

# Leigh VanHandel

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## PROFESSIONAL EXPERIENCE

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**2011–** *Associate Professor of Music Theory, Michigan State University*

**2005–2011** *Assistant Professor of Music Theory, Michigan State University*

*Undergraduate courses:*

Music 180/181 – Freshman music theory sequence

*Upper-level undergraduate/graduate courses:*

Music 480 – Counterpoint

*Graduate courses:*

Music 879 – Tonal Literature and Analysis

Music 970/971 – Music Theory Pedagogy sequence

Music 975 – Readings in Music Theory: Rhythm and Meter

Music 978 – 20<sup>th</sup> and 21<sup>st</sup> Century Theory

*Additional responsibilities:*

2011 – Area Chair of Music Theory. Supervising teaching assistants; serving on masters and doctoral committees; serving on university and departmental committees, advising MA theses and DMA documents.

**2002–2005** *Visiting Assistant Professor, University of Oregon*

*Undergraduate courses:*

Music 133, 231, 232 – Second year theory core curriculum

Music 324, 325, 326 – Form and Analysis sequence

*Upper-level/graduate-level courses:*

Music 430/530 – Schenkerian Analysis (undergrad/grad)

Music 433/533, 434/534, 435/535 – Counterpoint sequence (undergrad/grad)

Music 639 – Music Theory Pedagogy (grad)

*Additional responsibilities:*

Coordinated second year theory core curriculum; supervised teaching assistants and associated faculty; supervised senior/honors theses and undergraduate and graduate-level independent studies; served on departmental, search, and graduate admissions committees; led core curriculum revision effort.

**2001–2002** *Visiting Assistant Professor, University of Illinois at Urbana-Champaign*

*Undergraduate courses:*

Music 102/112 – second semester music theory and ear training

*Upper-level/graduate-level courses:*

Music 301 – Schenkerian Analysis

Music 308B – Form and Analysis of 18<sup>th</sup> Century Music.

*Additional responsibilities:*

Supervised undergraduate thesis on popular music; coordinated graduate-level independent study courses in History of Theory, Graduate-Level Theory Review, and Music Perception and Cognition.

**1998–2001**     ***Teaching and Research Assistantships, Stanford University***

*Responsibilities:* Taught classes, developed and maintained related websites, coordinated and organized teaching materials for other teaching assistants, organized concerts and events within the university and exchanges with other universities.

*Courses:*

Music 19 – Fundamentals of Music Theory  
Music 21, 22 – Music Theory/Ear Training  
Music 154 – History of Electro-acoustic Music

**1997–1998**     ***Lecturer, University of New Mexico***

*Responsibilities:* Taught full core curriculum of freshman and sophomore music theory and ear training; supervised teaching assistants for ear training sequence. Assisted with planning and development of a music synthesis lab and computer-assisted musicianship laboratory.

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**EDUCATION**

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**2005**     ***Ph.D. in Music Theory and Acoustics, Stanford University***

Interdisciplinary program between the Center for Computer Research in Music and Acoustics (CCRMA), the Center for Computer Assisted Research in the Humanities (CCARH), and the Linguistics Department, combining theoretical/analytical music and linguistics topics, computer-based musicology, music/language cognition, and cognitive psychology.

**Advisors:** Chris Chafe (music) and Will Leben (linguistics)

**Dissertation:** Setting a Menu to Music: Prosody and Melody in 19<sup>th</sup> Century Art Songs

**Committee:** Chris Chafe, Will Leben (Linguistics), David Huron (Ohio State)

**Coursework** in music theory, music history, musical acoustics, music cognition, music information and representation, linguistics, art, and comparative literature.

**1994**     ***Masters of Arts in Music Theory, State University of New York at Stony Brook***

Principal instructors: Bob Gjerdingen, Judy Lochhead, Sarah Fuller

**1992**     ***Bachelor of Arts in Music Theory, The Ohio State University***

Principal instructors: David Butler, Lora Gingerich-Dobos, Ann Blombach

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**AWARDS, GRANTS AND SCHOLARSHIPS**

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- 2009**            **\$40,000 from the Vice Provost for Libraries, Computing and Technology Special Research Grant**, for development of the **mfp** Online Music Fundamentals platform
- 2007–2008**      **\$24,000 from the Vice President for Research and Graduate Studies Special Research Grant**, for completion of the Tone Project
- 2007–2008**      **\$14,000 from the MSU Lilly Teaching Fellowship Program**, for participation in the teaching fellowship program
- 2005–2007**      **\$8,000 from the MSU Intramural Research Grant Program**, for development of research-related database
- 2003**            **Stanford Dissertation Research Support Grant, Stanford, CA**
- 1999**            **SMT Committee on Diversity Travel Grant** for Chapel Hill, NC conference
- 1996–2001**      **Stanford Minority Graduate Student Fellowship**

