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Teaching Philosophy:

Throughout my life as a professional singer, I have had the pleasure of being taught by reputable artists and knowledgeable pedagogues. Through my experiences as a performer, student of voice and vocology enthusiast I have gathered some valuable information for the performing vocalist.

I firmly believe that the main goal for me as a teacher of voice is to foster and encourage the individuality of each vocal performer. In order to achieve this task, I examine the artist as a whole and provide a step by step approach to tackling the challenges that arise during their vocal journeys. Once this has been achieved the vocal artist will be able to express their individuality with ease.

What makes my approach different from more traditional pedagogies is that my end goal is to provide the vocal artist with a comprehensive set of tools that they can employ to effectively resolve vocal weaknesses. This approach is taken from traditional pedagogies, some vocology and voice science tools, video work from prolific vocal artists, and by using physical therapy principles such as stretching and strengthening exercises to retrain the musculature into a more efficient muscle memory response. By assembling answers from these different approaches in a systematic way, we provide a solid structure for practice that is conducive to independence. By providing methodology from different sources and voice disciplines, the vocal education of the artist also becomes more complete as they become aware of these fields and how they can aid in their personal and professional development. The vocabulary that I use to teach is simple and direct, since I want students to understand how their technique works and how to fix problems when things aren't going well. Confidence in their technique allows them to take risks. It's also the best cure for performance anxiety.

I not only provide a detailed approach to solving vocal technique issues, I also provide the vocal performer with a structured approach to learning and interpreting a piece of music. Assembling and learning the composers and poets biographical data, music period, character development questions, score study techniques and appropriate movement for art song and opera repertoire.

When I am teaching, I make sure students understand that failure is required in order for real and lasting growth to occur. When they are free to fail their voices take on limitless possibilities. They take risks! More often than not, these risks lead to success. Sometimes they fail miserably. The good news then, is that they have the opportunity to learn in a way that is more rich with possibility. The best that could happen to us when we accept the possibility of failure is that we are a big success. The

worst that could happen to us is that we learn faster, better, and deeper than ever before. Both of these scenarios lead to success.

My approach to teaching works well for students of all levels of skill. Students who are committed, and value the journey of communicating in music through song will be welcome at my studio.