

## Lesson 3: Pima & Pami Arpeggios

The approach used to play the previous arpeggios will also work for the pima and pami arpeggios. Begin with the fingers in the hand as discussed in Lesson 1, Exercise 1.

### Pima arpeggio

When the thumb plucks, release the tension holding the fingers "ima" in the hand and let them come out as a unit over the strings they will play. As in the previous lesson, it is important that the fingers come out naturally, by releasing the muscle tension that was needed to keep them in the hand. Play the notes of the arpeggio by bringing the index finger to the string and then plucking the string. When i plucks, m is drawn directly to the string it will pluck. M plucks and a is placed on the next note. A plucks and p is placed on the bass note. As before, it is important that when you prepare the finger on the string, it is in playing position. No adjustment should be required before plucking. After the finger has played the note leave it in the hand, at rest, until the thumb plucks. When the thumb plucks, release the tension in the fingers and let them come out and place them over the strings

Note: All the fingers are at rest in the hand before p plucks. When p plucks all of the fingers are released over the strings.

### Pami arpeggio

Playing a pami arpeggio the fingers are prepared in reverse order, first a then m, i, and finally p. All steps are the same.



For a more detailed discussion and additional exercises using this approach see, *Guitar Technique Volume 2* by Richard Provost available from GSP in San Francisco, CA.