CrissCross

_tunes for two fiddles and sometimes a band_

by

Dan Trueman

and

Brittany Haas

~ Many Arrows Music ~

www.manyarrowsmusic.com
CrissCross

*tunes for two fiddles and sometimes a band*

by

Dan Trueman

and

Brittany Haas

~ Many Arrows Music ~

www.manyarrowsmusic.com
The *Just the Notes* Series:

Just the Notes: Trollstilt  
Just the Notes: QQQ  
Just the Notes: CrissCross
All of these tunes in this series were made by ear, never written down as they were worked out; with *Just the Notes*, I’ve transcribed them, in the hopes that the notation will help others to learn them, on fiddles and guitars, or whatever instruments are on hand. I think of these as fiddle *tunes*, but clearly they are not your typical fiddle tunes (whatever that might mean); while I like nothing more than to play these tunes with my friends and family in informal places (like our living room, or, as it may be, our basement!), they are a bit much to pick up on the fly, at a session. But it also doesn’t feel quite right to write them down, fix them on the page, imagine that they can be read like a “Classical” composition. They are, perhaps, somewhere… in between.

Most of these tunes were made with unusual fiddles tuned up in unusual ways. For instance, *Orton’s Ode* in the QQQ volume was “written” on the Hardanger fiddle (Norway’s national instrument), tuned quite unlike the conventional violin (with a 4<sup>th</sup> between the bottom two strings, a major-3<sup>rd</sup> between the middle strings, and a 7<sup>th</sup> between the top two strings—a variant of what is known as *troll tuning*, or *trollstilt*, in Norway). These tunings are incredibly beautiful and inspiring, but pose problems for notation; writing down the notes as we hear them makes them quite hard for violinists to read, since our fingers expect the strings to be tuned in 5<sup>ths</sup>. But, writing them down so that our fingers can do the walking can be confusing, since the notes we end up hearing are different than what we see on the page.

I would like fiddlers and violinists to be able to look at these transcriptions and as quickly as possible get their fingers to do the right thing. But I would also like other instrumentalists to be able to have a go at these tunes, regardless of all the tuning madness that might have played a role in their
making. So, I’ve written the tunes down in two ways: first, as we expect to hear them, and second, as we would finger them. The latter is the norm with traditional Hardanger fiddle notation, so will be familiar to speleman, but can be ambiguous, and certainly a puzzle for non-fiddlers just trying to figure out what notes are sounding, so both are important to have. To those unfamiliar with unusual tunings (sometimes known as cross-tunings, or scordatura), this might be confusing, but just spend some time with Orton’s Ode or Training West (in the CrissCross volume), and it will all eventually make sense. Orton, by the way, was my great uncle Orton Enstad, who passed away in 2008 at the age of 102; of Norwegian descent, he was a great fan of the Hardanger fiddle.

As with all notation, these transcriptions are incomplete, and, especially these days with the ready availability of recordings and tools to help us learn from them, it just doesn’t make sense to ignore the recordings that are available. So, I’m assuming that these transcriptions would be used in conjunction with the Trollstilt, QQQ, and CrissCross recordings, all of which will go a long way towards helping one make sense of these tunes. On the other hand, I don’t imagine these recordings to be definitive; on the contrary, I would be thrilled for other musicians to take these tunes and make them their own, find their own ways of playing them, discover corners and closets that I’ve missed. For all these reasons, I’ve kept the notation quite basic—enough to get the notes, but not much more; no fingerings, dynamics, or micro-tuning, minimal ornaments and bowings, etc… If you want those things, listen to the recordings, or come up with your own. Another way to put this: these transcriptions are not meant to be prescriptive, but enabling. I’m not interested in provoking the question “what did the ‘composer’ intend here?” but rather “how can we make this our own and make it as great as possible?”

Most of my tunes in this series were made with Hardanger fiddle, usually tuned up a whole-step higher than the conventional violin. Monica Mugan, for the Trollstilt and QQQ volumes, often plays with the guitar capo’ed on fret 2. But, most of the time I’ve notated the tunes where a fiddler or guitarist would expect to see them, so the ‘A’-string looks like an A on the page, even if it’s tuned up to a B (put another way, most of the Hardanger notation is often “in D,” meaning the instruments sound a whole-step higher than where they are written). But, don’t worry about any of this! This is just so that if you are reading the notation and listening to a recording, you can understand why the pitches are higher than you expect. The tunes should be
playable on regular violins tuned to their comfortable registers or, for that matter, other non-string instruments. And in other keys.

