
Lydia Bangura

Music Theorist, Soprano

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hermusicacademia.com

EDUCATION

School of Music, Theatre and Dance | University of Michigan - *PhD in Music Theory*

EXPECTED MAY 2026

Chicago College of Performing Arts | Roosevelt University - *MM in Vocal Performance*

AUGUST 2019 – MAY 2021

Northern Arizona University - *BMus in Vocal Performance*

AUGUST 2016 – MAY 2019

RESEARCH

Anti-Racism Archival Project | University of Michigan

MAY 2023 – PRESENT

The music of Black Americans has historically been and continues to be excluded from syllabi, concert programs, and music research. Music that is both gendered and racialized (such as the music of Black women) continues to suffer from further erasure in music research. Therefore, in order to counter the racist and misogynistic musical histories that suppress Black women's musical legacies, this project seeks to explore the manuscripts, pedagogical materials, and biographical information of four lesser-known Black women musicians. The research findings will be presented in an accessible podcast series, to encourage the inclusion of these women in the music classroom. This project is funded by the National Center for Institutional Diversity, Rackham Graduate School, and the Center for Racial Justice at the University of Michigan.

Founder, Host, and Editor of *Her Music Academia: The Podcast*

APRIL 2021 – PRESENT

Featuring interviews with other musicians, scholars and artists, *Her Music Academia: The Podcast* seeks to ask interesting questions about music and execute important and relevant music research.

<https://www.hermusicacademia.com/podcast>

Artist Residency with Dr. Philip Ewell at the Atlantic Center For The Arts

MAY 2022 – JUNE 2022

This artist residency involves researching and collaborating with five other musicians selected to study with Dr. Philip Ewell (Hunter College of the City University of New York) in New Smyrna Beach, FL. The research explores womanism as defined by Alice Walker in the solo piano music of Florence Price, as well as the influence of other art and poetry in 1930s Chicago in Price's work.

Research Ambassador for the Office of Student Research | Roosevelt University

AUGUST 2020 – AUGUST 2021

The research ambassador position involves meeting with students to discuss student research projects, helping to prepare students for the graduate school admissions process, contributing to the Office of Student Research blog, and writing and executing educational workshops about the process of music research.

Independent Study at the Chicago College of Performing Arts | Roosevelt University

JANUARY 2021 – MAY 2021

This project explores the distinct melodic and harmonic characteristics of American classical music, and how these themes are rooted in the Black vernacular. It also investigates how the cultural appropriation of these sounds reveals itself in other works by white American composers. The project ultimately focuses on a few select works by Florence Price and William Levi Dawson that demonstrate such influence.

Research Fellowship through the Office of Student Research | Roosevelt University

MAY 2020 – NOVEMBER 2020

This project aims to explore music theory pedagogy and how it correlates to the ways in which students learn and employ music analysis. The goal is to explore why students see music analysis and performance as separate.

TEACHING EXPERIENCE

Graduate Student Instructor in Music Theory at the University of Michigan

AUGUST 2022 – PRESENT

- Aural Skills I (Fall 2022)
- Aural Skills II (Winter 2023)
- Aural Skills III (Fall 2023)

Graduate Assistant in Music Theory at the Chicago College of Performing Arts | Roosevelt University

AUGUST 2020 – MAY 2021

- Aural Skills I (Fall 2020)
- Aural Skills II (Spring 2021)

PRESENTATIONS

“Her Music Academia: A Public Scholarship Initiative” | Public Music Theory Plenary Session at the Society for Music Theory Annual Meeting

NOVEMBER 2023

“Beyoncé, Renaissance, and Superhuman Feminism” | Invited Lecture at University of Massachusetts Amherst

OCTOBER 2023

“The Sound of Black Sisterhood: A Womanist Analysis of Florence Price’s *Fantasia Negre*” | Paper Presentation at the American Musicological Society Annual Meeting

NOVEMBER 2022

“Alice Walker’s Womanism: An Analysis of Florence Price’s Piano Works” | Paper Presentation at the American Studies Association Conference

NOVEMBER 2022

“The Intersection of Academia and Activism” | Invited Lecture at the University of Kansas

OCTOBER 2021

“The Black American Sound: Examining the Influence of 1930’s Chicago on Classical Music At Large” | Paper Presentation at the Midwest Music Research Collective Conference

MARCH 2021

AWARDS

Touchstone Award for “Florence Price: Conversations in African American Music” | Toledo Press Club

OCTOBER 2023

\$10,000 EXCEL Prize for *Her Music Academia* | EXCEL Lab at the University of Michigan

APRIL 2023

SERVICE

Student Representative on the Society for Music Theory’s Standing Committee on Race and Ethnicity

NOVEMBER 2022 – PRESENT

Program Committee Member on the Society for Music Theory Podcast Editorial Board

MAY 2021 – PRESENT

VOCAL PERFORMANCE

Magenta – *The Rocky Horror Show* by Richard O’Brien

OCTOBER 2023 (OPERA MODO IN DETROIT, MI)

Opera Scenes – Featuring the music of W. A. Mozart, Christoph Willibald Gluck, George Frideric Handel, Giacomo Puccini, and Raphael Fusco

JUNE–JULY 2023 (OPERA LUCCA IN LUCCA, ITALY)

Opera on Wheels – Featuring the music of W. A. Mozart, Gilbert and Sullivan, and Claude-Michel Schönberg

APRIL 2023 (MOTOR CITY LYRIC OPERA IN DETROIT, MI)

Opening Concert – Featuring the spirituals of Moses Hogan

JUNE 2022 (THEORIZING AFRICAN-AMERICAN MUSIC CONFERENCE IN CLEVELAND, OH)

Artist Residency Concert – Featuring the music of Jules Massenet, W. A. Mozart, Giacomo Puccini, and George Gershwin

MAY 2022 (ATLANTIC CENTER FOR THE ARTS IN NEW SMYRNA BEACH, FL)

Solo Graduate Recital – Featuring the music of George Frideric Handel, W. A. Mozart, Francis Poulenc, Jules Massenet, Libby Larsen, and Judith Weir

APRIL 2022 (UNIVERSITY OF MICHIGAN)

Papagena – *Die Zauberflöte* by W. A. Mozart

FEBRUARY 2022 (OPERA MODO IN DETROIT, MI)

Solo Soprano – *King Harald's Saga* by Judith Weir

MARCH 2021 (ROOSEVELT UNIVERSITY)

Franca – *The Light In The Piazza* by Adam Guettel

MARCH 2019 (NORTHERN ARIZONA UNIVERSITY)

Ellen Orford – *Peter Grimes* by Benjamin Britten

NOVEMBER 2018 (NORTHERN ARIZONA UNIVERSITY)

Papagena – *Die Zauberflöte* by W. A. Mozart

MARCH 2018 (NORTHERN ARIZONA UNIVERSITY)

REFERENCES

Dr. Marc Hannaford, Assistant Professor of Music Theory at the University of Michigan

marchann@umich.edu

Caitlin Lynch, Assistant Professor of Voice at the University of Michigan

lynchc@umich.edu

Dr. Louise Toppin, Professor of Voice at the University of Michigan

ltoppin@umich.edu

Dr. Philip Ewell, Professor of Music Theory at Hunter College of the City University of New York

pewell@hunter.cuny.edu