

Fabian C. Moss | Curriculum Vitae

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Employment

Julius-Maximilians-Universität Würzburg (JMU) <i>Digital Music Philology and Music Theory, Würzburg, Germany</i>	Assistant Professor 2022/12–present
University of Amsterdam (UvA) <i>Cultural Analytics, Media Studies Department & Data Science Center, Amsterdam, The Netherlands</i>	Research Fellow 2022/01–2022/11
École Polytechnique Fédérale de Lausanne (EPFL) <i>Digital and Cognitive Musicology Lab (DCML), Lausanne, Switzerland</i>	Postdoctoral Researcher 2020/02–2021/12
École Polytechnique Fédérale de Lausanne (EPFL) <i>Digital and Cognitive Musicology Lab (DCML), Lausanne, Switzerland</i>	Doctoral Assistant 2017-09–2020/01
Technische Universität Dresden (TUD) <i>Dresden Music Cognition Lab (DMCL), Dresden, Germany</i>	Doctoral Assistant 2015/01–2017/08
Musikschule Leverkusen <i>Project “Jedem Kind seine Stimme” (JEKISS), Leverkusen, Germany</i>	Conductor and vocal coach 2012/11–2014/12

Education

École Polytechnique Fédérale de Lausanne (EPFL) <i>Digital and Cognitive Musicology Lab (DCML), Lausanne, Switzerland</i>	PhD student 2017/09–2019/12
Massachusetts Institute of Technology (MIT) <i>Department of Linguistics and Philosophy, Cambridge, MA, USA</i>	Visiting Student 2016/01–2016/03
Technische Universität Dresden (TUD) <i>Dresden Music Cognition Lab (DMCL), Dresden, Germany</i>	PhD student 2015/01–2017/08
Escola Superior de Musica de Catalunya (ESMUC) <i>Barcelona, Spain</i>	ERASMUS Exchange Student 2012/01–2012/04
Hochschule für Musik und Tanz Köln (HfMT) <i>Musicology, Cologne, Germany</i>	Master of Arts 2011/04–2013/09
Hochschule für Musik und Tanz Köln (HfMT) <i>Music Education (Piano Major), Cologne, Germany</i>	Staatexamen [State Examination] 2008/04–2013/09
Universität zu Köln (UzK) <i>Mathematics and Educational Sciences, Cologne, Germany</i>	Staatexamen [State Examination] 2006/10–2016/09
Friedrich-Wilhelm-Gymnasium Köln (FWG) <i>Cologne, Germany</i>	Abitur [German High School Diploma] 2002/09–2005/06

Service

Academic responsibilities

10/2023–present Chair of examination board BA Musicology, JMU. **08/2023–present** Scientific advisory board of *Corpus Monodicum* project **2023** Program Committee Member for International Conference on Multimedia Retrieval **2022** Scientific Committee for Workshop on Computational Methods in the Humanities 2022 (COMHUM 2022); **2021** Programm Committee for 2nd Conference on Computational Humanities Research (CHR2021); **since 2020** Co-Chair of the Music Analysis Interest Group of the *Music Encoding Initiative* (MEI); **2018–2019** Co-founder and vice-president of the Digital Humanities Student Association *dhelta* at EPFL; **2012/10–2013/09** Financial officer for General Students' Committee, HfMT

Memberships

06/2023–present University of Wuerzburg *Graduate School Humanities*, classes “Digital Humanities” & “Philosophy, Languages, Arts” **12/2022–present** Deutsche Gesellschaft Juniorprofessur (DGJ); Arbeitskreis “Philologie und Digitalität” (JMU) **10/2022–present** European COST Action *EarlyMuse* (2022–2026), Working Groups 2 (Sources) & 3 (Publications) <https://www.cost.eu/actions/CA21161/> **11/2021–present** Deutscher Hochschulverband (DHV); **11/2021–present** European Society for the Cognitive Sciences of Music (ESCOM); **09/2021–present** International Society for Music Information Retrieval (ISMIR); **05/2020–12/2021** EPFL Data Champions Community; **10/2019–present** Gesellschaft für Musikforschung (GfM); **10/2018–present** Gesellschaft für Musiktheorie (GMTH); **02/2018–12/2022**

