Transposed Score

Turnpike

For Two Horns, Fixed Media, Live Processing, and Video

Ethan Isaac

2020-2022

2022-12-15

Isaac, Ethan. Turnpike.
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ethanisaac.org

Program Note

My grandfather spent most of what most consider retirement years working as truck driver for Overnight, a company that has since been absorbed by UPS. It was strange that someone who delivered goods across the country was immobile for the majority of the pandemic, as he was recovering from a massive surgery. I was one of the members of the family taking care of him at the time, having lost my job as an audio engineer. This required many trips up and down the New Jersey Turnpike, the very same road he began and ended his deliveries on. I began to take field recordings of the drives, catching the variations in the vibrations felt by my car's tires, electromagnetic interference from the highway's many industrial sites, and performative use of the radio to create audio collage.

At that same time, I was beginning to experience double vision late at night, which I found out was due to a defect in my musculature of my eyes. In a similar vein, my grandfather delt with cataracts during his stint as a driver and currently is experiencing macular degeneration, which appears as a black spot in the middle of his vision. Using material from interviews with him, I create a viewpoint from the past and present of this massively impactful roadway, both in its economic and ecological force. As the state with the most EPA Superfund sites, one only needs to view their publicly available maps to see how many lie along New Jersey's polluted estuaries and roads. Much of the video footage represents these concepts, as well as the audio processing.

The inspiration for the instrumentation came from my relationship with Hawaii' Symphony's Jason Friedman. We had met during my work at Strings Music Festival in Colorado where he, part of the ensemble in residence, found kinship in our interest in audio engineering. After re-convening on the east coast, I began workshopping early versions of this piece with him. He can be heard in this archival version of the work you are now listening to.

Richard Deane, Associate Principal Horn of the New York Philharmonic generously funded this project, along with my friends Yashar Hashemi and Charles London. Mr. Deane and I are working out a date for his performance and premiere of the work in the coming year.

Performance Notes

For all of the physical and software elements needed to perform this piece you will need

A laptop (Mac/Windows),

A two input/output audio interface,

Two cardioid microphones,

A stereo PA system,

A digital audio workstation (Reaper preferred),

Two or Three VST effects, these being,

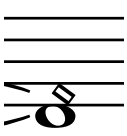
Valhalla Delay,*

Fabfilter Saturn 2,*

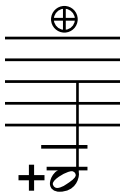
if needed, a decent convolution reverb such as Altiverb if the performance space is especially dry.*

If you use Reaper as your DAW as recommended, I can send you the appropriate project files to save you time, as well as the tape files. They will be placed appropriately with markers for the downbeat of each movement. This is easily managed by a audio assistant or an experienced performer. Some tracks will need to be armed and disarmed depending on the movement. This will be marked clearly in the project file. Reaper is offered with a eternal fully featured trial and as such is perfect for performance situations like this. If you are determined to use another DAW I can send the tape files separately along with additional information.

Notation Guide: With regards to the **stop notation** (Stopped, Open, Half Stopped) the marking continues until contradicted. **Portamento** is intended to mark when one should play most of the note value before transitioning to the next note in a gliss like fashion. The **wavy lines** in the third and fourth system of the first movement represent the nature of the vibrato.



These diamond shaped noteheads are sung multiphonics, please sing at notated octave if possible. If not they are intended to create a growl effect, so use whatever works for you



Move hand for pitch bend/Half Stopping

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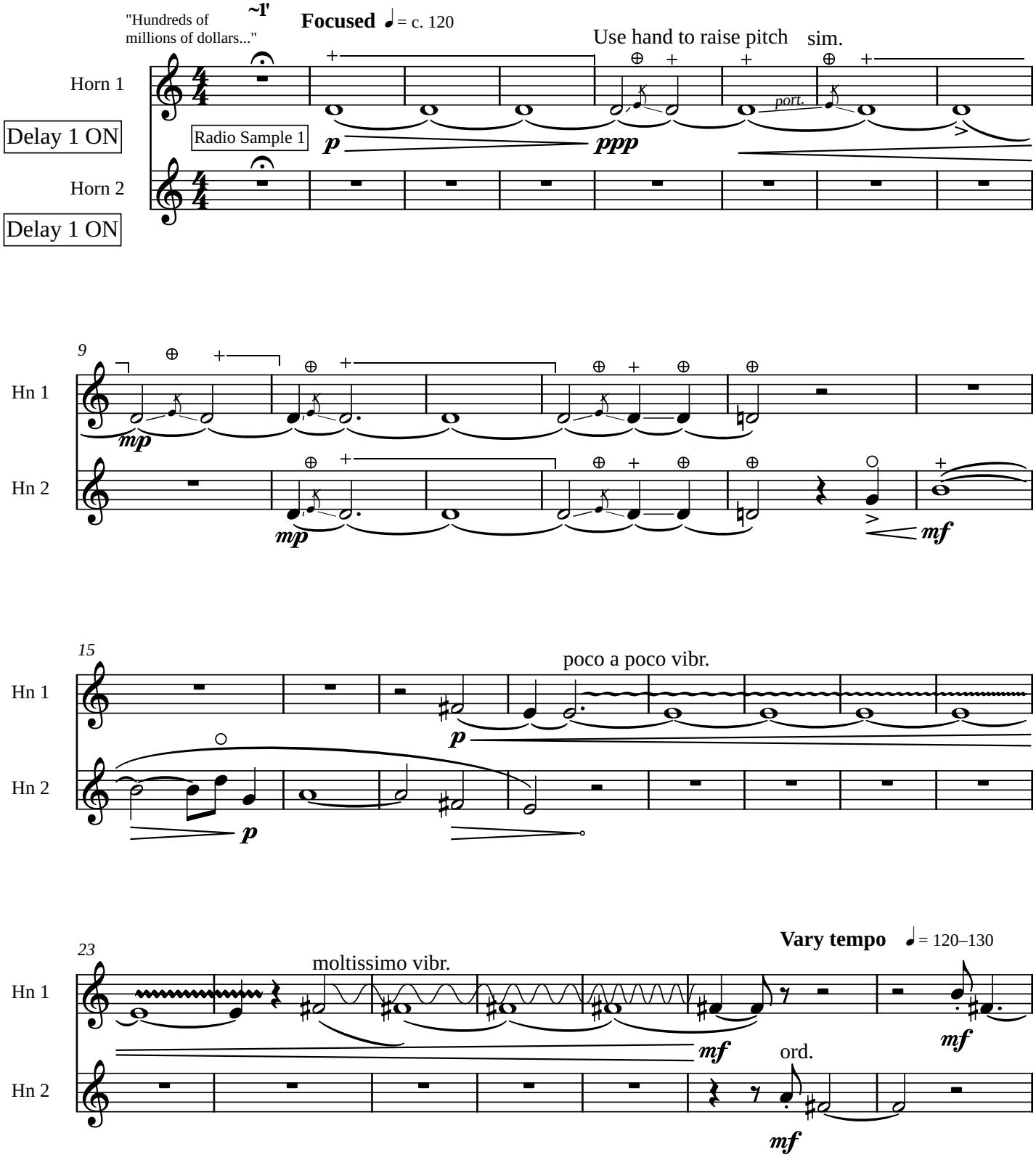
I. Interstate 95, George Washington Bridge



