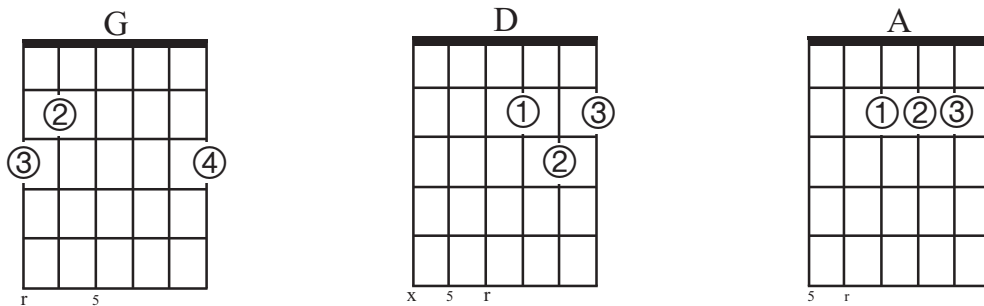


In the Pines *key of D*

“In the Pines” is our first song in 3/4 or waltz time. So far the songs have been built around a 4/4 scheme, with four beats to each measure. Waltzes have 3 beats per measure. As you know, the basic guitar backup in 4/4 time has alternating bass notes on beats 1 and 3, strums on beats 2 and 4. In 3/4 time the basic backup has a bass note on beat 1 and strums on beats 2 and 3. The alternating bass note would be played on beat 1 of the second measure. The guitar backup part to “In the Pines” is shown on page 23. For the most part you’ll be playing a “bass note, strum, strum,” pattern with some connecting notes between chords in measure 8. The chord diagrams below show the locations of the bass notes (“r” = root, “5” = five, “x” = don’t play) for the key of D.



“In the Pines” is also our first song in the key of D. I chose to play the backup and the solo uncapoed and out of open D. Guitar players in this style of music tend to stick to playing in the keys of G and C and use a capo to reach most of the other keys. There’s nothing wrong with doing that except that you miss out on the sounds and positions other keys offer. Playing “In the Pines” in the key of D will make you feel more at home in the key of D. You could also capo at fret 2 and play out of the key of C. After you get acquainted with the version here, try transposing it to the key of C capoed at fret 2. The “Scale, Chord, and Transposition Chart” on page 9 will explain how to do it.

The guitar solo comes first, kind of an introduction to the song. It’s a fairly easy solo with two possible exceptions. The first is the use of the fourth fretting finger throughout. Yes, that pinkie will kick and scream at first but the more you exercise it, the more cooperative it will become. The other difficult part may be the triplet run in measure 7. This guitar lick is very popular in songs in 3/4 and in the key of D. If you learn it, you’ll get a lot of use out of it. Once you can play it in the solo, try plugging it into your backup part at the end of a verse or solo.

The solo is written with a repeat and first and second endings. Play it from the beginning, at the upper left of the music, and play through measure 8, the first ending. On the right hand side of the first ending you’ll see two stacked dots. These tell you to go back to the previous set of stacked dots, on the left hand side of the first full measure --- don’t repeat the two eighth note pickup measure --- and repeat from there. Play through measure 7, skip measure 8, the first ending, and play measure 9, the second ending. The solo is played over the verse and the chorus.

After the second vocal chorus, Cindy plays a very nice bass solo. The solo will give you a chance to practice backing up a bass solo in waltz time. As with the “Old Joe Clark” bass solo, the band gets quieter so the listener can focus on what Cindy is playing.

I play virtually the same guitar backup part throughout the song, the banjo chops on beats 2 and 3 to keep things rolling, and the mandolin plays both chops and some tremolo backup.

Notice how the tempo slows or *ritards* during the last three measures of chorus 3. The band agreed to do this before we played the song. You might want to do the same thing before jamming on or performing “In the Pines.” A ritard is usually led by one person in the group. Of course, you may forget the arrangement during the performance of the

song. However, if you keep an eye and ear on the leader, in this case the singer, you'll be able to follow the slow down and all end together. Still a very good thing for a band to do!

Dix Bruce and Julie Cline on vocals.

