François EVANS

Manches en bois... manches de joie
For electroacoustic chamber ensemble.

1989
I. Apparition

III. Conclusions:

et pe pape pape ... l'avenir de l'humanité.

II. Première Manœuvre:

Mancehes en bois ... mancehes de jole

I. Première Manœuvre:

(1988 - 1989)

par François Levasseur

Dédicace à M. Steuver Copeland

- Syllabes Concerées

( joyeuses )

MANCEHES DE JOLE
Sound Designer

by MIDI keyboard doubling for

Aria S900 (or similar) sample compilation

Hi-hat, Tom, Crash and Ride Cymbals

Floor Tom, Low Tom, Medium Tom

Drum Kit (Bass Drum, Snare Drum, Hi-Hat)

Trumpet in Db with cup mute to hand

Amphicue vs. Synthesizer connected to Roland MX-50 or similar

Emulator 2X MIDI and controller

Caracter in Db doubling Bass Character
The explanation about the piano keyboard and MIDI controller refers to a performance piece. The notes are played on the piano, and the symbols indicate the pressure and duration of the notes. The symbols on the right correspond to the MIDI notes to be played. The controller also allows for the alteration of the pitch.

**AXS 9900 Sampler Doubling Piano**

- The piano and controller should be set up with a pressure and duration effect.
- The symbols on the right correspond to the MIDI notes to be played.
- The controller allows for pitch alteration.

**Performance Instructions**

- The piece should be played as free as practically possible.
- The score is marked with a tempo indication of 80-114.
- The symbols indicate the pressure and duration of the notes to be played.

**General**

- The controller allows for pitch alteration.
- The symbols correspond to the MIDI notes to be played.
### Mixer Controls

<table>
<thead>
<tr>
<th>Type</th>
<th>Tip:</th>
</tr>
</thead>
<tbody>
<tr>
<td>MX1</td>
<td>C1.</td>
</tr>
</tbody>
</table>

Access to deck A:

- **Mixer Controls**
  - **Receiver**: Should be wired as follows:
  - **The mixer deck needs at least 16 input channels and the** Input.

#### Mixing Deck

<table>
<thead>
<tr>
<th>Decrease from Infinity (max)</th>
<th>Increase from Zero</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zero</td>
<td>Infinity</td>
</tr>
</tbody>
</table>

Image: A diagram showing the mixing deck setup with the corresponding controls.

#### Arrows

- **Tape deck**: Denote back right speaker, back left speaker, from right speaker, front left speaker.

#### Speaker System

- **Volume control**: The speaker system intended for the place is indicated.

#### Song Dropouts

- **Underneath note**: Follow the last articulation for the place to understand.

#### Section for Piano

- **9900**: Choose for 9900.

---

Once the supplied 9900 deck has been booted up, the **MX1** key should be connected to the **9900** key to ensure the keyboard is reconfigured to the correct model.
Starting point for backing record:

- Optimum Mix
- Set for minimum modulation
- Readback on % of trace not needed.
- 10% more than expected.
- Initial delay:

The sound that is produced with the tape:

= Input.

No pitch or modulation speed control.

The effect of the sound may be changed by:

- Programmed into the unit for least switching during performance.
- Equalization on once chosen. Delay effect settings should be
basic sounds.

Try the modulation speed to add a little shimmer to the
natural mix control. It may be desirable to experiment with a
programmed into the unit for least switching during performance.
Readback on % of trace not needed. Delay effect settings should be
basic sounds.

Try the modulation speed to add a little shimmer to the
natural mix control. It may be desirable to experiment with a
programmed into the unit for least switching during performance.
Readback on % of trace not needed. Delay effect settings should be
basic sounds.
People have often questioned me about the title of this piece, what does it mean?

"Marches on bois" is in French; I can mean a number of things, bundles, incantations, etc.

The piece is dedicated to the rhythmically brilliant Stewart Copeland.

I thought it would be a nice idea to let the stickmobile speak for itself in the piece. The S900 is programmed with layers of different samples from the module that are reamped and articulated by the pianist following the set harmonic material. In this way, the mobile could be thought of as immiubing itself, in a rather synthetic way.

The piece is in four parts: A, B, C, D. Each of these parts is divided into a number of sub-sections, 1 through 4. Each "section" is made up of a set of controlled patterns that develop according to the sticky, predetermined rules. This is a kind of a first in a series of pieces that I called "Marches on Bois" which means "Marches de Bois" and so, with a little fitter, "Marches saus" become "Marches de Bois".