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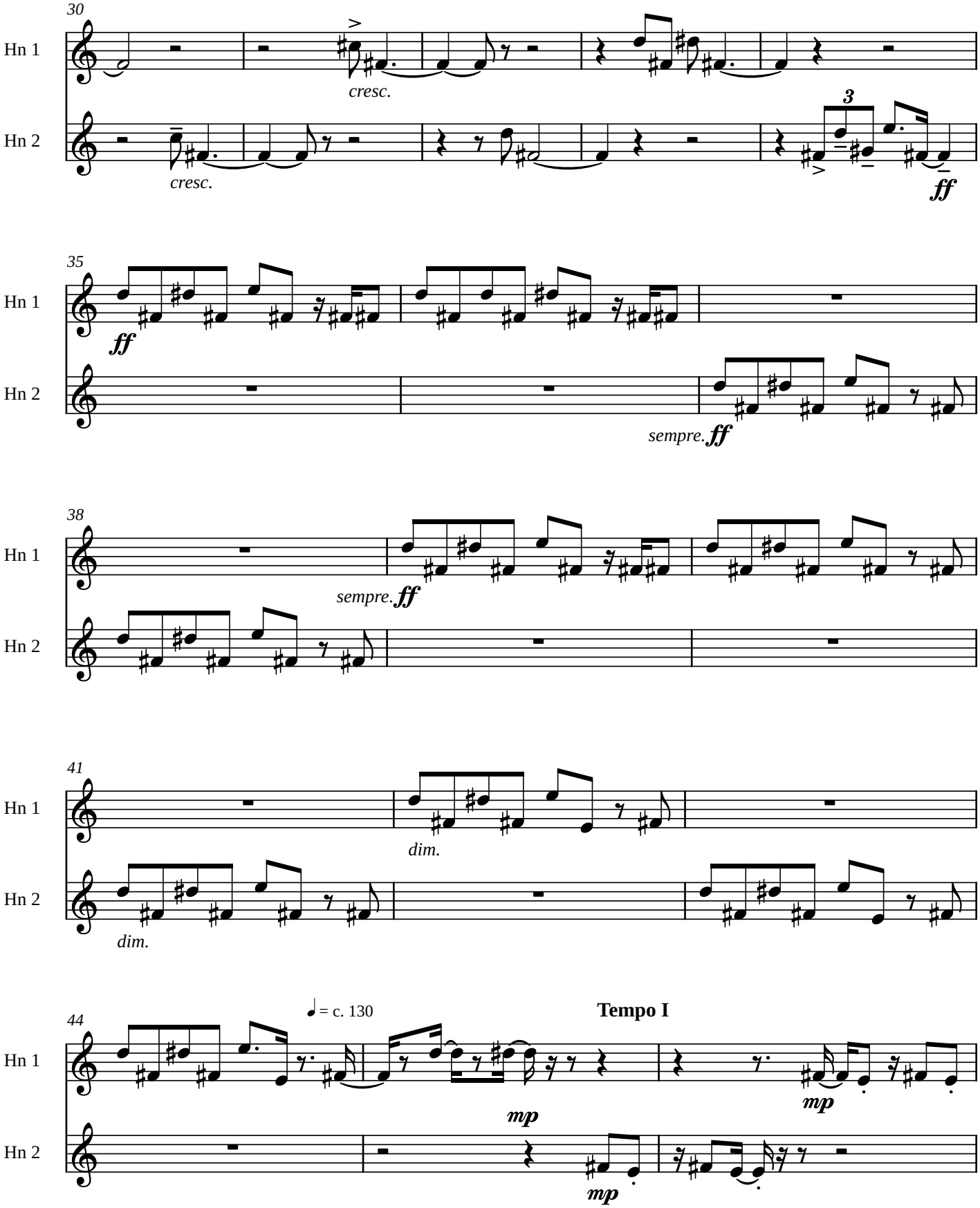
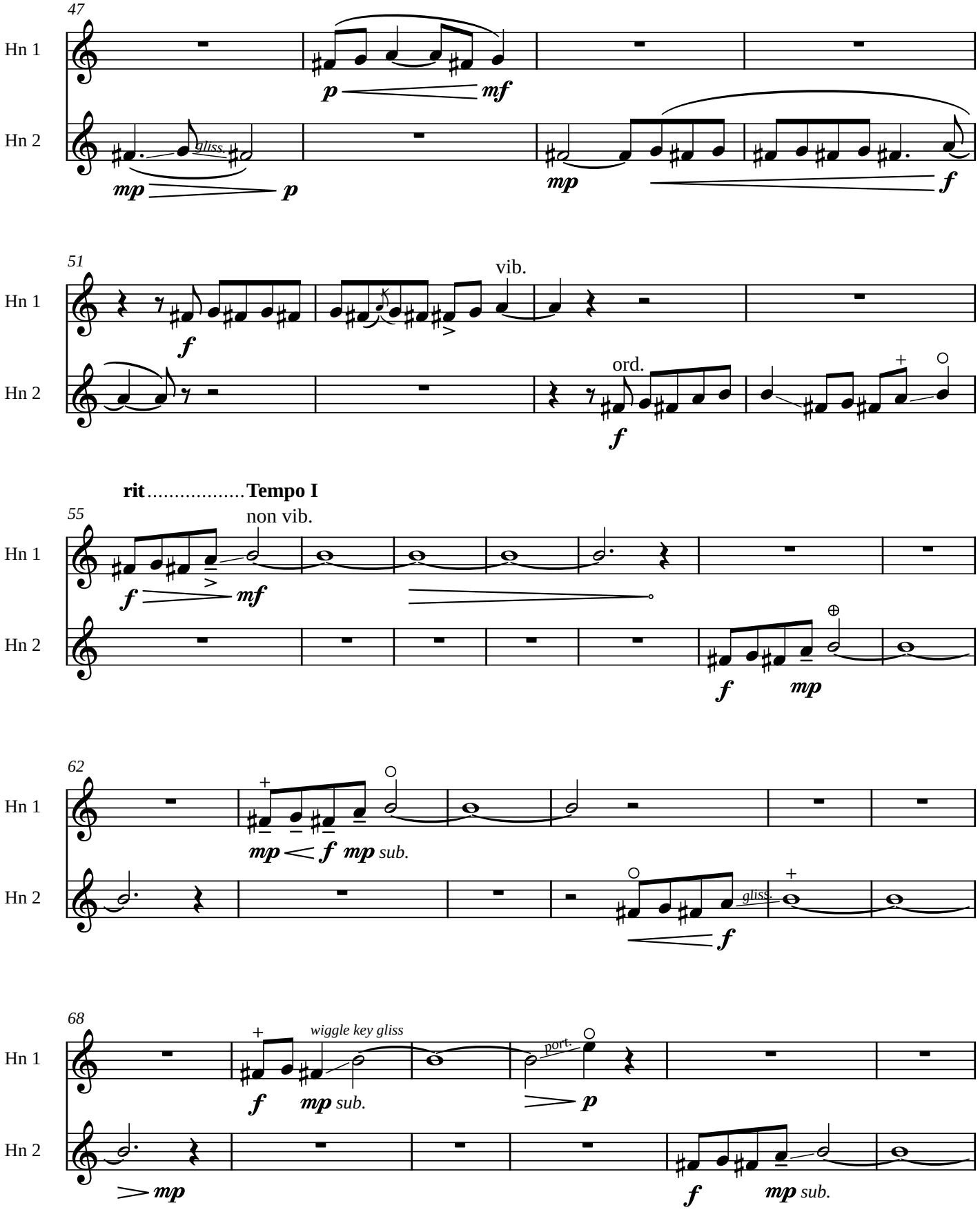
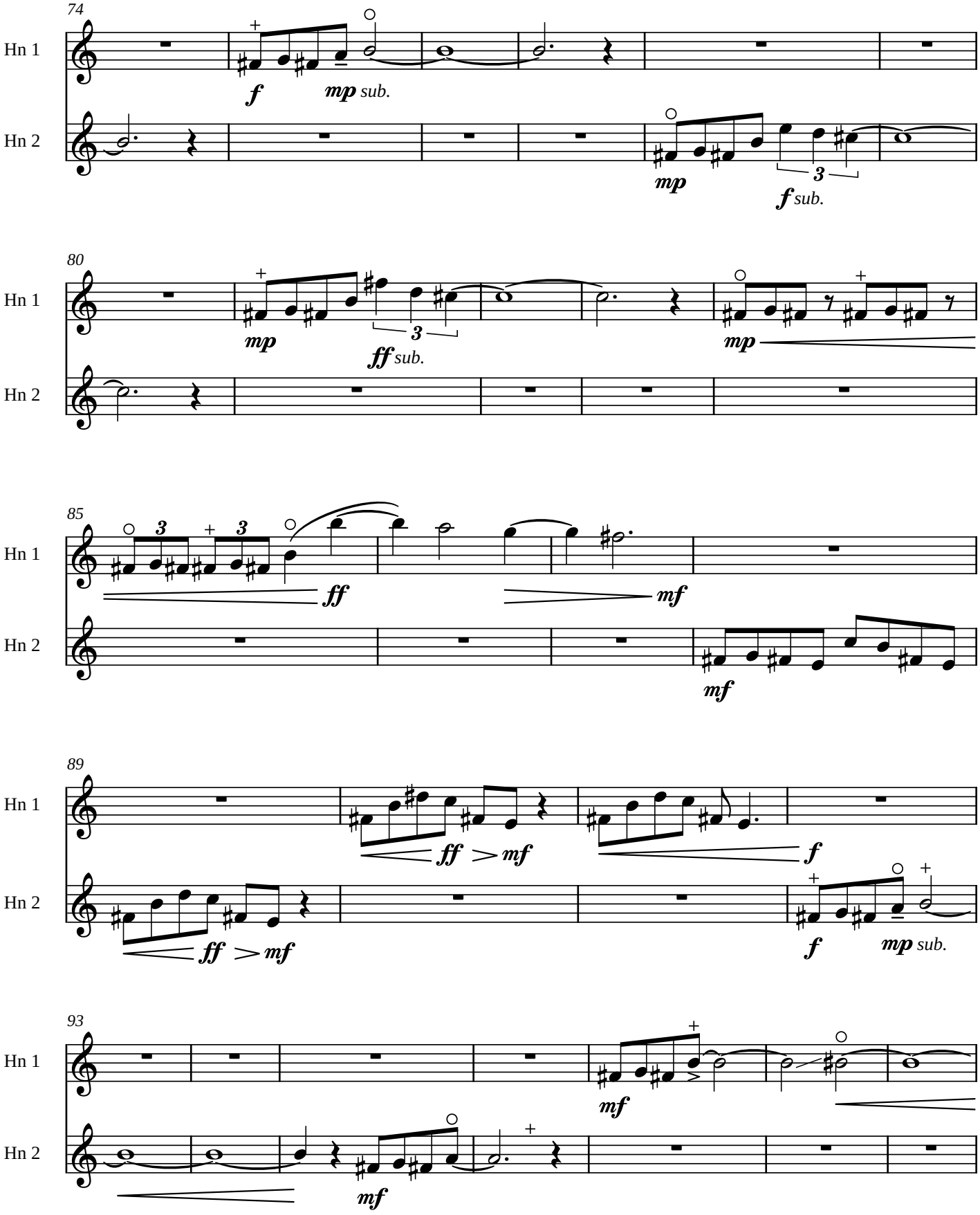
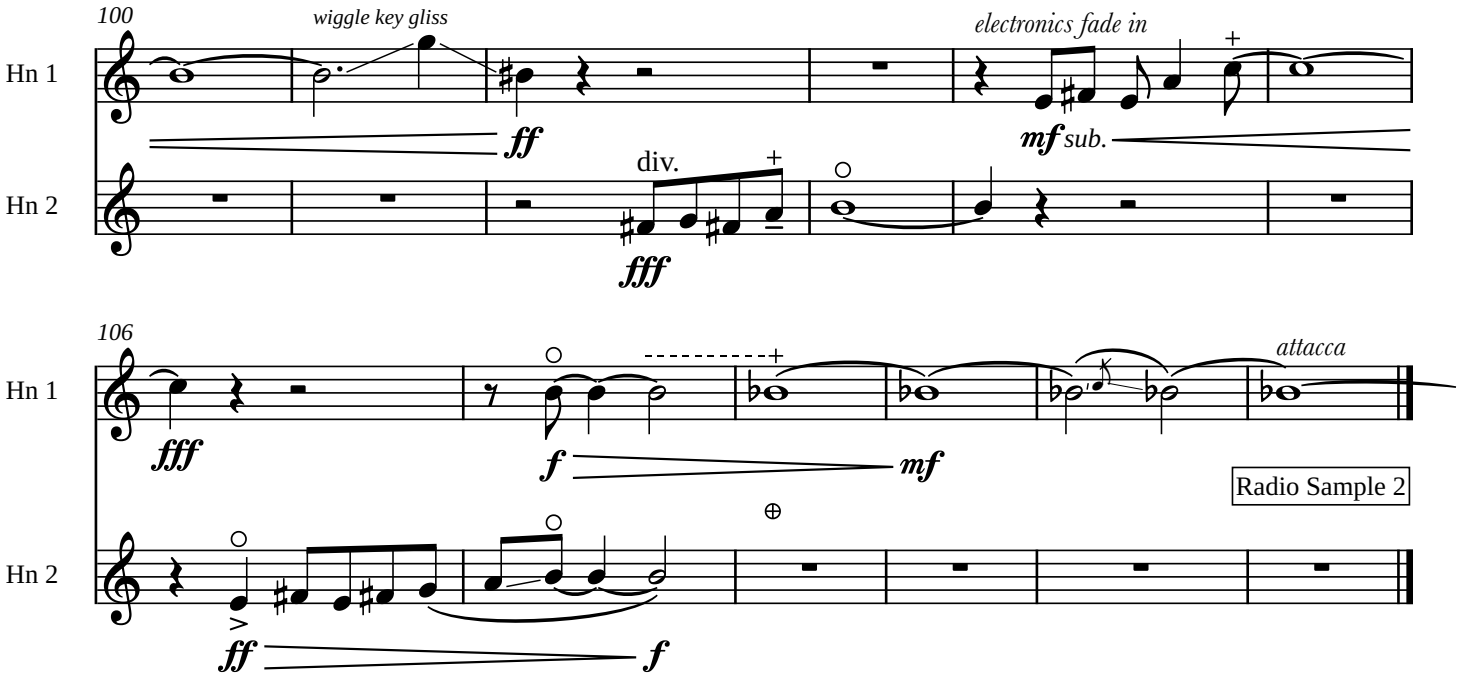