Reviewer activity

Journals: *Digital Scholarship in the Humanities*; *Empirical Musicology Review*; *Music and Science*; *Music Theory and Analysis*; *Royal Society Open Science*; *Transactions of the International Society of Music Information Retrieval*; *Zeitschrift der Gesellschaft für Musiktheorie*

Conferences: *Computational Humanities Research (CHR)*; *Conference of the European Society for the Cognitive Sciences of Music (ESCOM)*; *International Conference on Multimedia Retrieval (ICMR)*; *International Conference on Music Perception and Cognition (ICMPC)*; *International Conference of Students of Systematic Musicology (SysMus)*; *Jahrestagung der Gesellschaft für Informatik (GI)*, *Workshop zu Informatik und Digital Humanities (InfDH)*

Organization

2024: Workshop “Bayesian Modeling for Musicology” with Christoph Finkensiep (University of Amsterdam) and Jan Hajič (Charles University, Prague), 1–3 February, 2024. Zentrum für Philologie und Digitalität (ZPD), JMU, Würzburg, Germany. <https://sites.google.com/view/bayesmusic2024/>

2023: Lecture series “CODAMUS: Computational and Digital Approaches to Music Scholarship”, 18 October, 2023–07 February, 2024. Zentrum für Philologie und Digitalität (ZPD), JMU, Würzburg, Germany. <https://codamus.pubpub.org/>

Kontrapunkt-Werkstatt “Latest Tools for Analyzing Early Music”, with Hansjörg Ewert, Florian Vogt, Johannes Menke, & Ugo Bindini, 20–21 October, Würzburg, Germany. <https://www.musikwissenschaft.uni-wuerzburg.de/diversa/tagungen/basel23/>

Open project space for 16 contributions “Methoden und Ziele digitaler Musikwissenschaft: Ein Marktplatz aktueller Forschung”, with Stefanie Acquavella-Rauch, Martin Albrecht-Hohmeier, Irmlind Capelle, Jürgen Diet, & Jens Dufner. Jahrestagung der Gesellschaft für Musikforschung, 4–7 October, 2023, Saarbrücken, Germany.

<https://www.uni-saarland.de/methoden-und-ziele-digitaler-musikwissenschaft-ein-marktplatz-aktueller-forschung.html>

2022: CREATE Salon on “Computational Creativity”, 23 November 2022, *Creative Amsterdam: An E-Humanities Perspective*, Media Studies Department, University of Amsterdam, The Netherlands. <https://www.create.humanities.uva.nl/events/computational-creativity/>

Workshop “Representing Harmony: Goals and Challenges”, with Johannes Hentschel, Markus Neuwirth & Martin Rohrmeier. 13–16 September 2022, Digital and Cognitive Musicology Lab, École Polytechnique Fédérale de Lausanne, Switzerland. <https://www.epfl.ch/labs/dcml/workshops/representing-harmony/>

2021: Workshop “Musik – Schrift – Digitalität” [Music – Writing – Digitality], with Dennis Ried and Daniel Fütterer. 13–14 December 2021, Hochschule für Musik, Karlsruhe, Germany.

2019: Workshop “Schenkerian and Tonfeld Theory for Music Analysis”. 12–15 December 2019, Digital and Cognitive Musicology Lab, École Polytechnique Fédérale de Lausanne, Switzerland.

<https://memento.epfl.ch/event/masterclass-schenkerian-and-tonfeld-theory-for-mus/>

First Swiss Digital Humanities Exchange, with Jessica Pidoux, Gerhad Lauer, and Stefan Münnich. 8–9 February 2019, DH Lab, University of Basel, Switzerland. <https://sites.google.com/view/dhexchange/>

2015: Co-organization of lecture series “Systematic Musicology: Perception and Cognition of Music”, lead: Martin Rohrmeier. Dresden Music Cognition Lab, Technical University Dresden, Germany.

2013: Co-organization of the international conference “Musical Metre in Comparative Perspective”, lead: Hans Neuhoff and Rainer Polak. 4–6 April 2013, Hochschule für Musik und Tanz Köln, Germany.

