 15–20 cm
7	Backing vocal	Shure SM58	Tall boom	—	Ngoni player
8	Djembe · top	Shure SM57 / Beta 57A / Sennheiser e604	Short boom or clip	—	Over the skin, 10–15 cm
9	Djembe · bottom	Kick mic (Beta 52A, e602, D112)	Short stand	—	At the bottom opening (bass tone)
10	Percussion	Small-diaphragm condenser	Tall boom	48V	Overhead: shakers, bells, kese kese
11	Spoken / spare	Shure SM58	Side of stage	—	Announcements, spare

Monitor mixes

Mix	Position	Speaker	Content
M1	Sana · seated	1 wedge at the chair	Mix A: kora, Sana vocal, some ngoni + djembe
M2	Sana · standing	1 wedge downstage centre	Mix A (same mix)
M3	Ngoni + backing vocal	1 wedge	Mix B
M4	Djembe / percussion	1 wedge	Mix C

Front of house

- Professional full-range PA with subs, suited to the venue size, giving even coverage to every seat.
- Digital console (Yamaha CL/QL/TF, Allen & Heath SQ/dLive, DiGiCo, Midas M32 or similar) placed in the audience area, not in a booth or side stage.
- At least 1 quality reverb (hall/plate) and 1 short delay; graphic or parametric EQ on every monitor send.
- A qualified house sound engineer who knows the system, present from soundcheck until the end of the show.

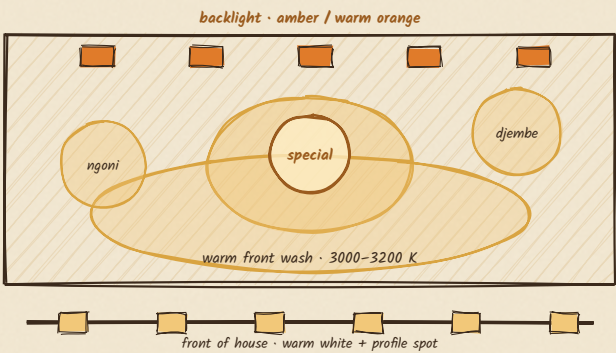
Patch & soundcheck

- Please have every input patched, line-checked and labelled before the artists arrive on stage.
- All XLR and jack cables provided by the venue, plus spares. Cables taped down and kept out of the standing zone.
- Soundcheck order: kora (pickup, mic, blend), vocals, then the other instruments, then one full song.
- Please save the soundcheck scene; the show starts from it.

Lighting, stage & schedule

Lighting

- **Mood:** warm and intimate, like a griot's evening gathering. Amber, gold, warm orange and warm white (3000–3200 K). Deep blue or indigo is welcome on the back wall only.
- **Front light:** soft, even warm wash covering the chair position and the standing zone, so Sana's hands and the kora strings are clearly visible.
- **Special:** one warm profile / ellipsoidal spot on the chair (centre stage) for quiet solo pieces.
- **Backlight:** amber / warm orange to separate the performers from the background.
- Please avoid strobes, fast chases, cold white and very hot light close to the kora: heat and drafts change the tuning of the strings. Light haze is fine. House lights dimmable.



On stage

- 1 chair **without armrests** for Sana (no wheels, seat about 45 cm), with a small rug or woven mat underneath.
- 1 low stool without armrests (about 40–45 cm) for the djembe player.
- Optional riser for djembe / percussion: 2 × 2 m, 20–40 cm high, carpeted.
- 3 small tables or stools for water and towels (one per musician).
- 3 power points (230 V / 110 V): at the chair, stage right (ngoni) and stage left (percussion).
- Free space downstage centre for Sana to stand and move with the kora.

Backline

Artists bring: kora, ngoni, djembe, small percussion, straps and pickups. Venue provides: all microphones, stands, DI boxes, XLR cables, risers and the items listed here. If travelling by air, a djembe can be provided locally on request.

Schedule

Load-in and set-up	45 min
Kora tuning (quiet room)	15 min
Soundcheck	60 min
Changeover (festival)	20 min
Show	60 to 90 min, 1 or 2 sets

Tuning & dressing room

The kora needs about 15 minutes of tuning in a quiet room before soundcheck and before the show. Please provide a calm, lockable dressing room close to the stage, away from air conditioning and heaters.

Contact Booking, management and technical questions:

Ada Cissokho · info@sanacissokho.com · (937) 387-7195 · sanacissokho.com

Please send the venue's technical specifications and the name of the house engineer at least two weeks before the show.

For the venue / promoter (name, date, signature)

For Sana Cissokho