30
Hn 1
Hn 2
cresc.
cresc.
3
ff
35
ff
sempre. ff
38
sempre. ff
41
dim.
dim.
44
♩ = c. 130
Tempo I
mp
mp
mp

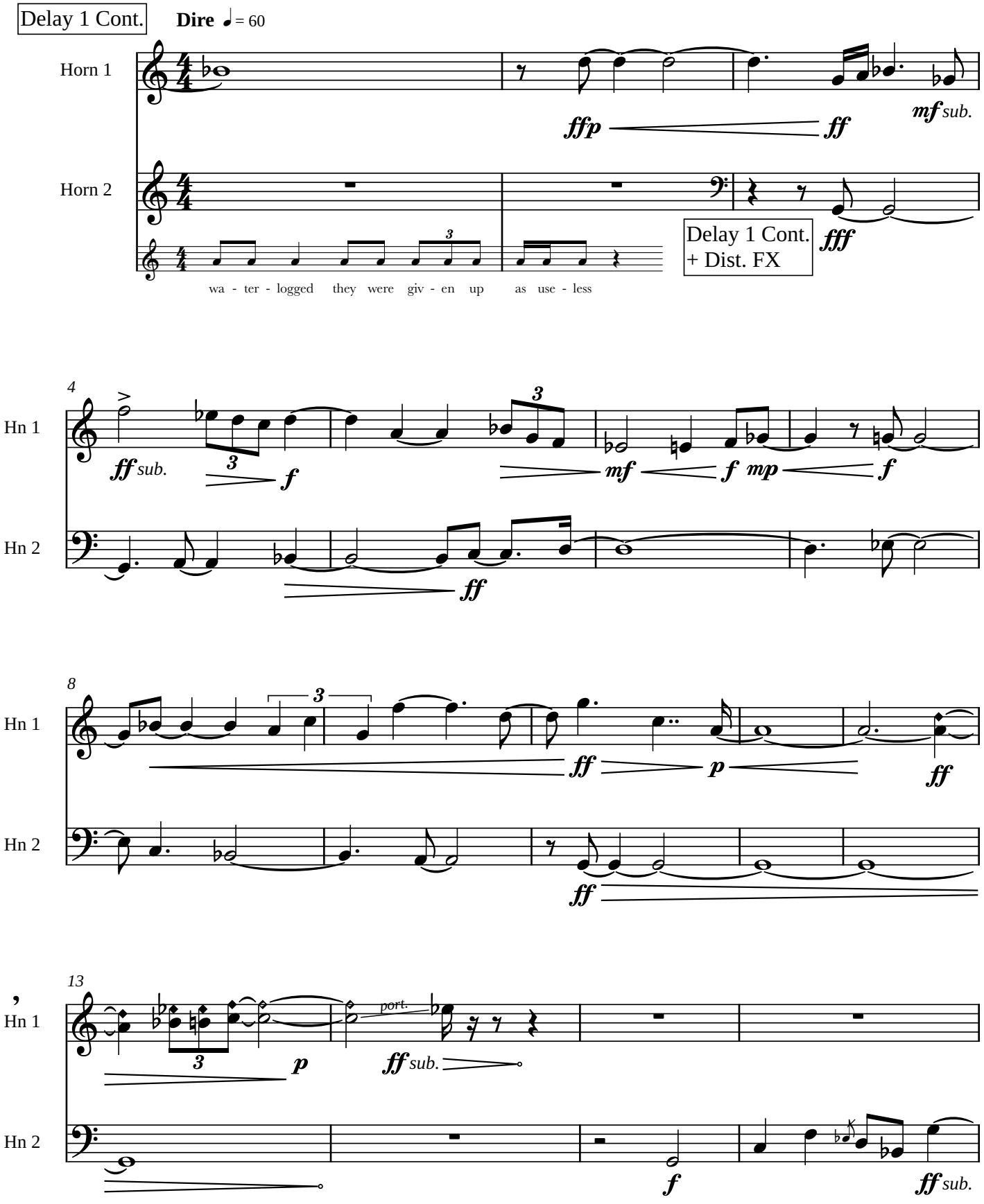

47
Hn 1
Hn 2
p
mf
mp
gliss.
p
mp
f
51
vib.
ord.
f
f
rit.....Tempo I
55
non vib.
f
mf
f
mp
62
mp
f
mp sub.
gliss.
f
68
wiggle key gliss
f
mp sub.
port.
p
mp
f
mp sub.