Funding

Grants

Bayerisches Hochschulförderprogramm zur Anbahnung & Vertiefung internat. Forschungsk Kooperationen **EUR 3,863**
Digital Choro: Exploring the potential of digitization and computational models for Brazil's musical cultural heritage 2024/01–2024/08
Fabian C. Moss

WueDIVE – Digitale Innovationen in der Lehre **EUR 3,915**
Virtual tonal spaces (VTS): towards an interactive digital environment for music theory 2023/10–2024/06
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Julius-Maximilians-Universität Würzburg **EUR 8,310**
Start-up funding to prepare grant application [Anschubförderung zur Antragsstellung] 2022/12–2023/11
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Durham University Seedcorn Grant **GBP 7,475**
Funding for proof-of-concept study to support larger grant application 2022/06–2023/05
Tuomas Eerola, Fabian C. Moss

University of Amsterdam Data Science Centre Accelerate Program (Matching Funding) **EUR 192,000**
Data Scientists/Engineers Cultural Data Access & Visualization, Spatial Humanities, Cultural Data Analysis 2022/04–2024/12
Tobias Blanke, Fabian C. Moss, Julia Noordegraaf, & Thomas Poell

Awards and scholarships

2016–2017: Konrad Adenauer Foundation, PhD Scholarship; **2016/08:** TUD Graduate Academy, Travel Award; **2016/01–03** Deutscher Akademischer Austauschdienst (DAAD), great!ipid4all (group2group exchange for academic talents); **2014/09:** Society for Education and Music Psychology (SEMPRE), Travel Award; **2012/01–04:** European Union (EU), ERASMUS Scholarship; **2008–2013:** Konrad Adenauer Foundation, Student Scholarship

Publications

Journal articles

Hentschel, J., Rammos, Y., **Moss, F. C.**, Neuwirth, M., & Rohrmeier, M. (2024). An Annotated Corpus of Tonal Piano Music from the Long 19th Century. *Empirical Musicology Review*, 18(1), 84–95. <https://doi.org/10.18061/emr.v18i1.8903>

Moss, F. C., Neuwirth, M., & Rohrmeier, M. (2022). The line of fifths and the co-evolution of tonal pitch-classes. *Journal of Mathematics and Music*, 17(2), 173–197. <https://doi.org/10.1080/17459737.2022.2044927>

Viaccoz, C., Harasim, D., **Moss, F. C.**, & Rohrmeier, M. (2022). Wavescapes: A visual hierarchical analysis of tonality using the discrete Fourier transform. *Musicae Scientiae*, 10298649211034906. <https://doi.org/10.1177/10298649211034906>

Harasim, D., **Moss, F. C.**, Ramirez, M., & Rohrmeier, M. (2021). Exploring the foundations of tonality: Statistical cognitive modeling of modes in the history of Western classical music. *Humanities and Social Sciences Communications*, 8(1), 1–11. <https://doi.org/10.1057/s41599-020-00678-6>

Moss, F. C., & Neuwirth, M. (2021a). FAIR, Open, Linked: Introducing the Special Issue on Open Science in Musicology. *Empirical Musicology Review*, 16(1), 1–4. <https://doi.org/10.18061/emr.v16i1.8246>

Moss, F. C., & Rohrmeier, M. (2021). Discovering Tonal Profiles with Latent Dirichlet Allocation. *Music & Science*, 4. <https://doi.org/10.1177/20592043211048827>

Lieck, R., **Moss, F. C.**, & Rohrmeier, M. (2020). The Tonal Diffusion Model. *Transactions of the International Society for Music Information Retrieval*, 3(1), 153–164. <https://doi.org/10.5334/tismir.46>

Moss, F. C., Souza, W. F., & Rohrmeier, M. (2020). Harmony and form in Brazilian Choro: A corpus-driven approach to musical style analysis. *Journal of New Music Research*, 49(5), 416–437. <https://doi.org/10.1080/09298215.2020.1797109>

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>

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>

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>

Conference papers

Eipert, T., & **Moss, F. C.** (2023b, November). MonodiKit: A data model and toolkit for medieval monophonic chant. In M. E. Thoma (Ed.), *Proceedings of the 10th International Conference on Digital Libraries for Musicology* (pp. 67–71). Association for Computing Machinery. <https://doi.org/10.1145/3625135.3625145>