D G D
1. The longest train I ever saw,
A D
Went down that Georgia line.

G D
The engine passed at six o' clock,
A D
And the cab went by at nine.

D
Chorus: In the pines, in the pines,
G D
Where the sun never shines
A D
And we shiver when the cold winds blow.
G D
Woo ooo woo, woo ooo woo,
A D
Woo ooo woo ooo woo.

2. I asked my captain for the time of the day,
He said he'd thrown his watch away.
It's a long steel rail, and a short cross tie,
I'm on my way back home.

3. Little girl, little girl, what have I done,
That makes you treat me so?
You've caused me to weep, you've caused me to mourn,
You've caused me to leave my home.

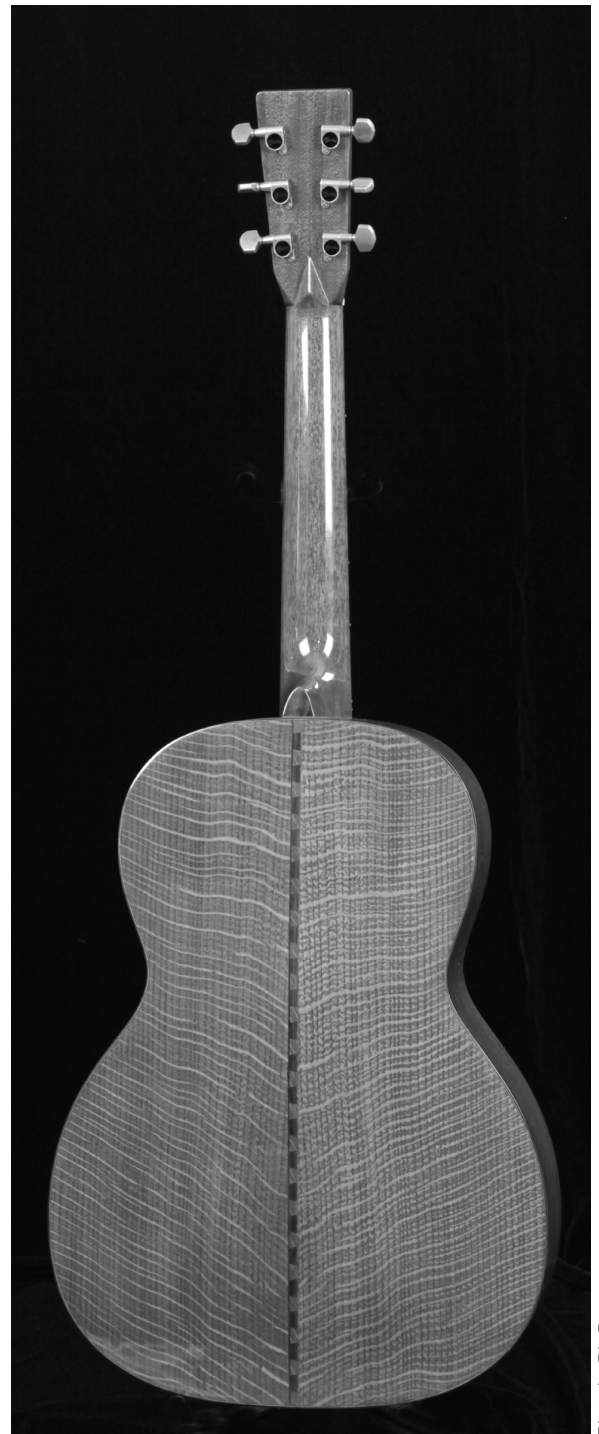
Track locations

Slow speed CD track 10:

1. *Guitar solo (:00)*
2. *Open solo (:43)*

Regular speed CD track 11:

1. *Guitar solo 1 (:00)*
2. *Vocal verse 1 (:37)*
3. *Vocal chorus 1 (1:03)*
4. *Open solo (1:32)*
5. *Vocal verse 2 (2:01)*
6. *Vocal chorus 2 (2:30)*
7. *Bass solo (3:00)*
8. *Vocal chorus 3 (3:27)*



Back of 2008 Martin Arts & Crafts guitar

Photo by Dix Bruce