

# étude

## pima arpeggio

(2023)

This étude in A minor was created to help beginning students learn how to control and develop their *pima* arpeggio pattern. Here are a few tips and ideas when working through the challenges:

- The evenness of the *pima* is the primary goal of the étude. So that you develop proper evenness within the 16th note arpeggio, patterns play the basses rest stroke when possible. Keep the dynamics at **p** or **mp**. The purpose of the rest stroke here is less to accentuate the bass rather than to provide stabilization of the right hand arpeggio. After the thumb plays a rest stroke on string 5 for example, it would then rest on string 4 while the rest of the arpeggio is sounded.
- To start the piece: The first arpeggio will begin with pima planted on strings 5, 3, 2, & 1 (full plant). Each finger sounds each string from their points of contact from the planted position. When the a finger releases the last note of the arpeggio, the thumb will move back to string 5 (hovering behind it, not stopping the sound) so that it is ready to play another rest stroke on beat 2.
- Practice the thumb rest stroke on its own on a repeated string like string 5. Listen very carefully to the sound. Is it truly legato, or is there a block in the sound? Or an extra sound like a nail click? Keep the sound of the bass as even as possible in tempo, tone, and dynamics.
- For balance, the bass line should be slightly more present than the accompaniment.
- The opening Am9 chord requires the 3rd finger to stop the 3rd string at the 5th fret while keeping the 2nd and 1st strings open. Make sure the sound of the open strings does not get cut off in any way by the left hand. You'll notice that in subsequent measures this challenge intensifies with the change in the bass line or changing chords.
- Try not to think too much about the time signature changes to 3/4 time in this piece. The focus should be more on keeping the pulse and arpeggios even throughout rather than practice counting in groups of 3 vs. 4



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③ *m a*  
*i*  
8 0 *p* *mp* 1 0

3

5 ③

*poco rit...*

7 *p*

9 *a m i i m a*  
*p* *pp*

12 *mp*

14 ③

16

8

2

1

rit...

18

freely

8

*i* *m* *i* *m* *i* *a* *a*

*m* *p*