Nakamura, E., Eipert, T., & **Moss, F. C.** (2023). Historical Changes of Modes and their Substructure Modeled as Pitch Distributions in Plainchant from the 1100s to the 1500s. In Kitahara, Tetsuro, Aramaki, Mitsuko, Kronland-Martinet, Richard, & Ystad, Sølvi (Eds.), *Proceedings of the 16th International Symposium on Computer Music Multidisciplinary Research* (pp. 450–461). <https://doi.org/10.5281/zenodo.10113458>

Bracks, C., & **Moss, F. C.** (2022, May). Totoli's Art of Leleges: Analyzing Sociocultural Context and Musical Content. In I. Ali-MacLachlan & A. Holzapfel (Eds.), *FMA2022: International Workshop on Folk Music Analysis* (pp. 1–5). <https://doi.org/10.31219/osf.io/5tsxa>

Harasim, D., Affatato, G., & **Moss, F. C.** (2022). midiVERTO: A Web Application to Visualize Tonality in Real Time. In M. Montiel, O. A. Agustín-Aquino, F. Gómez, J. Kastine, E. Lluís-Puebla, & B. Milam (Eds.), *Mathematics and Computation in Music* (pp. 363–368). Springer International Publishing. https://doi.org/10.1007/978-3-031-07015-0_31

Hentschel, J., **Moss, F. C.**, McLeod, A., Neuwirth, M., & Rohrmeier, M. (2022). Towards a unified model of chords in Western harmony. In S. Münnich & D. Rizo (Eds.), *Music Encoding Conference Proceedings 2021* (pp. 143–149). Humanities Commons. <https://doi.org/10.17613/4crx-fr36>

Moss, F. C., Affatato, G., & Harasim, D. (2022, July). Phantom Curves: Scientific Discovery through Interactive Music Visualization. In L. Pugin (Ed.), *9th International Conference on Digital Libraries for Musicology* (pp. 60–64). Association for Computing Machinery. <https://doi.org/10.1145/3543882.3543886>

Moss, F. C., Nápoles López, N., Köster, M., & Rizo, D. (2022b). Challenging sources: A new dataset for OMR of diverse 19th-century music theory examples. In J. Calvo-Zaragoza, A. Pacha, & E. Shatri (Eds.), *Proceedings of the 4th International Workshop on Reading Music Systems (WoRMS 2022)* (pp. 4–8). <https://sites.google.com/view/worms2022/proceedings>

Anzuoni, E., Ayhan, S., Dutto, F., McLeod, A., **Moss, F. C.**, & Rohrmeier, M. (2021, June). A Historical Analysis of Harmonic Progressions Using Chord Embeddings. In D. A. Mauro, S. Spag-

nol, & A. Valle (Eds.), *Proceedings of the 18th Sound and Music Computing Conference* (pp. 284–291). <https://doi.org/10.5281/zenodo.5038910>

Hentschel, J., **Moss, F. C.**, Neuwirth, M., & Rohrmeier, M. (2021). A semi-automated workflow paradigm for the distributed creation and curation of expert annotations. In J. H. Lee, A. Lerch, Z. Duan, J. Nam, P. Rao, P. van Kranenburg, & A. Srinivasamurthy (Eds.), *Proceedings of the 22nd International Society for Music Information Retrieval Conference, ISMIR 2021, Online, November 7–12, 2021* (pp. 262–269). <https://archives.ismir.net/ismir2021/paper/000032.pdf>

Moss, F. C., Köster, M., Femminis, M., Métrailler, C., & Bavaud, F. (2021). Digitizing a 19th-Century Music Theory Debate for Computational Analysis. In M. Ehrmann, F. Karsdorp, M. Wevers, T. L. Andrews, M. Burghardt, M. Kestemont, E. Manjavacas, M. Piotrowski, & J. van Zundert (Eds.), *CHR 2021: Computational Humanities Research Conference, November 17–19, 2021, Amsterdam, The Netherlands* (pp. 159–170).

Rohrmeier, M., & **Moss, F. C.** (2021). A Formal Model of Extended Tonal Harmony. In J. H. Lee, A. Lerch, Z. Duan, J. Nam, P. Rao, P. van Kranenburg, & A. Srinivasamurthy (Eds.), *Proceedings of the 22nd International Society for Music Information Retrieval Conference, ISMIR 2021, Online, November 7–12, 2021* (pp. 569–578).