For CrissCross, Brittany Haas made her tunes with a 5-string fiddle, also tuned up this way and that. The tunings that we used are always indicated with small notes at the beginning of the “As Fingered” lines. Some are quite extreme, and some do require a 5-string fiddle (or, in the case of Wallflower, a 6-string!), but many are playable, perhaps with some modification, in standard tuning and a 4-string violin. In some cases where the tune is clearly “singable,” I’ve made the secondary double-stop notes small (this is also standard practice for Hardanger fiddle notation), but sometimes it’s not so clear, in which case I’ve left both notes full-sized. Finally, some of these tunes are presented multiple ways, first in a simpler form (solo, or duo), then in a larger arrangement (with the names of the musicians it was originally arranged for). Again, nothing is meant to be definitive, but rather a useful starting point for making new versions, so you might grab part of the larger arrangement while ignoring or changing the rest, all the while arranging for, say, three recorders and sitar!

As of this writing, I have had the opportunity to hear some of these tunes played by others who have learned them with the assistance of these transcriptions; it’s been a thrill! After years of playing these tunes myself and with my great friends who I’ve made them with, it is terrifically exciting to hear and see that they can be taken up by others and made new. I hope that these volumes will enable you—whether fiddler, guitarist, pianist, recorder player, jazz musician, sitarist, singer, or whatever—to explore these tunes and make them your own.

—Dan Trueman
August 2012
CrissCross: Contents

Preface … 3

Forward, by Darol Anger … 8

The Tunes:

• Training West from Bergen … 10
• Monica’s Walk … 26
• Fosclachtha … 28
• The Locust Tree … 34
• Weaving a Fancy Dress … 38
• Mugwump … 52
• Wacky Rull … 60
• Hang Dog … 62
• The Dead Sea … 68
• I Have to Go … 70
• Seven Nine Eleven … 82
• CrissCross … 86
Forward

...when and if historians whether friendly, robot or alien describe the story of string music in the western hemisphere at the top of the 21st century, one suspects that they might describe this present time as one of the most explosively brilliant flowerings of multi-dimensional intercultural music of any period in recorded history. It seems to be a reaping moment, in which ideas sown among hundreds or thousands of musicians over the last half of the 20th century hit some kind of recombinant critical mass – We all live in a cultural Large Hadron Collider, sung to the tune of Yellow Submarine – blooming in an unimaginably rich cornucopia of sound, fury, beauty rich and strange.

And just coincidentally for this forward, if one might want to point to an example, a holographic fragment of this musical nova, one need only look to the recent, insanely fortuitous meeting of 2 musical minds: those of Dan Trueman and Brittany Haas, who met at Brittany's chosen alma mater, Princeton; she in the guise of a biology major and he as a professor of music.

Brittany and Dan already had both built formidable reputations among two slightly overlapping groups of string music enthusiasts. Dan is a serious composer of extremely intricate, sophisticated, and humorous music based on Scandinavian fiddle and Hardanger traditions, incorporating just every harmonic development that western music has to offer. Brittany had already been recognized in the Bluegrass and old-time fiddle world as that rarest of prodigies: a virtuoso whose preternatural technique is almost invisible, but which aligns and improves every player in her musical orbit.

The happy circumstance here is the mellifluous melding of these two brilliant musicians' motifs over a four-year span. It's yielded a music which connects somehow to everything else in the world of string music, but which
is also marvelously unique. It's as if M.C. Escher had split into 2 people and worked in 4 dimensions and 256,000 colors.

Using various combinations of tunings, sonority, counterpoint, and groove, these two musicians have created— and here have documented— a new genre of music. And much of its beauty rises from it being parseable, sharable, and playable by any sufficiently equipped ensemble... it's pretty much all right here in black and white. The process and structure are laid out clearly and elegantly, thanks to Dan's promethean skill as composer and applied theorist, Brittany's innate sense of form, and the precision and soul of both these two. And let us not close before acknowledging the considerable contributions of the musicians who joined them in realizing this recording: Brittany's world-reknowned sister cellist Natalie Haas, bassist Corey DiMario, and guitarist-composer Jordan Tice.

This is a bracing, coruscating facet of the highest level of modern chamber music, folks; it ignores nothing... and you can dance to it... and you can play it!

