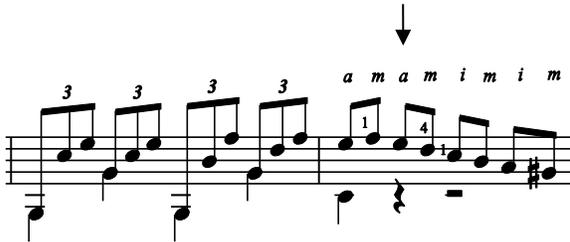


Left-Hand Anticipation

A player can anticipate the next chord [or “finger-set”, to use Pavel Steidl’s term] while holding the fingers in the current formation. Much like an accomplished billiard player, the guitarist can “set-up their next shot.”

The easiest application of this technic is to “park” the fingers used in the next formation above their target strings while playing open strings with the right hand. In the example below [“Moderato”, by F. Carulli in *Metodo Completa per Guitarra*], the student should be encouraged to preposition the 4th finger at m.2.2 as they sound the “E”, while simultaneously lifting the 3rd and 1st fingers.



If the student proves to be immediately adept at this easier example, they can be encouraged to try to preposition the first finger above the following “C” at the moment they sound the “D”.

As a teacher, you should look for another near-by opportunity for the student to re-process the skill. In this example, left-hand anticipation can be applied later in the measure with the “A” and “G#” and the 2nd and 1st fingers, respectively. Ask the student, “Can you find another opportunity for you to anticipate a left-hand fingering?” I believe that simple left-hand anticipations should be introduced no later than Level 3.

Continuous left-hand anticipations take greater preparation, but should be expected around Level 7. J.S. Bach’s *Bouree in E minor* is an excellent opportunity for the advancing student to demonstrate this ability. The first section (and much of the rest of the piece) can be practiced very slowly, stopping after every eighth note and examining the left-hand preparation. For those of you who want to teach this piece to a high tempo, say mm=200+, have the student “explode” to the next anticipation and then remain motionless, while playing with the metronome set to “glacial”, thereby making the anticipation and preceding finger-set one event. The student will be able to edit the motionless time between “explosions” at a later date.

I often find myself re-fingering a passage to enable this type of explosive anticipation. For example, in the Bach Bouree mentioned above, I find that higher tempos are more successfully achieved if I start the piece with the 2nd finger on the low “G” and barre the following “F#’s”. This allows for the barre to prepare above the 2nd fret while (whilst, for my UK friends) the 2nd finger is placed. As the following barre is played, the 2nd finger can explode to park above the “G” on the 1st string, and in the next half-beat, the 1st finger can prepare over the “F#” on the first string. And so on.

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