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**PUBLICATIONS**

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- VanHandel, L., J. Wakefield, and W. Wilkins. (2011) "Towards the role of working memory in pitch processing in language and music." In J. Hawkins, I. Cross, M. Rohrmeier and P. Rebuschat (Eds.), *Language and Music as Cognitive Systems*. Oxford: Oxford University Press. (volume forthcoming in late 2011)
- VanHandel, L. (2011) Supplemental electronic and online material for 2<sup>nd</sup> edition of Clendinning/Marvin, *The Musician's Guide to Theory and Analysis*. Online and electronic supplemental materials for the Clendinning/Marvin textbook series, contracted by W.W. Norton & Company.
- VanHandel, L. and B. Rhodes. (2011) **mfp**: An online music fundamentals environment. Software produced in conjunction with Michigan State University's *Virtual University Design and Technology* group [vuDAT]. Software has been licensed by Oxford University Press for sale and distribution with the Laitz *The Complete Musician* textbook package and online use.
- VanHandel, L. and T. Song. (2010) "The role of meter in compositional style in 19<sup>th</sup> century French and German art song." *Journal of New Music Research*, 39(1), 1-11.
- VanHandel, L. (2009) National metrical types in nineteenth century art song. *Empirical Musicology Review*, 4(4), 134-145.
- VanHandel, L. and B. Rhodes. (2009) **mfp**: An online music fundamentals environment. Software produced in conjunction with Michigan State University's *Virtual University Design and Technology* group [vuDAT].
- VanHandel, L. and T. Song. (2009) "Influence of linguistic rhythm on individual compositional style in 19<sup>th</sup> century French and German art song." In *Proceedings of ESCOM 2009: 7<sup>th</sup> Triennial Conference of the European Society for the Cognitive Sciences of Music, Jyväskylä, Finland, 2009*.
- VanHandel, L. (2007) Supplemental electronic and online material for Clendinning/Marvin, *The Musician's Guide to Theory and Analysis*. Online and electronic supplemental materials for the Clendinning/Marvin textbook series, contracted by W.W. Norton & Company.

*Publications, continued ...*

VanHandel, L. (2006) Trends in/over time: Rhythm in speech and music in 19th century art song. *Proceedings of the 9th International Conference on Music and Perception and Cognition*. Bologna, Italy: Bononia University Press.

VanHandel, L. (2006) Trends in/over time: Rhythm in speech and musical melody in 19th century art song. *SMC06: Third Sound and Music Computing Conference Proceedings*. Marseille, France: GMEM - Centre National de Creation Musicale.

Larson, S. and L. VanHandel. (2005) Measuring Musical Forces. *Music Perception*, 23(2), 119-136.

VanHandel, L. (1995) Inherent Primitivism in Morton Subotnick's *All My Hummingbirds Have Alibis*. *Proceedings of the McGill Graduate Theory Conference* (June 1995), and in *Music Research Forum*, vol. X (August 1995).

VanHandel, L. (1994) From Ghost Score to CD-ROM: the Interactive Music of Morton Subotnick (Von >>Geister-Partituren<< zur CD-ROM: Die interaktive Musik von Morton Subotnick). *Positionen: Beiträge zur neuen Musik*, Vol. 21.

***Forthcoming publications:***

VanHandel, L. "A cognition-based approach to music theory pedagogy." Accepted to the *Journal of Music Theory Pedagogy*.

***Publications in preparation:***

Book proposal, *A Cognitive Approach to Music Theory Pedagogy*, under revision for Oxford University Press.

VanHandel, L. "Using technology in the music theory pedagogy classroom." Intended for the *Journal of Technology in Music Learning*.

Olson, E. and L. VanHandel. (2011) Observations from a collegiate music theory tutoring center. In preparation.

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***PRESENTATIONS***

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***Conference Presentations:***

Helping DMA students fill a niche: the Master's degree in music theory pedagogy (a panel presentation with Michael Callahan, Gordon Sly, and Bruce Taggart)

10/11                      College Music Society, Richmond, VA

What can music theory pedagogy learn from mathematics pedagogy?

