

Fabian C. Moss

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Education

- 2017–2019 **École Polytechnique Fédérale de Lausanne (EPFL), Lausanne, Switzerland**,
Digital and Cognitive Musicology Lab (DCML), Doctoral Assistant.
- Jan–Mar 2016 **Massachusetts Institute of Technology, (MIT), Cambridge, MA**, *Department of Linguistics and Philosophy*, Visiting Student, supervision: Martin Rohrmeier & David Pesetsky.
- 2015–2017 **Technische Universität Dresden (TUD), Dresden, Germany**,
Dresden Music Cognition Lab (DMCL), Doctoral Assistant.
- Jan–Apr 2012 **Escola Superior de Musica de Catalunya (ESMUC), Barcelona, Spain**, ERASMUS Exchange Student, supervision: Thomas Noll.
- 2011–2013 **Hochschule für Musik und Tanz Köln (HfMT), Cologne, Germany**,
Musicology, Master of Arts.
- 2008–2013 **Hochschule für Musik und Tanz Köln (HfMT), Cologne, Germany**,
Music Education (Piano Major), Staatexamen (State Examination).
- 2006–2016 **Universität zu Köln (UzK), Cologne, Germany**,
Mathematics and Educational Sciences, Staatexamen (State Examination).
- 2002–2005 **Friedrich-Wilhelm-Gymnasium Köln (FWG), Cologne, Germany**,
Abitur (German High School Diploma).

Theses

PhD

- Title *Transitions of Tonality: A Model-Based Corpus Study* (2019)
- Supervisors Martin Rohrmeier & Markus Neuwirth, DCML, EPFL

Master

- Title “*Theorie der Tonfelder*” nach Simon und “*Neo-Riemannian Theory*”:
Systematik, historische Bezüge und analytische Praxis im Vergleich (2012)
- Supervisor Hans Neuhoﬀ, HfMT

Publications

- under review **Moss, F. C.**, de Souza, W. F., & Rohrmeier, M. Harmony and Form in Brazilian Choro: A Corpus-Driven Approach to Musical Style Analysis.
- submitted Harasim, D., **Moss, F. C.**, Ramirez, M., & Rohrmeier, M. Cognitive modeling reveals history of major and minor in Western classical music.
- Lieck, R., **Moss, F. C.**, & Rohrmeier, M. The Tonal Diffusion Model.
- in preparation **Moss, F. C.**, Lieck, R., & Rohrmeier, M. Tracing Historical Changes in Tonality with the Tonal Diffusion Model.
- Moss, F. C.**, & Rohrmeier, M. The Line of Fifths and the Coevolution of Tonal Pitch-Classes.
- Moss, F. C.**, & Rohrmeier, M. Discovering Musical Structures Using Latent Dirichlet Allocation.
- 2019 **Moss, F. C.**, Neuwirth, M., Harasim, D., & Rohrmeier, M. (2019). Statistical characteristics of tonal harmony: A corpus study of Beethoven’s string quartets. *PLOS ONE*, 14(6), e0217242. <https://doi.org/10.1371/journal.pone.0217242>

- Landnes, K., Mehrabyan, L., Wiklund, V., Lieck, R., **Moss, F. C.**, & Rohrmeier, M. (2019). A Model Comparison for Chord Prediction on the Annotated Beethoven Corpus. In I. Barbancho, L. J. Tardón, A. Peinado, & A. M. Barbancho (Eds.), *Proceedings of the 16th Sound and Music Computing Conference (SMC 2019)* (pp. 250–254). Málaga, Spain.
- Popescu, T., Neuser, M. P., Neuwirth, M., Bravo, F., Mende, W., Boneh, O., **Moss, F. C.**, & Rohrmeier, M. (2019). The pleasantness of sensory dissonance is mediated by musical style and expertise. *Scientific Reports*, 9(1), 1070. <https://doi.org/10.1038/s41598-018-35873-8>
- 2018 Neuwirth, M., Harasim, D., **Moss, F. C.**, & Rohrmeier, M. (2018). The Annotated Beethoven Corpus (ABC): A Dataset of Harmonic Analyses of All Beethoven String Quartets. *Frontiers in Digital Humanities*, 5(July), 1–5. <https://doi.org/10.3389/fdigh.2018.00016>
- Moss, F. C.**, de Souza, W. F., & Rohrmeier, M.. (2018). Choro Songbook Corpus (Version 1.0) [Data set]. *Zenodo*. <https://doi.org/10.5281/zenodo.1442765>.
- 2017 **Moss, F. C.** (2017). [Review of David Huron. Voice Leading: The Science behind a Musical Art]. *Music Theory & Analysis*, 4(1), 119–130. <https://doi.org/10.11116/MTA.4.1.7>
- 2014 **Moss, F. C.** (2014). Tonality and functional equivalence: A multi-level model for the cognition of triadic progressions in 19th century music. In *International Conference of Students of Systematic Musicology – Proceedings* (pp. 1–8). London, UK.