—Darol Anger
August 2012
Dan plays the counter-line in the Hardanger fiddle, tuned A-E-A-F♯ (bottom string up), which allows for nice easy double-stopping, but there's no reason this can't be played more-or-less like this in regular tuning. Working out how to play these notes in the A-E-A-F♯ tuning is left as an exercise to the hardangering reader.
Da Capo!
Training West from Bergen
the full band

Brittany Haas, arranged by Dan Trueman

Britt (fiddle)

Dan (Hardanger fiddle)

Natalie (cello)

Corey (bass)

Hand Claps

Dan gradually join in...

3

6

B
all against open F# string, or some such...
mute quickly!

mute quickly!
Britt solo...
Natalie, Dan, gradually enter through here, doing what seems right
Monica's Walk

Brittany Haas, with Counter-line by Dan Trueman

Fiddle

As Fingered

Counter-line

played in standard tuning

Freely...

In tempo

2nd time, small notes
at letter D, the top fiddle part is usually improvised; example is notated here
Locust Tree

*twin fiddles*

Brittany Haas, Counter-lines by Dan Trueman

The Tune

As Fingered

Counter-line 1

As Fingered

Counter-line 2

Against open F#-string, on Hardanger

4

Locust Tree

*twin fiddles*

Brittany Haas, Counter-lines by Dan Trueman

The Tune

As Fingered

Counter-line 1

As Fingered

Counter-line 2

Against open F#-string, on Hardanger

4
Locust Tree
standard-tuning version

Brittany Haas, arranged Dan Trueman

on the CrissCross record, we play this version, up a whole-step (in B), in the 2nd half of the tune.
Dan tunes his low string up a whole-step, to get more resonance, but it's playable in standard as well.
Weaving a Fancy Dress

just the tune

Dan Trueman
Weaving a Fancy Dress

arrangement

Dan Trueman, Counter-line by Brittany Haas

Tune

Counter-line

Bass-line

gentle stuff on A drones

Britt's tuning, but this is written as it sounds, not as fingered

pizz.
if an additional string player (like Natalie!) is playing, this is one possible *divisi.*
again, improvise through here...
Mugwump

just the tune

Brittany Haas

Fiddle

A

7

12

15

18

B'

23

C

C'

32

36

39
against open E-string through here....
(Sul A)

artificial harmonics...

C2

artificial harmonics...
Wacky Rull

Dan Trueman, Counter-line by Brittany Haas

Hardanger Fiddle

As Fingered

Counter-line

(if an additional instrument is available)
Da Capo!
The telespringar is a wonderful and beguiling dance music from Telemark in Norway. Difficult to accurately characterize, telespringar defies conventional notation, as the beats are all of seemingly different lengths and cannot be evenly subdivided. Check out, for instance, *Spel til Dans*, a recording by the brothers Hauk and Knut Buen (by the way, my own Hardanger fiddle was made by the great Hauk). Of course, Hang Dog isn't really a telespringar, but rather a telespringar danced, say, on the moon, in low gravity. The coarsest description of telespringar might be that the first beat is longer than the second, which is longer than the third, and the second beat is the heaviest. But that's just a start....

can sustain drone, or gently improvise with it
again, can sustain drone, or gently improvise with it, opening up the higher register, etc....
pizz. or footstomp (optional)
Dan normally plays the counter-line on Hardanger fiddle, in G-D-B-F♯ tuning (bottom up), but this is notated as it sounds, not as it is fingered.

The Dead Sea
twin fiddles

Brittany Haas, Counter-line by Dan Trueman
improvised through here...
I Have to Go

just the tune

Dan Trueman

As Fingered

Fiddle

I Have to Go

just the tune

Dan Trueman

As Fingered

Fiddle

I Have to Go

just the tune

Dan Trueman

As Fingered

Fiddle
both the G and D here are quarter-tone sharp, not a full sharp....
To the Beginning!
Chord symbols indicate more a bassline than a full chord; qualities and voicings over the bass can vary, your mileage may vary....
D pedal...

G

A3

A

D
Rather than notate a through-composed form here, along the lines of what we play on CrissCross, I have notated the "raw material" that we were working with. The Tune and the Tune Variations can be played interchangeably, and also simultaneously. Similar for the Bass-lines and, I suppose, with the Hand-Clapping.
can also play freely, improvise, over slowly changing Bm — BM chords, two bars of each
CrissCross

just the tune

Brittany Haas

Fiddle

As Fingered

1.

2.

3.
CrissCross
the full band

Britt (5-string fiddle)

Dan (Hardanger fiddle)

Natalie (cello)

Jordan (guitar)

Corey (bass)

lots of double-stops through here....

pizz.

Brittany Haas, arrangement by Dan Trueman
arco artificial harmonics....
Natalie chops, harmonizes through here...