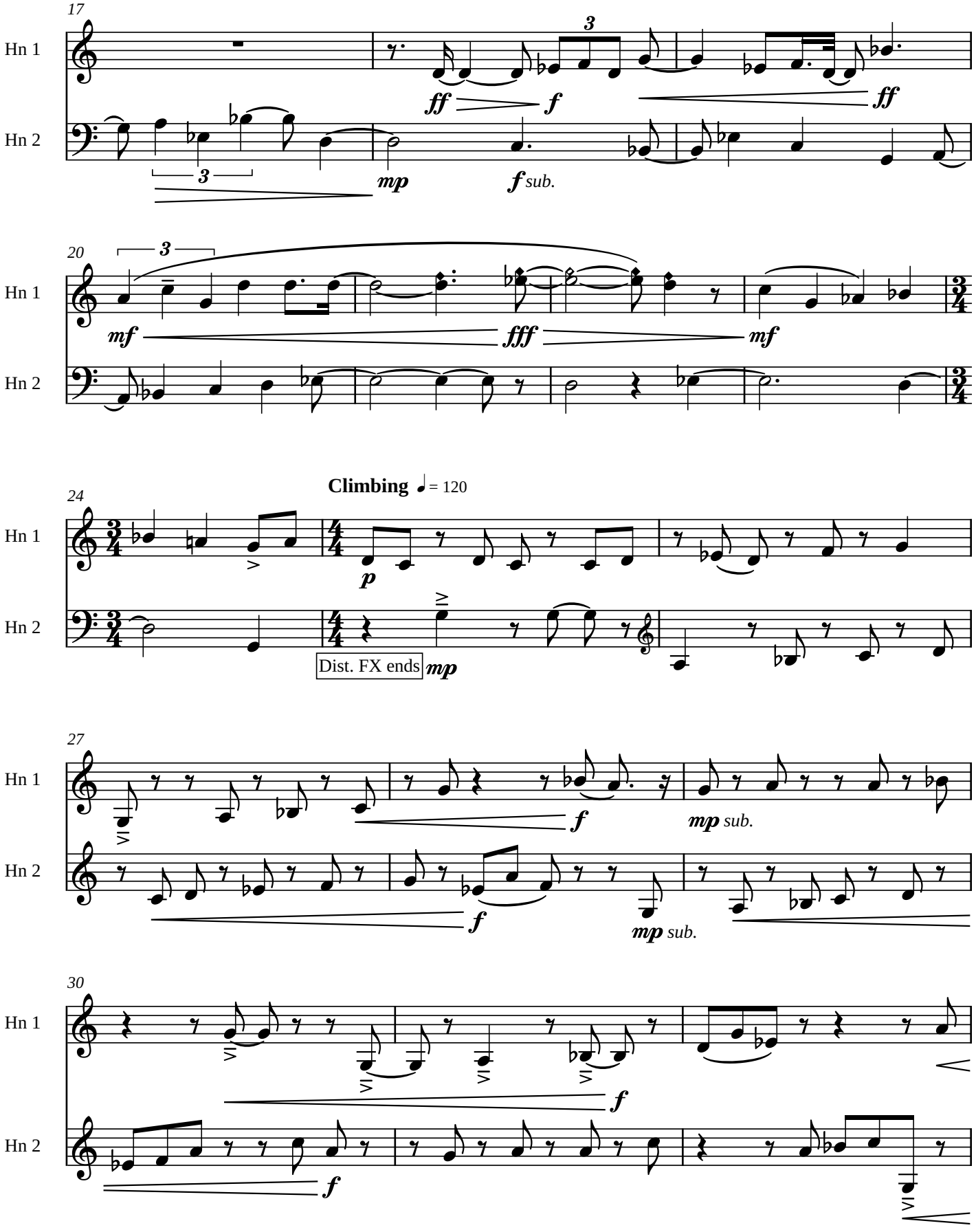

74
Hn 1
Hn 2
f
mp sub.
mp
3
f sub.
80
mp
ff sub.
85
ff
mf
89
ff > mf
f
93
mf

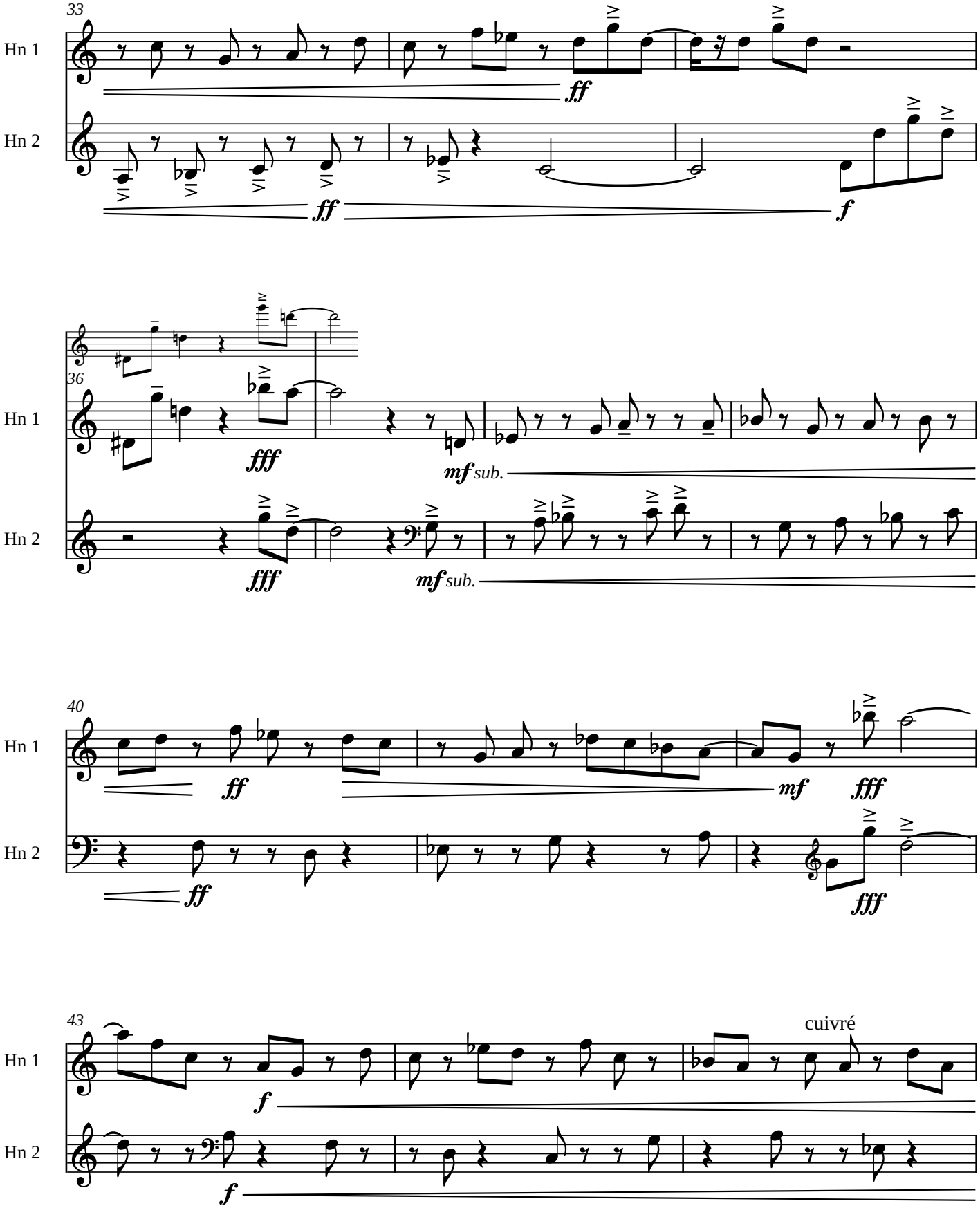

100
wiggle key gliss
electronics fade in
Hn 1
ff
mf sub.
Hn 2
div.
fff
106
attacca
Hn 1
fff
f
mf
Radio Sample 2
Hn 2
ff
f