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 & Music Computing Conference (SMC 2019)* (pp. 250–254). <https://doi.org/10.5281/zenodo.3249335>

Moss, F. C. (2014). Tonality and functional equivalence: A multi-level model for the cognition of triadic progressions in 19th century music. In K. Jakubowski, N. Farrugia, & D. Müllensiefen (Eds.), *International Conference of Students of Systematic Musicology – Proceedings* (pp. 1–8).

Book chapters

Moss, F. C. (2024). Transatlantic transformations: How Riemannian is Neo-Riemannian theory? In S. Keym & C. Hust (Eds.), *Kreative Missverständnisse oder universale Kunstgesetze? Hugo Riemann und der internationale Musikwissenstransfer* (pp. 371–381). Georg Olms Verlag.

Edited volumes and chapters

Analysis Markup and Harmonies. (2023). In A. Seipelt & **F. C. Moss** (Eds.), J. Kepper & P. D. Roland (Eds.), *The Music Encoding Initiative Guidelines* (Version 5.0, pp. 299–324).

Outreach

Invited talks and workshops

2024: **Moss, F. C.** Title TBA. 3 April 2024. School of Music, Universidade Federal do Rio de Janeiro, Rio de Janeiro, Brazil.

2023: **Moss, F. C.** *Virtual Tonal Spaces (VTS): towards an interactive digital environment for music theory*. Tag der Lehre 2023. Julius-Maximilians-Universität Würzburg, 22 November 2023, Würzburg, Germany.

Moss, F. C. *10 secret rules for a degree in DH – you won't believe no. 7!!*. 1st DH Alumni Event, 17 November 2023. Digital Humanities In-

Moss, F. C., & Neuwirth, M. (Eds.). (2021b). Special Issue on Open Science in Musicology. *Empirical Musicology Review*, 16(1), 1–4. <https://doi.org/10.18061/emr.v16i1.8246>

Book reviews

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.4.1.71>

Data sets

Eipert, T., & **Moss, F. C.** (2023a, October). *Corpus Troporum Dataset*. OSF. <https://doi.org/10.17605/OSF.IO/FKQDQ5>

Moss, F. C., Nápoles López, N., Köster, M., & Rizo, D. (2022a, September). 19MT-OMR: A dataset for multimodal Optical Music Recognition (Data Report). Data Report. OSF. <https://doi.org/10.17605/osf.io/QM9Z5>

Moss, F. C. (2020a, June 6). *Choro Songbook Corpus*. Zenodo. <https://doi.org/10.5281/zenodo.3881347>

Moss, F. C., Neuwirth, M., & Rohrmeier, M. (2020). *Tonal Pitch-Class Counts Corpus (TP3C)*. Zenodo. <https://doi.org/10.5281/zenodo.3600088>

Moss, F. C., Loayza, T., & Rohrmeier, M. (2019, July 1). *Pitchplots*. <https://doi.org/10.5281/zenodo.3265393>

Blog posts

Moss, F. C. (2023, September 26). *Vorsicht, Sackgasse! Ein Plädoyer für mehr Intradisziplinarität*. musicconn.kontrovers - Blog des FID Musikwissenschaft. https://kontrovers.musicconn.de/2023/09/26/digitalitaet_moss/
English version: <https://osf.iohttps://osf.io/98zxn/>

Moss, F. C. (2020b, October 5). *A computational model for note distributions in musical pieces*. Digital and Cognitive Musicology Lab News Blog. <https://www.epfl.ch/labs/dcml/computational-model-note-dists/>

Moss, F. C. (2020c, September 28). *Tracing historical changes in the exploration of tonal space*. Digital and Cognitive Musicology Lab News Blog. <https://www.epfl.ch/labs/dcml/tracing-historical-changes/>

Theses

Moss, F. C. (2019). *Transitions of tonality: A model-based corpus study* [Doctoral dissertation, École Polytechnique Fédérale de Lausanne]. <https://doi.org/10.5075/epfl-thesis-9808>

Moss, F. C. (2012, November). *"Theorie der Tonfelder" nach Simon und "Neo-Riemannian Theory": Systematik, historische Bezüge und analytische Praxis im Vergleich* [Master's thesis, Hochschule für Musik und Tanz Köln]. <https://doi.org/10.5281/zenodo.4748512>

sitate, École Polytechnique Fédérale de Lausanne, Switzerland.