Talks, Conference Presentations, and Posters

- 2019 **Moss, F. C.** *Transitions of Tonality: Perspectives on the Historical Changes of Tonal Pitch Relations from Computational Musicology, Music Theory, and the Digital Humanities*. University of Cologne, November 29, 2019, Cologne, Germany.
- Moss, F. C.** *Tracing the History of Tonality with Note Distributions*. “Corpus Research as a Means of Unlocking Musical Grammar” International Research Workshop, July 1–4, 2019, Tel-Aviv, Israel.
- Moss, F. C.** *Inferring Tonality from Note Distributions – Why Models Matter (Poster)*. SEMPRES Graduate Conference 2019, Cambridge, UK.
- Moss, F. C.** *Analyzing Tonality with Note Distributions*. First Swiss Digital Humanities Student Exchange DHX2019, Basel, Switzerland.
- 2018 **Moss, F. C.**, Souza, W. F. & Rohrmeier, M. *Harmony and Form in Brazilian Choro: A Corpus Study*. 15th International Conference on Music Perception and Cognition & 10th triennial conference of the European Society for the Cognitive Sciences of Music, Graz, Austria.
- Aitken, C., O'Donnell, T. & Rohrmeier, M. [Poster presented by **Moss, F. C.**]. *A Maximum Likelihood Model for the Harmonic Analysis of Symbolic Music*. 15th Sound and Music Computing Conference “Sonic Crossings”. Limassol, Cyprus.
- Moss, F. C.** *Corpus Research in Digital Musicology* (Talk and Tutorial). Seminar “Willkommen in der Matrix: Digitale Anwendungen für die Musikanalyse in Theorie und Praxis”, University of Basel, Basel, Switzerland.
- Harasim, D., **Moss, F. C.** & Ramirez, M. *A Brief History of Tonality* (Poster). Applied Machine Learning Days, EPFL, Switzerland.
- 2017 **Moss, F. C.** *Formal Grammars and Ambiguity in Extended Tonality*. Workshop and Symposium on Schenkerian Analysis “Wege der Kreativität – Zwischen Erfindung und Rekonstruktion”, Universität der Künste, Berlin, Germany.
- Moss, F. C.**, Souza, W. F. & Rohrmeier, M. *Brazilian Choro: A New Data Set of Chord Transcriptions and Analyses of Harmonic and Formal Features*. 17. Jahreskongress der Gesellschaft für Musiktheorie (GMTH) & 27. Arbeitstagung der Gesellschaft für Populärmusikforschung (GfPM) “Populäre Musik und ihre Theorien: Begegnungen – Perspektivwechsel – Transfers”, Graz, Austria.
- Moss, F. C.**, Harasim, D., Neuwirth, M. & Rohrmeier, M. *Beethovens Streichquartette – ein XML-basierter Korpus harmonischer Analysen in einem neuen Annotationssystem*. Jahrestagung der Gesellschaft für Musikforschung, Kassel, Germany.
- Moss, F. C.**, Rohrmeier, M. *Integrating Transformational and Hierarchical Models of Extended Tonality*. 9th European Music Analysis Conference (EuroMAC), Strasbourg, France.