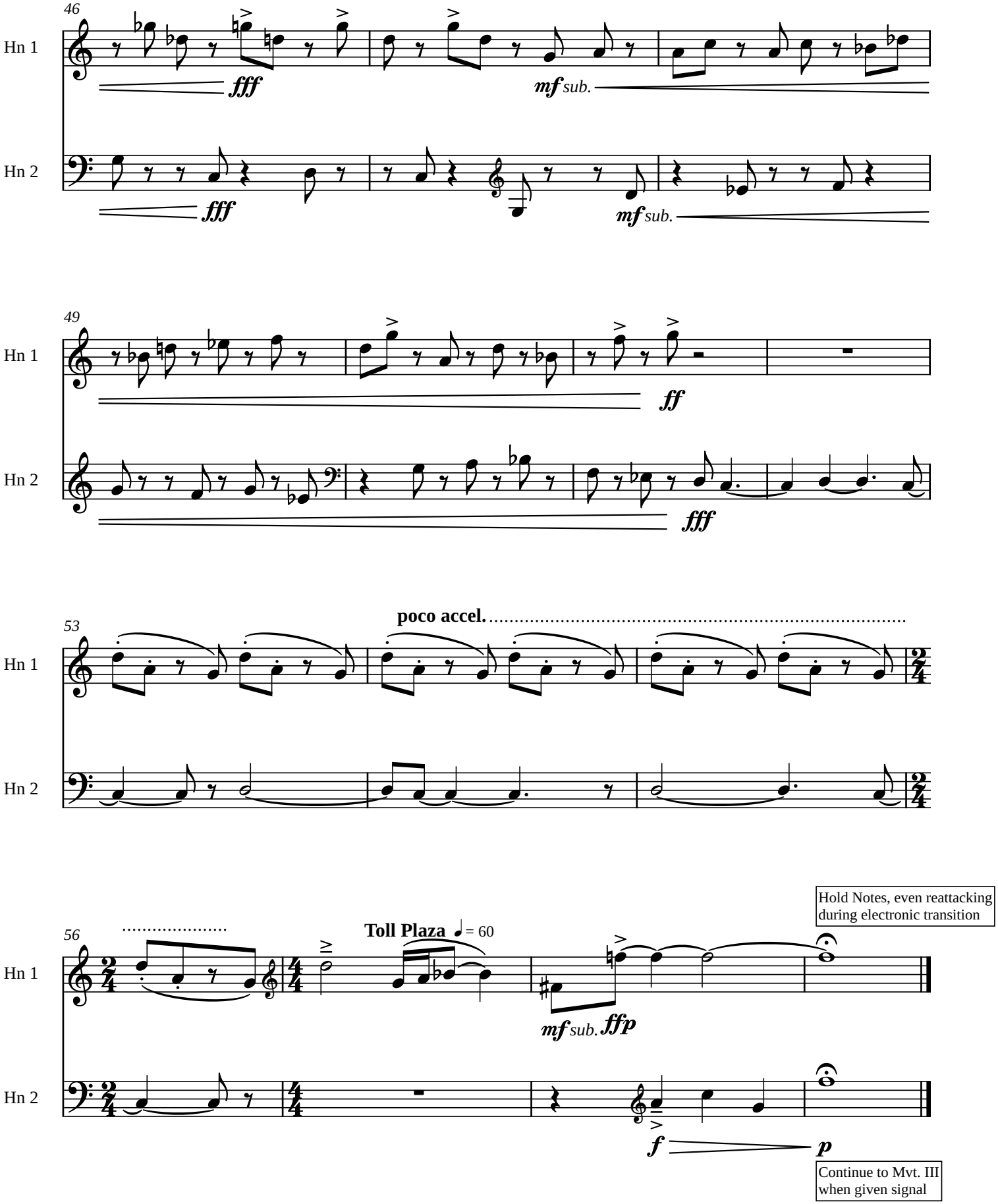
Transposed Score

II. Linden Co-Generation Plant



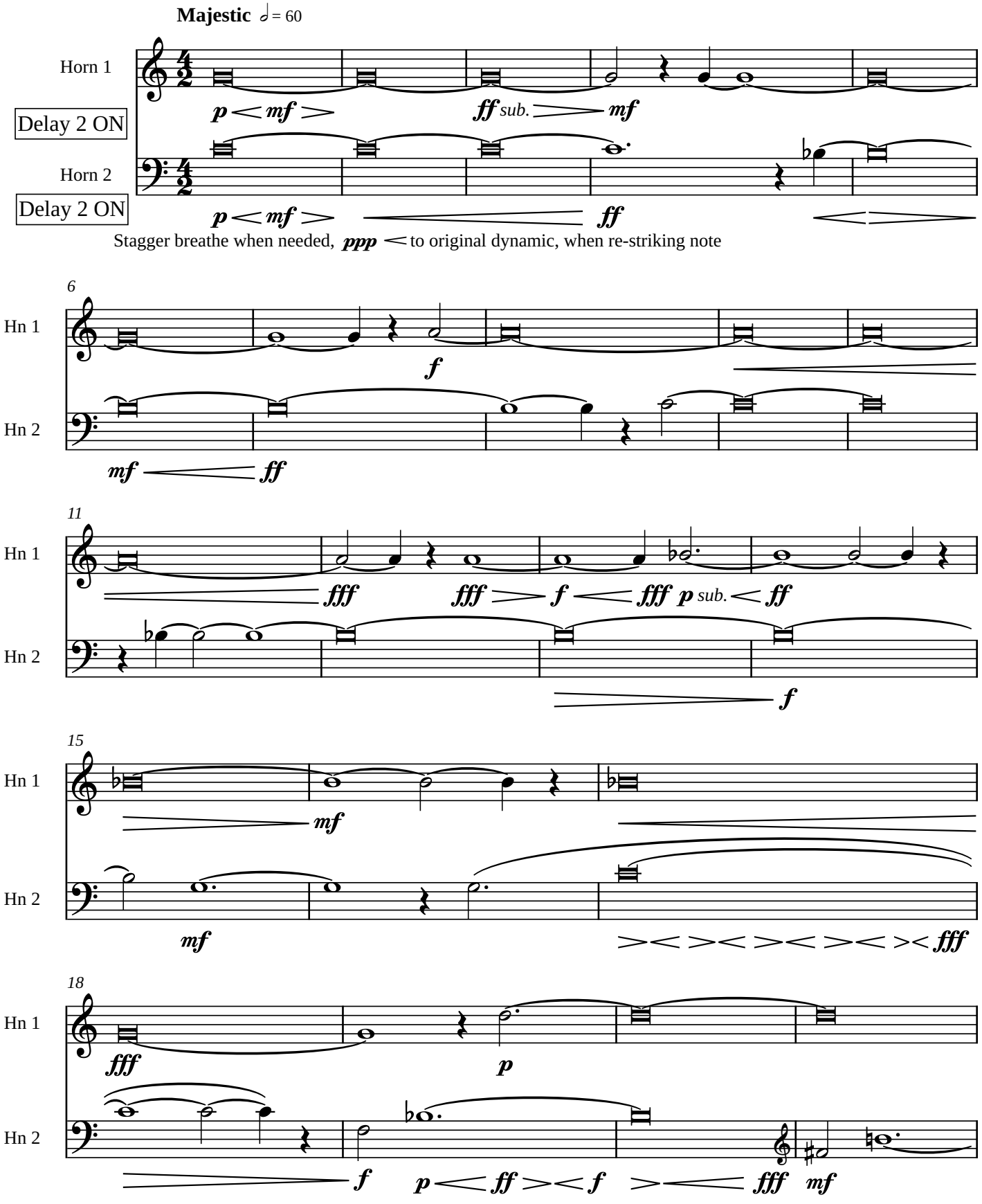

17
Hn 1
Hn 2
3
ff
f
ff
3
mp
f sub.
20
3
mf
fff
mf
24
Climbing ♩ = 120
p
Dist. FX ends
mp
27
f
mp sub.
f
mp sub.
30
f
f

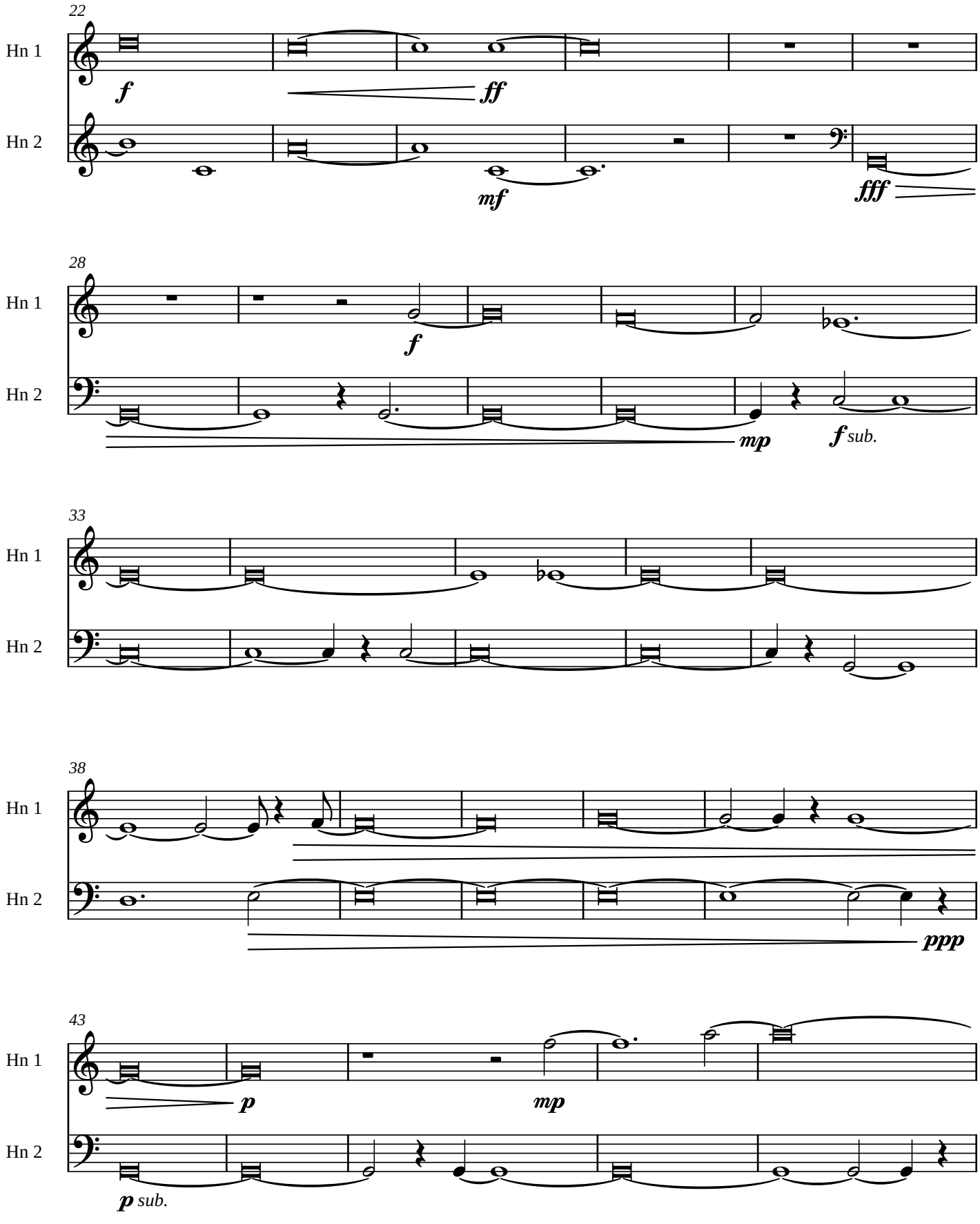

33
Hn 1
Hn 2
ff
ff
f
36
Hn 1
Hn 2
fff
fff
mf sub.
mf sub.
40
Hn 1
Hn 2
ff
ff
mf
fff
fff
43
Hn 1
Hn 2
f
f
cuivré

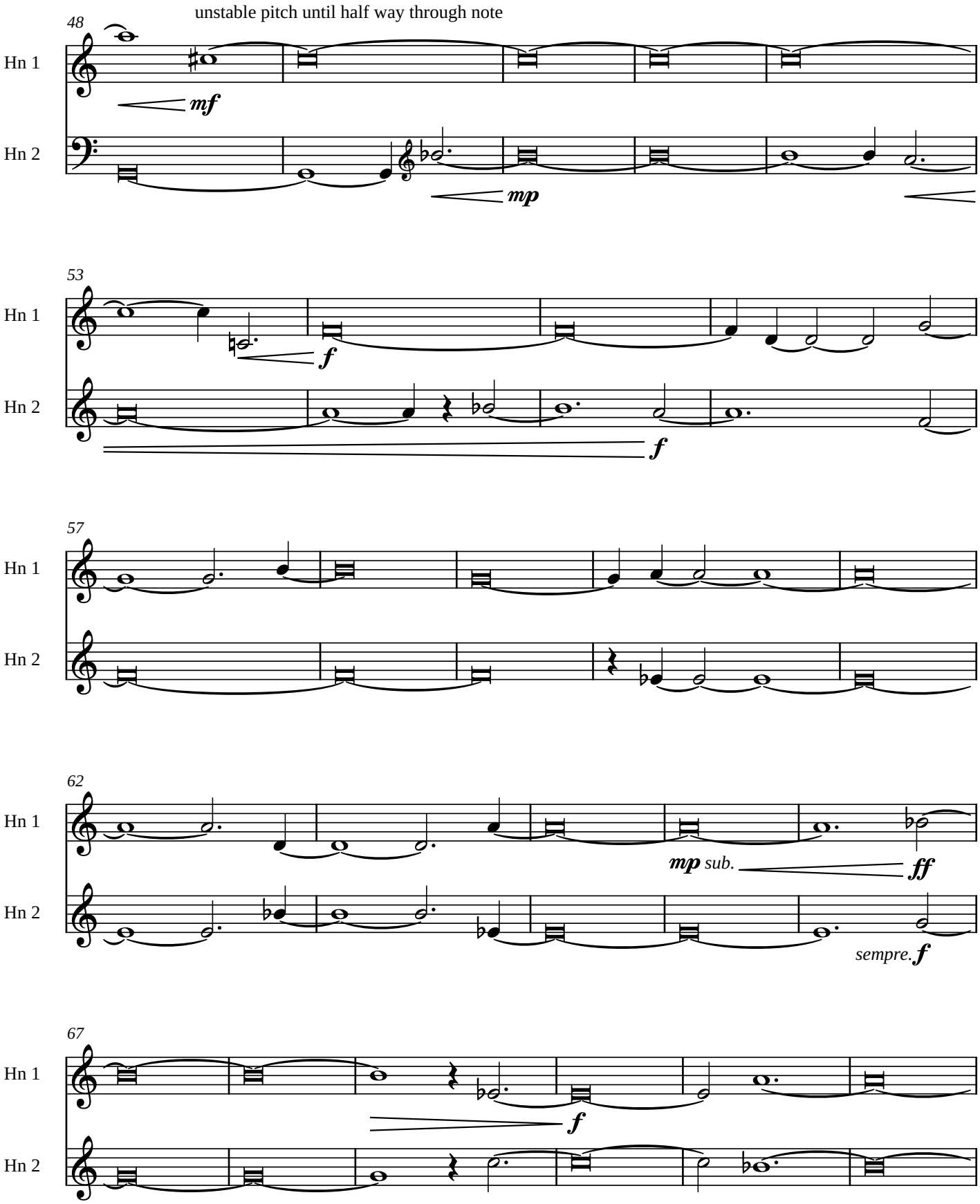

46
Hn 1
Hn 2
fff
mf sub.
fff
mf sub.
49
Hn 1
Hn 2
ff
fff
53
poco accel.
Hn 1
Hn 2
56
Toll Plaza ♩= 60
Hn 1
Hn 2
mf sub. ffp
f
p
Hold Notes, even reattacking during electronic transition
Continue to Mvt. III when given signal