3/11                      Dutch-Flemish Society for Music Theory, Enschede, Netherlands

10/11                      College Music Society, Richmond, VA

Rhythm and meter as compositional 'footprints' in 19<sup>th</sup> century art songs

7/11                      13<sup>th</sup> International Rhythm Perception and Production Workshop, Leipzig, Germany

*Presentations, continued ...*

Basic musicianship through technology

9/10 College Music Society, Minneapolis, MN

Technology in the music theory pedagogy classroom: incorporation and results

9/10 Association for Technology in Music Instruction (ATMI), Minneapolis, MN

National metrical types in nineteenth century art song

5/10 Music Theory Midwest, Oxford, OH

11/10 Society for Music Theory National Conference, Indianapolis, IN

**mfp**: An online music theory fundamentals learning environment

10/09 Association for Technology in Music Instruction (ATMI), Portland, OR

Incorporating keyboard oriented mastery learning into the music theory curriculum: two studies

10/09 College Music Society, Portland, OR

5/09 Music Theory Midwest, Minneapolis, MN

The influence of linguistic rhythm on individual compositional style in 19<sup>th</sup> century French and German art song

8/09 7<sup>th</sup> Triennial Conference of the European Society for the Cognitive Sciences of Music, Jyväskylä, Finland

'Above all, nothing which resembles singing': Rousseau and changing compositional styles in 19<sup>th</sup> century French art song

8/07 8<sup>th</sup> Conference of the Society for Music Perception and Cognition, Montreal, CA

Rethinking pitch in language and music

5/07 Language and Music as Cognitive Systems, Cambridge, UK

What rhythm Goethe? A study of poet influence on art song rhythm

2/07 Music and the Written Word: A Symposium of Research in Music Theory and Musicology, Bloomington, IN

Trends in/over Time: Rhythm in Speech and Melody in 19<sup>th</sup>-century Art Songs

11/06 Society for Music Theory 29<sup>th</sup> Annual Conference, Los Angeles, CA

"How 'German' is Schumann?: A Quantitative Study of Compositional Style

9/06 Schumann Perspectives: A View Across the Disciplines, Texas Tech University, Lubbock, TX

Trends in/over Time: Rhythm in Speech and Melody in 19<sup>th</sup>-century Art Songs

8/06 9<sup>th</sup> International Conference on Music Perception and Cognition, Bologna, Italy

5/06 SMC '06: Sound and Music Computing Conference, Marseilles, France

5/06 Music Theory Midwest, Muncie, IN

2/06 The Intersection of Music and Poetry, Depauw University, Greencastle, IN

The Classic(al) Dada Work: Kurt Schwitters' *Ursonate*

4/02 West Coast Conference for Music Theory and Analysis, Victoria, BC

*Presentations, continued ...*

Measuring Musical Forces

- 11/00 Society for Music Theory/Society for Music Perception and Cognition joint panel *Art Meets Science: Collaboration Between Music Theorists and Music Psychologists*, at the *Musical Intersections* conference, Toronto, ON

Potential Applications of Intonational Analysis to Musical Analysis

- 10/01 University of Illinois at Urbana-Champaign Composer's Forum, Urbana, IL  
3/00 University of New Mexico Composer's Symposium, Albuquerque, NM  
8/99 Society for Music Perception and Cognition, Chicago, IL

Categorical Perception, Ordering Effect, and Interval Boundaries

- 5/99 CCRMA Affiliates Meeting, Stanford, CA  
4/99 WCCMTA/RMSMT Joint Meeting, Stanford, CA  
**(Winner, Outstanding Graduate Student Paper Award)**

Composition and Collage: Morton Subotnick's *The Key to Songs*

- 4/98 Music Theory Society of New York State, New York, NY  
3/97 Rocky Mountain Society for Music Theory, Boulder, CO  
5/96 Music Theory Midwest, Kalamazoo, MI  
**(Winner – Honorable Mention, Arthur J. Komar Best Student Paper Award)**

**Invited Presentations:**

Rhythm and meter as a compositional fingerprint

- 4/11 Invited panel participant/speaker at McGill's Distinguished Lecture Series (Ani Patel, featured speaker), Montreal, Canada

The role of meter in compositional style in 19<sup>th</sup> century French and German art song

- 10/10 Featured speaker for the *Voices in (e)motion* Conference, Feldkirch, Austria

'Above all, nothing which resembles singing': Rousseau and changing compositional styles in 19<sup>th</sup> century French art song

- 8/07 The University of Edinburgh/Queen's University International Interdisciplinary Summer Workshop on Music, Language and Movement, East Sussex, UK