- Rom, U., Jeßulat, A., **Moss, F. C.** & Guter, I. *Ambiguity, Illusion & Timelessness in Late and Post-Tonal Harmony*. Panel discussion at the 9th European Music Analysis Conference (EuroMAC), Strasbourg, France.
- Moss, F. C.** *Musik und Sprache*. Talk for Student Association "Denkzettel", TUD, Dresden, Germany.
- Moss, F. C.**, Rohrmeier, M. & Bravo, F. *Emotional Associations Evoked by Structural Properties of Musical Scales and Abstract Visual Shapes*. KOSMOS Dialogue "Music, Emotion, and Visual Imagery", Berlin, Germany.
- Harasim, D., **Moss, F. C.**, Neuwirth, M. & Rohrmeier M. *Beethoven's String Quartets: Introducing an XML-Based Corpus of Harmonic Labels Using a New Annotation System*. Music Encoding Conference, Tours, France.
- 2016 **Moss, F. C.** *Extended Tonality: Theoretical Challenges and their Relation to the Neuroscientific Study of Musical Syntax*. Max Planck Institute for Human Cognitive and Brain Sciences, Leipzig, Germany.
- Moss, F. C.**, Rohrmeier, M. *Structural Ambiguities in Language and Music* (Poster). Helsinki Summer School for Cognitive Neuroscience 2016 (HSSCN 2016).
- Moss, F. C.**, Rohrmeier, M. *A grammatical approach to tension-resolution patterns in extended tonal harmony*. Meeting of the Computational Cognitive Science Group, Massachusetts Institute of Technology, Department of Brain and Cognitive Sciences, Cambridge, USA.
- Moss, F. C.**, Rohrmeier, M. *Towards a syntactic account for harmonic sequences in extended tonality*. Syntax Square Meeting, Massachusetts Institute of Technology, Department of Linguistics and Philosophy, Cambridge, USA.
- Moss, F. C.** *Syntax of Extended Tonality: Towards a Grammar of Generalized Harmonic Functions*. Music Theory Colloquium, Boston University, College of Fine Arts, School of Music, Boston, USA.
- Moss, F. C.** *Generalizing Harmonic Functions: A Grammatical Approach to Extended Tonality*. Yale University, Department of Music, New Haven, USA.
- Moss, F. C.** & Harasim, D. *Extended Tonality and Music Cognition*. Symposium "Towards a World Music Theory", University of Hamburg, Institute for Systematic Musicology, Hamburg, Germany.
- Moss, F. C.** *Music Cognition and Extended Tonality: Theoretical Challenges and Empirical Implications*. Research Colloquium, University of Cologne, Cologne, Germany.
- 2015 **Moss, F. C.** *On generative modelling of musical form*. Seminar "Mathematics and Music", TUD, Dresden, Germany.
- Moss, F. C.** *'The terror of sanctity.' Tonal cues for resolving dramatic ambiguities in Wagner's Parsifal*. Seminar "Understanding Musical Structures", TUD, Dresden Germany.
- 2014 **Moss, F. C.** *Tonality and functional equivalence: A multi-level model for the cognition of triadic progressions in 19th century music*. International conference of Students of Systematic Musicology, Goldsmiths University, London, UK.
- Moss, F. C.** *Language, music and the brain: a resource-sharing framework (Patel, 2012)*. Seminar "Cognitive Neuroscience of Music", Institut for Musicology, University of Cologne, Cologne, Germany.