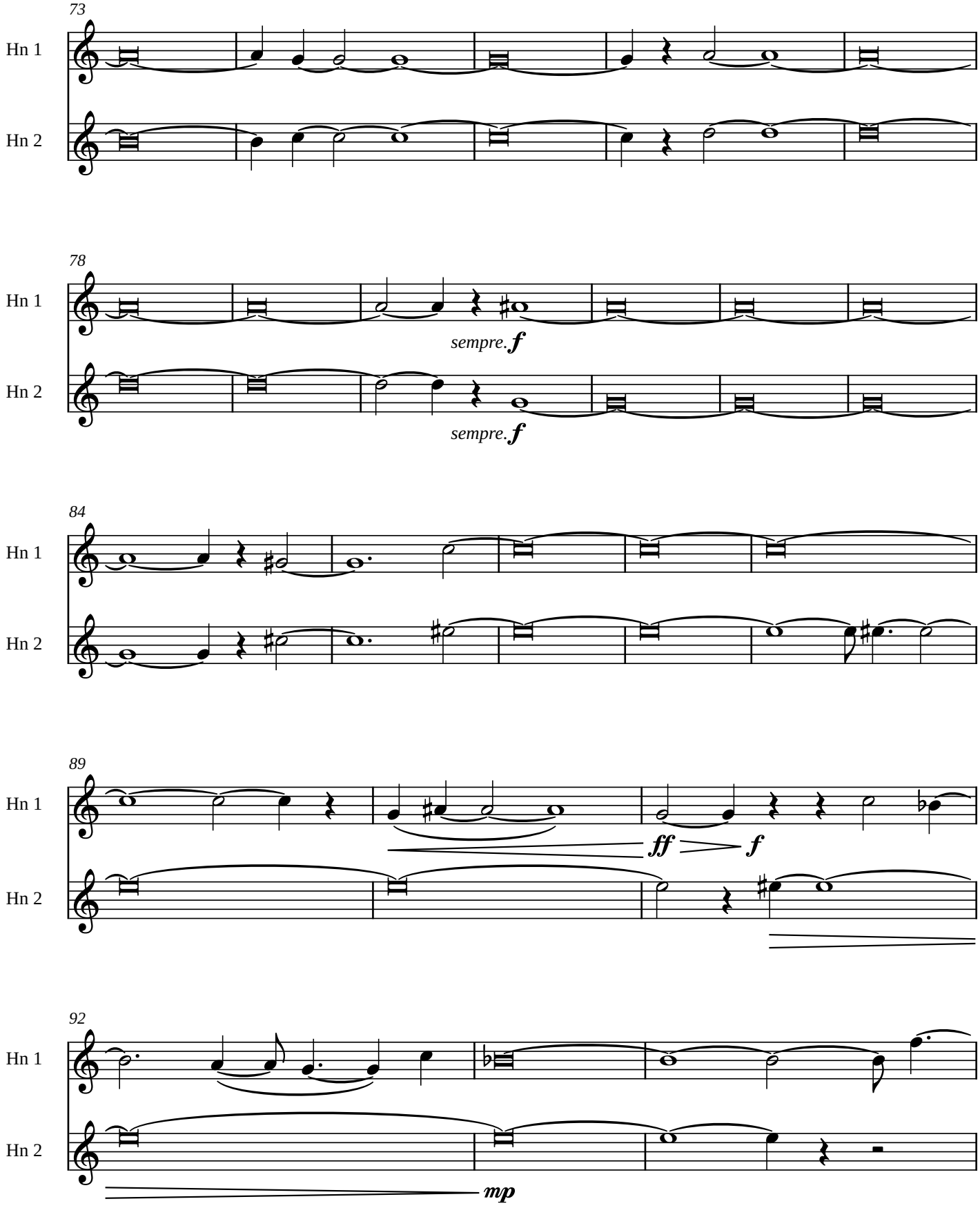
Transposed Score

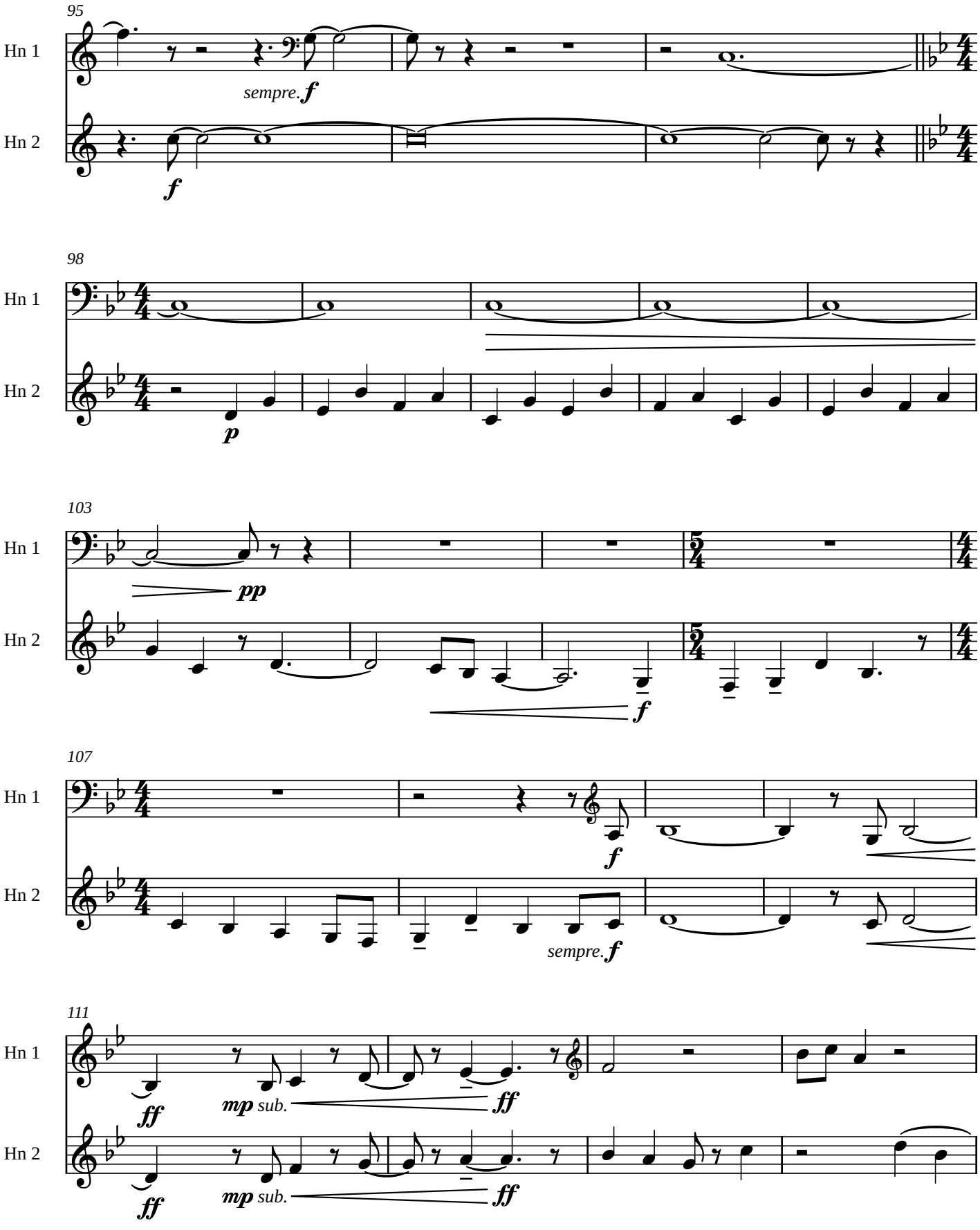
III. The Garden State Parkway, at Night

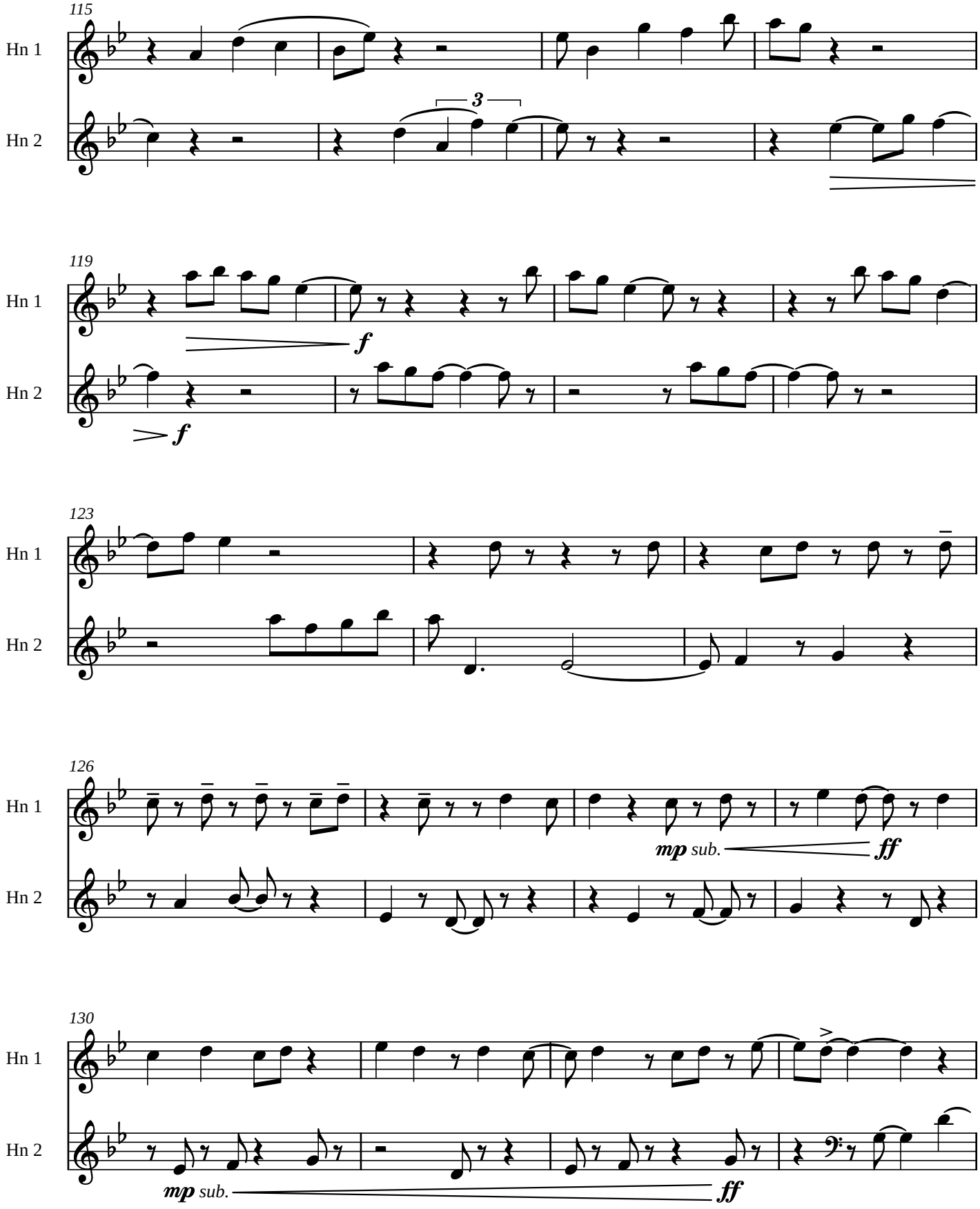


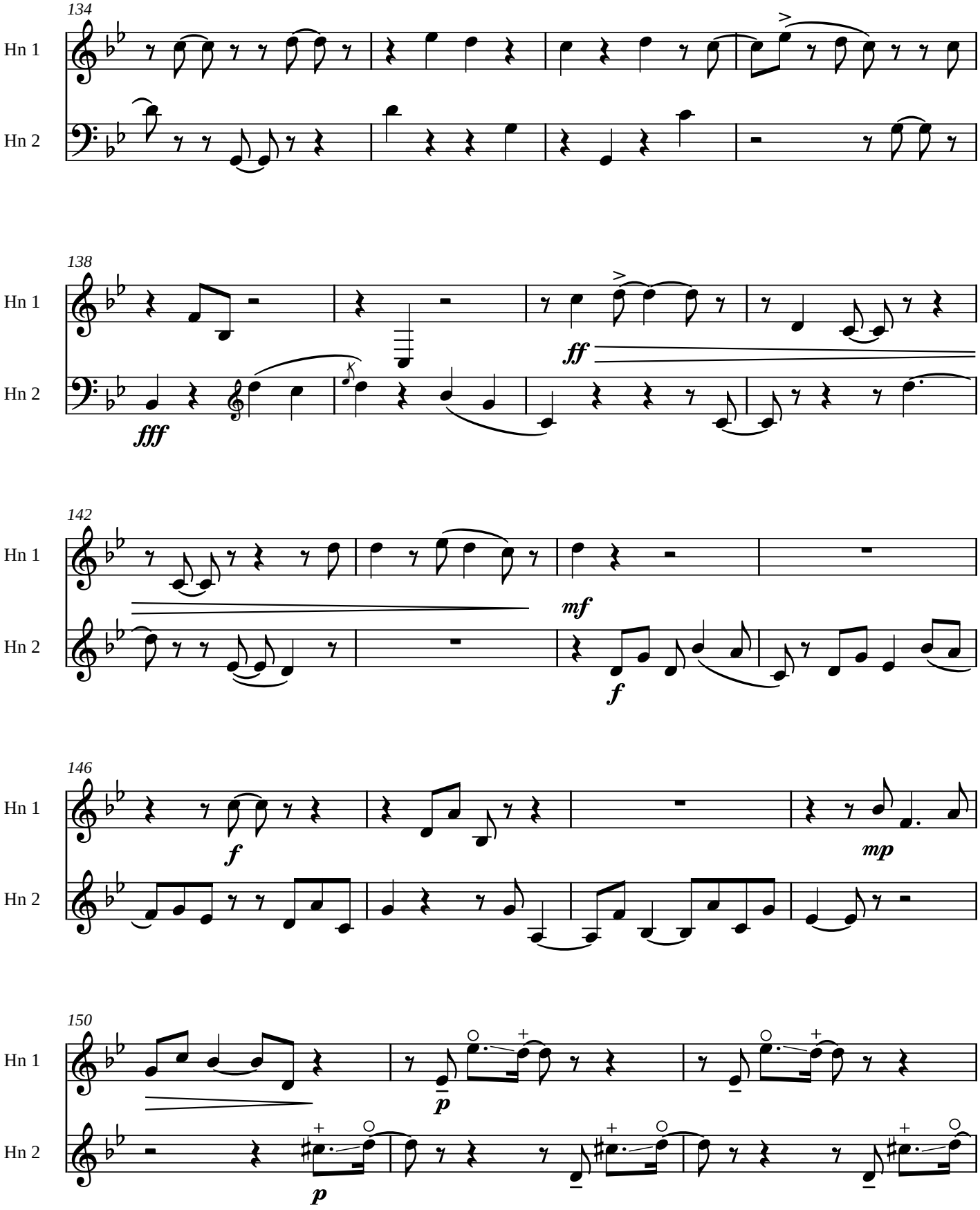

22
Hn 1
Hn 2
f
ff
mf
fff
28
Hn 1