Setting a Menu to Music: Rhythm and Melody in 19<sup>th</sup>-century Art Songs

- 5/06 University of Iowa Colloquium Series, Iowa City, IA

**Invited Conference Participation:**

- 10/11 Presentation to the Music Cognition Interest Group, Society for Music Theory (SMT) on Database Studies in Music Theory  
10/11 Session Chair, College Music Society (CMS), Richmond, VA  
10/10 Session Chair, Association for Technology in Music Instruction (ATMI), Minneapolis, MN  
10/09 Session Chair, College Music Society (CMS), Portland, OR  
3/09 Session Chair, College Music Society Great Lakes, Mount Pleasant, MI  
9/08 Session Chair, Association for Technology in Music Instruction (ATMI), Atlanta, GA  
5/07 Program Committee member and Session Chair, Music Theory Society of New York State (MTSNYS), New York City, NY

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**UNIVERSITY SERVICE**

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2011–	Area Chair, Music Theory area
2011–	Chair, College of Music Technology Committee
2010–	College of Music Graduate Committee
2010	MSU Alumni Club of Mid-Michigan Quality in Undergraduate Teaching Award Committee
2010–2011	Cognitive Science Distinguished Speakers in Cognitive Science Committee
2009–2010	Music Theory Search Committee
2009–2010	ANGEL Futures Committee
2009	Grant Writer Search Committee
2008–2009	Historical Musicology Search Committee
2007–2009	Cognitive Science Bylaws Committee
2007–2008	Cognitive Science Distinguished Speakers in Cognitive Science Committee
2007–2010	College of Music Visiting Artist/Lecturer Committee
2006–2009	College of Music Undergraduate Curriculum Committee
2005–2011	College of Music Technology Committee

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**PROFESSIONAL AFFILIATIONS AND ACTIVITIES**

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**Affiliations:**

**Member**, Society for Music Theory, Society for Music Perception and Cognition, Music Theory Midwest, College Music Society, Association for Technology in Music Instruction

**Activities:**

<b>2010</b>	<b>Fellow, Workshop on Music Theory Pedagogy</b> , Amherst, MA
<b>2009</b>	<b>Participant, Symposium on Empirical Methods for Music Theorists</b> , Center for Research in Music Media and Technology (CIRMMT), McGill University, Montreal CA
<b>2009</b>	<b>Fellow, Mannes Institute of Music Theory</b> , “Music and the Mind”
<b>2009–</b>	<b>Publications Committee</b> , Music Theory Midwest
<b>2009–2011</b>	<b>Area I Representative to the Executive Board</b> , Music Theory Midwest
<b>2006</b>	<b>Program Committee, Session Chair, and Respondent</b> , Music Theory Society of New York State
<b>2005–2009</b>	<b>Web Manager</b> , Society for Music Theory
<b>2003–2005</b>	<b>Networking Committee</b> , Society for Music Theory
<b>2002–2005</b>	<b>Secretary/Treasurer</b> , West Coast Conference for Music Theory and Analysis
<b>2001–2002</b>	<b>Program Committee</b> , Committee on the Status of Women/SMT-Jazz Special Interest Group Special Session, “Women in Jazz: Roles and Voices”
<b>2000–2005</b>	<b>Member and Web Goddess</b> , Committee on the Status of Women, SMT
<b>2000</b>	<b>Nominating Committee</b> , West Coast Conference for Music Theory and Analysis
<b>1999</b>	<b>Local Arrangements</b> , WCCMTA Annual Meeting, Stanford, CA
<b>1999–2000</b>	<b>Editorial Staff</b> , <i>Computer Music Journal</i>
<b>1998</b>	<b>Program Committee and Session Chair</b> , Rocky Mountain Society for Music Theory
<b>1997–1999</b>	<b>Webmaster/Editor</b> , <b>SEAMUS Opportunities Database</b> for SEAMUS website
<b>1997–1999</b>	<b>Editor</b> , SEAMUS (Society for Electro-Acoustic Music in the U.S.) Newsletter

*Professional affiliations and activities, continued ...*

**Peer reviewer:**

*Psychology of Music*

*Music Perception*

*Journal of Music History Pedagogy*

*STM–Online* (Journal for the Swedish Musicological Society)

*ReCUR* (MSU's Undergraduate Research and Creative Arts Journal)

*Oxford University Press textbook reviewer*

**Other activities:**

**Course materials for MUS 970/971 (*Music Theory Pedagogy, Michigan State*)** featured in presentation on instructional technology to 2008 ATMI/CMS by Peter Webster (Northwestern University) and David Williams (Illinois State University).

**Course website for Music 133 (*Theory III, University of Oregon*)** featured in presentation on instructional technology to 2004 ATMI/CMS by Patricia Gray (Associated Colleges of the South) and Tim Cutler (Austin College).

**Performer** in various ensembles on bassoon and contrabassoon. Experience in orchestras, wind ensembles, and chamber groups.