

## Sequence Document

“Andantino in a minor” by Ferdinando Carulli

This arrangement provides practice using *pima* arpeggios. It also makes use of several simple slurs (to or from an open string). Depending on whether they are ascending (“hammer-on”) or descending (“pull-off”) simple slurs should begin or end with the left hand fingertip touching the string directly behind the fret. In addition to teaching the *pima* sequence, be sure to stress constant focus on beautiful tone.

### *pima* arpeggios

- Step 1: Fix *pima* on three strings (4, 3, 2, and 1 for example).
- Step 2: Play *p*.
- Step 3: While leaving *p* “in the air” (resting against the *i* tip joint), play *i*.
- Step 4: With both *p* and *i* are “in the air” play *m*
- Step 5: With *p*, *i*, and *m* “in the air,” play *a* while returning *p* to string 4. At this point, *p* should be on 4 while *i*, *m*, and *a* are curled inside the hand.
- Step 6: Play *p*, returning *i*, *m*, and *a* to the strings.
- Step 7: Go to step 3 and repeat.

# Andantino in a minor

Guitar Solo  
Level 6

Ferdinando Carulli  
arr. Lee

Guitar

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

*mp* *f*

5

*m i p p*

*a* *m i a* *a*

*mp* *p* *f* *mf*

13

*f* *p* *Fine* *mp*

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

*mf*

*i*

*mp*

24

*p i m* *D.C. al Fine*

*mf*