Hn 2
f
mp
f sub.
33
Hn 1
Hn 2
38
Hn 1
Hn 2
ppp
43
Hn 1
Hn 2
p
mp
p sub.

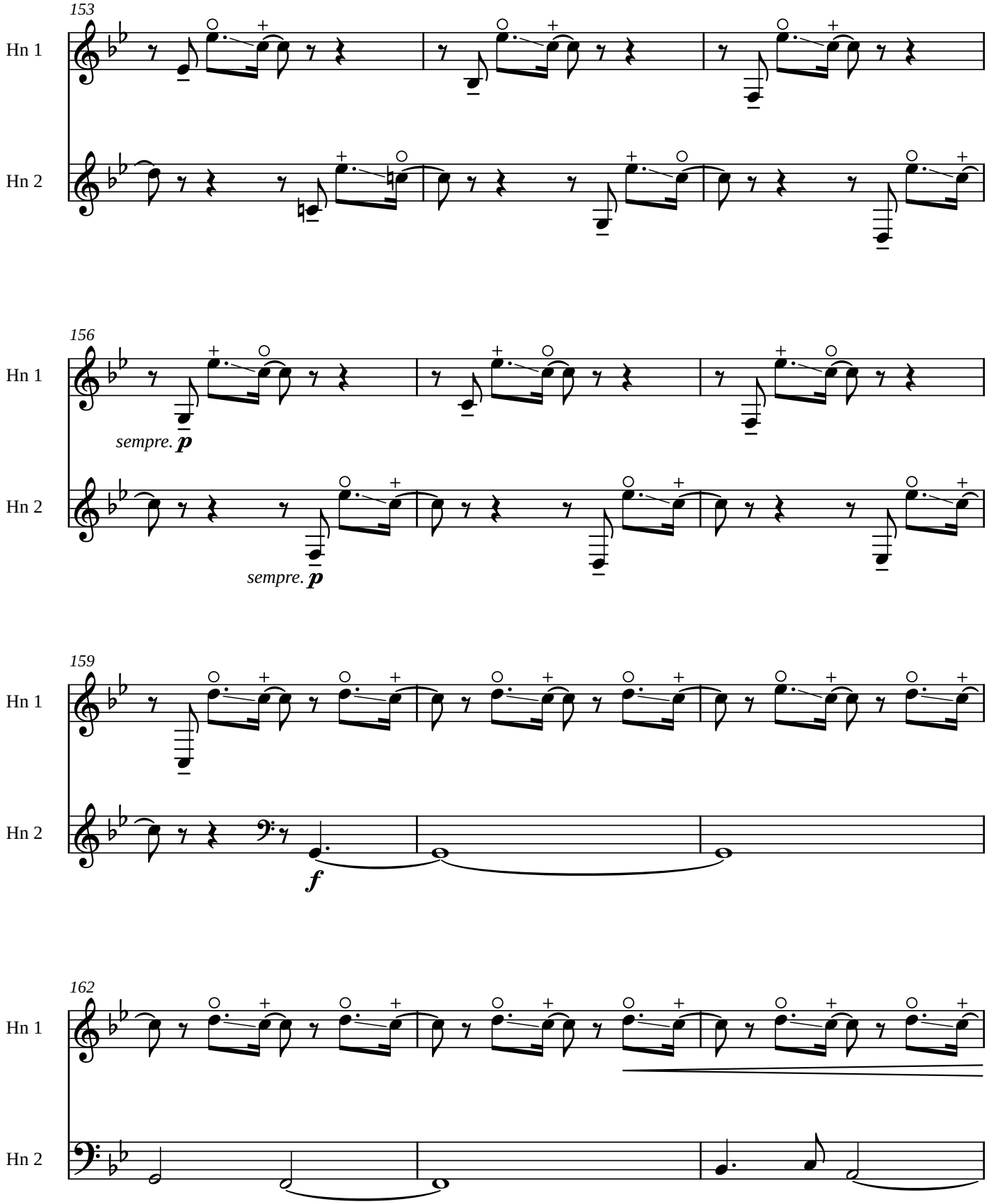

unstable pitch until half way through note
48
Hn 1
Hn 2
mf
mp
53
Hn 1
Hn 2
f
f
57
Hn 1
Hn 2
62
Hn 1
Hn 2
mp sub.
ff
sempre. f
67
Hn 1
Hn 2
f