Moss, F. C. *Counting notes: Research questions and methods in music corpus studies*. Seminar "History and Theory of Digital Humanities", Université de Lausanne, Lausanne, Switzerland, 12 October 2023.

Moss, F. C. *Töne zählen: Forschungsfragen und Methoden musikwissenschaftlicher Korpusstudien in historischer und epistemologischer Perspektive*. Talk in lecture series "Transdisziplinäre Aspekte digitaler Methodik in den Geistes- und Kulturwissenschaften",

- Leibniz-Institut für Europäische Geschichte, Mainz, Germany, 28 June, 2023.
- Moss, F. C.** *Musik Er-Zählen: Einblicke in die digitale Korpusforschung*. Vortrag im Institutskolloquium des Instituts für Musikforschung, JMU, 20 June, 2023.
- Moss, F. C.** Respondent to Sanja Kiš Žuvela: *Musical Terminology, Digital Corpus Management and Translation*. GMTH International Music Theory Lectures. 9 February, 2023.
- Workshop “Decoding Musical Structure: Theory, Computation, and Neuroscience”. Congressi Stefano Franscini, Monte Verità, 5–9 February, 2023.
- 2022: Moss, F. C.** *Music Stylometry – the Case of Choro*. Music Cognition Lab Meeting, Princeton University [online], 2 November, 2022.
- Moss, F. C.** *Learning about Machine Learning with CRIM*. Digital Counterpoints: Exploring Similarity in Renaissance Music, October 20–22, 2022, Haverford College, Department of Music, Haverford, PA.
- Moss, F. C.** *midivERTO: A web-based tool to make computational music analysis more accessible*. Institute für Musik und Musikwissenschaft, Technische Universität Dortmund, Germany, 28 April.
- Moss, F. C.** *Interactive Music Analysis using the DFT and Pitch-Class Distributions extracted from MIDI files*. Faculdade de Engenharia da Universidade do Porto (FEUP), Porto, Portugal, 4 April 2022.
- Moss, F. C.** *Music Theory and the Discrete Fourier Transform*. Cognitive and Systematic Musicology Lab Meeting, The Ohio State University, Columbus, USA [online], 25 March 2022.
- 2021: Moss, F. C.** *The Science of Music*. EPFL Information Days, 24–25 November 2021, Lausanne, Switzerland. <https://youtu.be/y5TQN09zDVI>
- Rohrmeier, M. & **Moss, F. C.** *Music, Mathematics, and the Geometry of Jazz*. Montreux Jazz Festival, July 11, 2021, Montreux, Switzerland.
- Moss, F. C.** *Boosting Open Research in Empirical Musicology*. EPFL Data Champions Meeting (DCBreak#3). March 18, 2021, Lausanne, Switzerland [online].
- 2020: Moss, F. C.** *The Importance of Modeling in Computational Musicology*. Round-table on “Probability and Music”, 5th International Congress of Music and Mathematics (MusMat 2020) – Perspectives and Applications of Mathematics in Post-Tonal Theories («Homage to Jarmy Oliveira»), December 8–12, Rio de Janeiro, Brazil [online].
- Moss, F. C.** *Computational Musicology and the Digital Humanities: Problems, Practices, and Prospects*. CRETA-Werkstatt #9, Center for Reflected Text Analytics, University of Stuttgart, February 18, 2020, Stuttgart, Germany.
- 2019: 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.
- 2018: Moss, F. C.** *Corpus Research in Digital Musicology*. Seminar “Willkommen in der Matrix: Digitale Anwendungen für die Musikanalyse in Theorie und Praxis”, University of Basel, Basel, 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.** *From Beethoven to Brazil: Digital Musicology at EPFL*. Digital Synergies: Ca’ Foscari meets École Polytechnique Fédérale de Lausanne. Global Challenges Seminar - Team “Creative arts, cultural heritage and digital humanities”, Venice, Italy.
- Moss, F. C.** *Musik und Sprache*. Talk for Student Association “Denkzettel”, TUD, Dresden, Germany.
- 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.** *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. & Harasim, D.** *Extended Tonality and Music Cognition*. Symposium “Towards a World Music Theory”, University of Hamburg, Institute for Systematic Musicology, Hamburg, Germany.
- ### Conference presentations
- 2023: Nakamura, E., Eipert, T. & Moss, F. C.** *Historical Changes of Modes and their Substructure Modeled as Pitch Distributions in Plainchant from the 1100s to the 1500s*. 16th International Symposium on Computer Music Multidisciplinary Research (CMMR2023), 13–17 November 2023, Tokyo, Japan.
- Eipert, T. & **Moss, F. C.** *MonodiKit: A data model and toolkit for the Corpus Monodicum*. The 10th International Conference on Digital Libraries for Musicology (DLfM ’23), 10 November 2022, Milano, Italy.
- Eipert, T. & **Moss, F. C.** *Communities in Medieval Troper Networks are Shaped by Carolingian Politics*. Poster. The 10th International Conference on Digital Libraries for Musicology (DLfM ’23), 10 November 2022, Milano, Italy.
- Yust, J., Affatato, G., & **Moss, F. C.** *Animated Harmonic Analysis Using DFT Phase Spaces and Coefficient Products*. Joint Annual Meeting of the American Musicological Society (AMS) and the Society for Music Theory (SMT), 9–12 November 2023, Denver, Colorado.
- Moss, F. C.** *Korpusforschung und Digitale Edition: ein Plädoyer für stärkere Intradisziplinarität*. Beitrag im Panel “Musikalische Korpusforschung: Aktuelle Trends und Herausforderungen”, mit Markus Neuwirth, Martin Rohrmeier, Christof Weiß, Johannes Hentschel & Maik Köster. Jahrestagung der Gesellschaft für Musikforschung, 4–7 October, 2023, Saarbrücken, Germany.
- Eipert, T., Frieler, K., & **Moss, F. C.** *Inside or Outside: The Use of Scales in Jazz Solo Improvisations*. Poster. Jahrestagung der Gesellschaft für Musikforschung, 4–7 October, 2023, Saarbrücken, Germany.
- Moss, F. C.** [Cancelled.] *Star Plots: eine neue Methode zur Visualisierung harmonischer Pfade für vierstimmige Kompositionen*. 23. Jahreskongress der Gesellschaft für Musiktheorie (GMTH) “Musiktheorie und Künstlerische Forschung”, 22–24 September 2023, Hochschule für Musik Freiburg, Freiburg im Breisgau, Germany.
- Roeder, T., Köster, M., & **Moss, F. C.** *Music-Text Interlinking as a Challenge for Digital Encodings of Music-Theoretical Writings*. Encoding Cultures – Joint MEC and TEI Conference 2023, 4–8 September 2023, Zentrum Musik – Edition – Medien (ZenMEM), Paderborn,

