

☞ **Feeling is what captures the audience.**

Some say you can't learn it, you either have it or you don't. I don't quite agree, but it is certainly the hardest thing to learn. This book is designed to help you in this aspect as well.

What is feeling? Well, there I need to get a little philosophical for a moment. Music is a language without words (never mind the lead singer). We communicate thoughts, feelings and emotions through sound to an audience. For them to feel what you feel they must first be able to follow you. That's why an over-technical player, who plays 100 notes/sec for 5 minutes straight will never be considered a great feel player (although he might be admired for his execution).

And you also must have something to say. But don't say things like: "look how well I can play exercise # 357".

☞ **To play with feeling means to communicate.**

You need to keep the audience's attention. You want the listener to anticipate your next note, rather than trying to comprehend what you just did before. That's why phrasing, continuity and structure are very important to a player with feeling. The "touch" is the other component that people associate with feeling. The touch has to do with the execution of an individual note, the tone, the evenness of a vibrato, the precision of a bend or a slide. All these things can be practiced and I will show you exercises that will help.

Finally the choice of notes, your melodic ideas are what will capture an audience. These ideas come from the different tools you use. I consider our tools to be the repertoire of scales, arpeggios and intervals and the knowledge of how to use them.