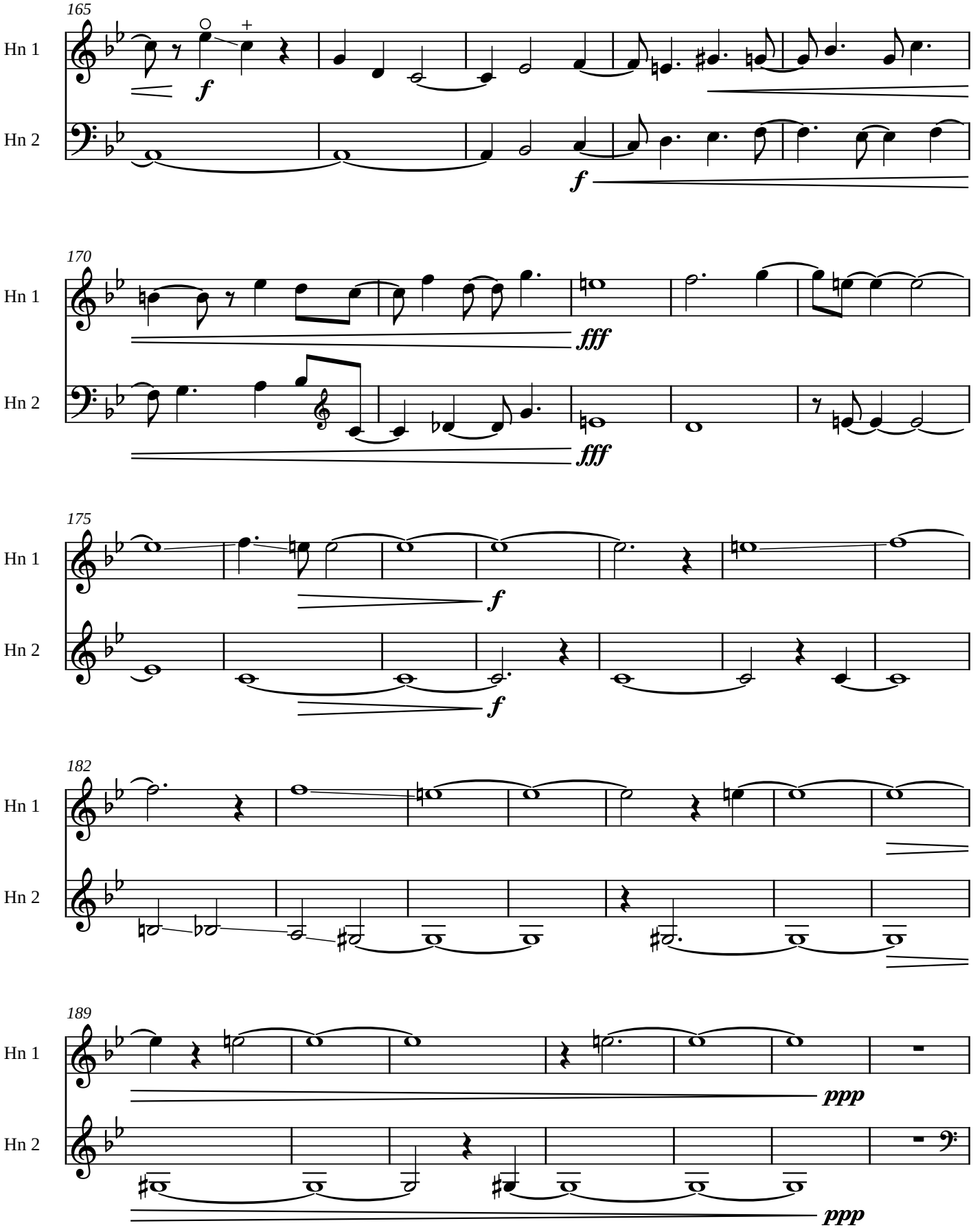

73
Hn 1
Hn 2
78
Hn 1
sempre. f
Hn 2
sempre. f
84
Hn 1
Hn 2
89
Hn 1
ff
f
Hn 2
92
Hn 1
Hn 2
mp

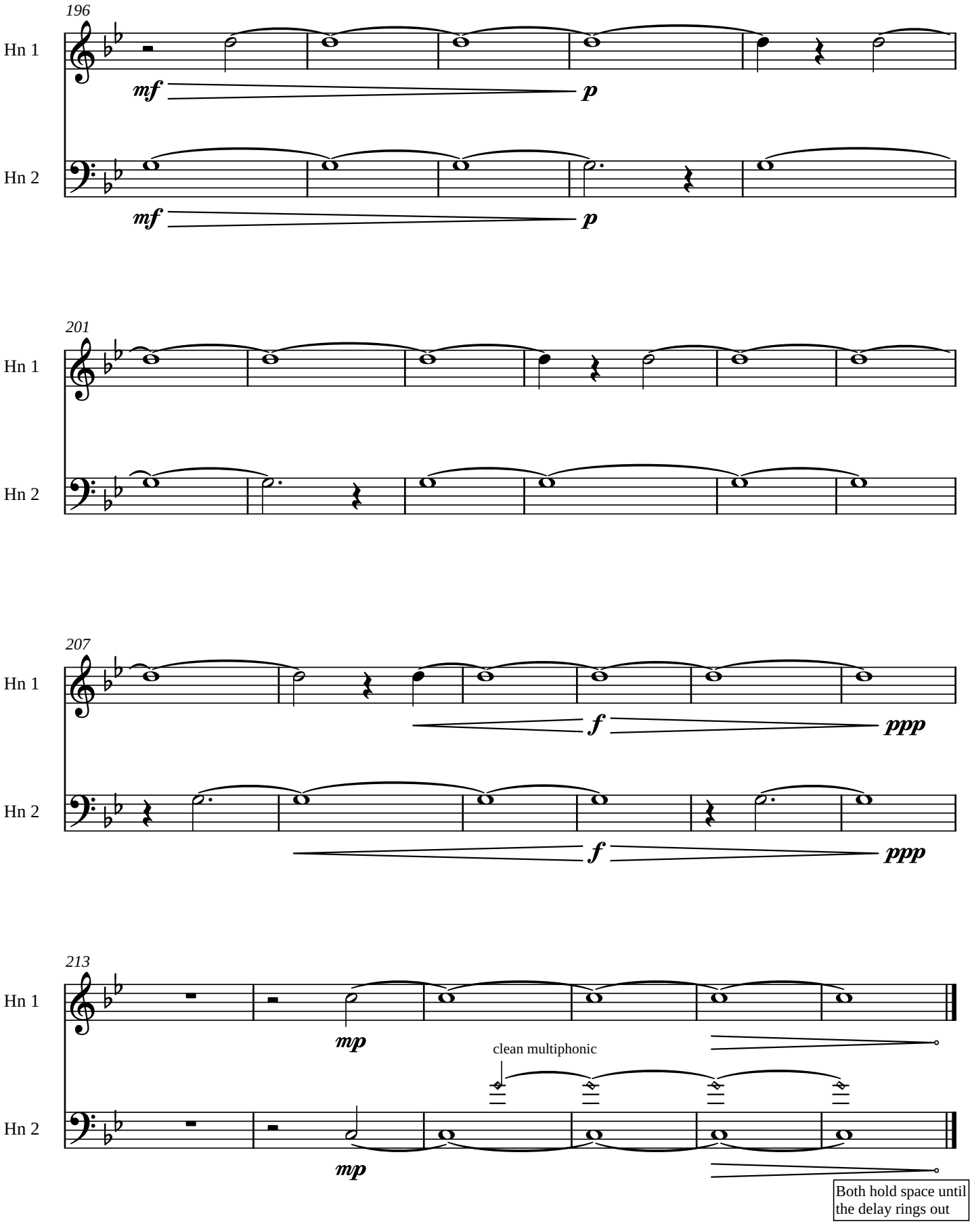

95
Hn 1
Hn 2
sempre. f
f
98
Hn 1
Hn 2
p
103
Hn 1
Hn 2
pp
f
107
Hn 1
Hn 2
f
sempre. f
111
Hn 1
Hn 2
ff
mp sub.
ff


115
Hn 1
Hn 2
3
119
Hn 1
Hn 2
f
f
123
Hn 1
Hn 2
126
Hn 1
Hn 2
mp sub.
ff
130
Hn 1
Hn 2
mp sub.
ff


134
Hn 1
Hn 2
138
fff
ff
142
mf
f
146
f
mp
150
p
p


153
Hn 1
Hn 2
156
Hn 1
sempre. p
Hn 2
sempre. p
159
Hn 1
Hn 2
f
162
Hn 1
Hn 2


165
Hn 1
Hn 2
f
f
170
Hn 1
Hn 2
fff
fff
175
Hn 1
Hn 2
f
f
182
Hn 1
Hn 2
189
Hn 1
Hn 2
ppp
ppp


196
Hn 1
mf
p
Hn 2
mf
p
201
Hn 1
Hn 2
207
Hn 1
f
ppp
Hn 2
f
ppp
213
Hn 1
mp
clean multiphonic
Hn 2
mp
Both hold space until the delay rings out