

# Aguado Study in A Minor

Guitar

2 1 0

2 1

p i m i

T  
A  
B

5

3 4

*Fine*

In Tablature each line represents a string and the numbers on the line is the fret position for that string. If there are numbers above the TAB or above the standard notation those identify the finger to be used on the fret, such as the often used pinkie (4) on the third fret of the second string as in measure 6 above.

2 1 0

Left Hand Fingering

p i m i

Right Hand Fingering

E  
B  
G  
D  
A  
E

T  
A  
B

0

2

1st String - Highest Pitch

6th String - Lowest Pitch

Fret Position for Note

As guitar notation comes from the Spanish tradition the initials used to represent right hand fingering are from the Spanish words for the respective digit.

**P** = Pulgar = Thumb  
**I** = Indice = Index finger  
**M** = Medio = Middle finger  
**A** = Anular = Ring finger

9

13

*D.C. al Fine*

## Notes:

In this piece the index finger of the right hand stays on the second string throughout and the middle finger stays on the first string. It is a good idea to practice the right hand pattern (p-i-m-i) on the open strings before working on the fretted notes, alternating between the 4<sup>th</sup>, 5<sup>th</sup>, and 6<sup>th</sup> strings with the thumb. The thumb notes should ring out above the upper notes as the melody is in the bass.

Normally if playing the first fret one would use the first finger, second fret, second finger, etc. However, in the third measure the left hand slides up the fretboard so that the first finger is on the third fret. Always remember to look for fingering numbers above the tab/standard notation.

It is always important to play on the tips of the fingers with the fretting left hand. The last joint of the finger should be coming away from the fingerboard at a 90° angle. This is especially true in the 6<sup>th</sup> measure so that the pinkie (4) will not interfere with the vibration of the first string.

In the first line the first and second fingers of the left hand hold the same position, moving to the third and fourth strings in measure 2, back to the first and second strings but sliding up to the third and fourth frets in measure three, and then back to the starting position in measure 4. Noticing patterns like this when working on a new piece of music will greatly speed ones learning and make for more fluid playing.