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## **Teaching Philosophy**

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With my music-driven background, it is not lost on me that the voice is a deeply personal part of human expression. Often, I find singers think of their voices as synonymous with themselves and their value. My goal as a teacher is to honor the vulnerability it takes to improve one's voice, offer science-based solutions for lasting vocal technique, and foster a safe environment for creative exploration. As a musical theatre coach, I strive to marry healthy approaches to singing and healthy approaches to acting. I believe that in musical theatre, acting and music do not exist one without the other, but build upon each other to make a greater whole.

A product is only as great as the process it took to create it. I approach teaching as a collaboration, aiming to meet every student I work with where they are; encouraging when they need additional support, and steadfast when they need a challenge to grow. No one method of technique or philosophy of teaching is right for every student and I work to create curriculum best suited to each individual. Using well known teaching techniques such as somatic voice work, flow phonation, and a variety of different acting styles. The majority of my training has been in the Estill and Stanislavski methods. However, I am passionate about continuing my own education and seek opportunities to learn the most recent pedagogical methods. I hope to promote everyday awareness of each student's physical, emotional, and technical instrument.

As a researcher, I also believe in incorporating historical and social contexts into every aspect of creation. I am passionate about a musicology research-based approach to dissecting, analysing, and interpreting musical theatre. In today's theatrical world, it is not enough to simply know the words, I challenge my students to understand what the words meant when they were first written, what they mean now, and further, how does the music composition support this character in their storytelling. Musicology is perhaps my favorite topic to explore with students, always bringing us both new discoveries and understanding of character.

I am passionate about healthy cross-genre singing that feels as good as it sounds, authentic artistry, and equipping students with confidence. Vocal exploration is my favorite pathway to vocal freedom. Often, singers must learn to let go of what we think are the “most beautiful” sounds to accomplish the most effective form of vocal expression. My goal as a teacher is to instill students with a hunger for knowledge rather than a debilitating need for perfection. This holistic approach to building a positive relationship with yourself as an artist is my favorite way to enrich my students with the confidence and technical skills for a happy and successful life in the arts - wherever that journey may lead them.

### ***Diversity, Equity, and Inclusion in My Classroom***

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I believe in inclusion and diversity in our theatres, classrooms, and in the creative workplace. I work for companies who share my values and whose teams, on and offstage, reflect the diversity present in our community. In an effort to foster inclusive creative work, I actively find ways that I can support and uplift voices that, because of systemic oppression, haven't been given the same platforms for creative expression.

I find it impossible to separate my feminist beliefs from the work that I do as a creative artist and as an educator. I firmly believe in rooting my work as a performer in honoring the history of persecution against women while continuing to push a dialogue for further works by and about women and their stories.

I recognize that my efforts towards equitable art making and art education must stem far beyond what affects my own community. I find that the most powerful way I can continue to better my own efforts for DEI is in my own further education. Ensuring that I offer a diverse group of authors for class materials, that I am being consistent in providing materials accessible to students of all means and abilities, and keeping flexible in the ways I evaluate the work of my students are just a few of the ways that I maintain my efforts for inclusion in the classroom.