Awards and Scholarships

- 2016–2107 **Konrad Adenauer Foundation, PhD Scholarship.**
- Aug 2016 **TUD Graduate Academy, Travel Award.**
- Jan–Mar 2016 **Deutscher Akademischer Austauschdienst (DAAD),** *great!ipid4all (group2group exchange for academic talents).*
- Sep 2014 **Society for Education and Music Psychology (SEMPRE), Travel Award.**
- Jan–Apr 2012 **European Union (EU), ERASMUS Scholarship.**
- 2008–2013 **Konrad Adenauer Foundation, Student Scholarship.**

Teaching and Supervision

- 2019 Supervision of an MSc student project for “Machine Learning” course, EPFL.
- 2018 Teaching Assistant, “Digital Musicology” (MSc; tutorials and exercises), EPFL.
Supervision of three MSc student projects for “Machine Learning” course, EPFL.
Supervision of four MSc student projects for “Digital Musicology” course, EPFL.
- 2017 Peer-mentoring visiting PhD student in music theory/composition, TUD.
- 2016–2017 “Reading Class Musicology”, (BA; with Christoph Wald), TUD.
- 2015–2016 “Introduction to Musicology”, (BA; with Christoph Wald), TUD.
- 2015 Joint supervision of interdisciplinary project of technical design undergraduate, TUD.
- 2013 “Academic Writing and Research Techniques” (MA), HfMT.

Administration

Organization

- 2019 Workshop “Schenkerian and Tonfeld Theory for Music Analysis”, DCML, EPFL.
First Swiss Digital Humanities Exchange, in collaboration with University of Basel.
- 2015 Co-organization of lecture series “Systematic Musicology: Perception and Cognition of Music”, DMCL, TUD.
- 2013 Co-organization of the international conference “Musical Meter in Comparative Perspective”, HfMT.

Reviewer Activity

- since 2019 *Music and Science*.
- since 2016 *International Conference of Students of Systematic Musicology* (SysMus).

Memberships

- since 2019 UNIL-EPFL Centre for Digital Humanities (dhCenter).
EPFL Data Champions Community.
Gesellschaft für Musikforschung (GfM).
- since 2018 Co-founder and vice-president of the Digital Humanities Student Association *dharma* at EPFL.
- since 2017 Gesellschaft für Musiktheorie (GMTH).

Relevant Courses

Workshops and Summer Schools

- 2019 Workshop “Research Data Management: introduction”, EPFL Library, October 10, 2019.
- 2018 Workshop “Voice-leading schemata in theory, corpus research, and practical composition (Compose your own Chopin!)”, EPFL, September 18–20, 2018
Symposium “Archiving Intangible Cultural Heritage & Performing Arts: A Symposium and Summer School for Living Traditions”, EPFL, August 6–7, 2018
- 2017 Workshop “Meaning in Music: Bridging Musicological, Linguistic, and Neuroscientific Perspectives”, EPFL, December 4–6, 2017.
Summer School “Exploring Edges: An International Colloquium between the Digital Humanities, Architecture, Artistic Research, and Critical Technical Practice”, EPFL, July 11–14, 2017.
- 2016 Summer School “Cognitive Neuroscience of Music”, University of Helsinki, August 11–17, 2016

University Courses

- 2017 “Applied Data Analysis” (Robert West), EPFL.
- 2016 “Introduction to Schenkerian Theory” (Oliver Schwab-Felisch), TUD; “Cognitive Science” (P. Sinha, J. Tenenbaum, E. Gibson), MIT; “Computational Modeling of Phonology and Morphology” (T. O'Donnell, A. Albright), MIT.
- 2015 “Generative Modeling” (T. O'Donnell), TUD; “Introduction to Quantitative Methods for the Social Sciences” (Bernhard Schipp), TUD.

2012-13 "Cognitive Neuroscience of Music", "Cognitive Musicology: Theoretical Foundations", "Cognitive Modeling" (Uwe Seifert), UzK.

Skills

Languages Python, Latex, HTML/CSS; German (native), English (fluent), French, Spanish (basic).
Utilities Git, Anaconda, Jupyter Notebook/Lab.

Extra-Curricular Activities

Voice

2014–2017 Classical a-capella octet *Vokalexkursion*.
2013–2015 Cologne Cathedral Chamber Choir.
2012–2014 Conductor of several children's choirs at Musikschule Leverkusen.
2011–2013 Cologne Conservatory Chamber Choir.
2008–2013 Pop a-capella group *gezwungenermaßen*.

Instruments

since 1993 Piano
since 1994 Guitar