- Germany.
- Eipert, T. & **Moss, F. C.** A system of trope elements: using network models to understand interrelations within the transmission of trope complexes. Annual International Medieval and Renaissance Music Conference (MedRen) 2023, 24–28 July, 2023, Munich, Germany.
- 2022:** **Moss, F. C.**, Nápoles López, N., Köster, M. & Rizo, D. *Challenging sources: a new dataset for OMR of diverse 19th-century music theory examples*. 4th International Workshop on Reading Music Systems (WoRMS 2022), 18 November 2022 [online].
- Köster, M. & **Moss, F. C.** *Der harmonische Dualismus und seine Entwicklung zum 'Streit- und Angelpunkt der Musiktheorie' – eine Diskursanalyse*. Jahrestagung der Gesellschaft für Musikforschung. Nach der Norm: Musikwissenschaft im 21. Jahrhundert, 29 September – 1 October 2022, Humboldt-Universität Berlin, Berlin, Germany.
- Moss, F. C.** & Métrailler, C. [Cancelled.] *Reading Music Theory from a Distance: A Corpus Study of the Thesaurus Musicarum Italicarum*. 21st Quinquennial Congress of the International Musicological Society (IMS2022), 22–26 August 2022, Athens, Greece.
- Moss, F. C.**, Affatato, G. & Harasim, D. *Phantom Curves: Scientific Discovery through Interactive Music Visualization*. The 9th International Conference on Digital Libraries for Musicology (DLfM), In association with the annual conference of the International Association of Music Libraries (IAML), 28 July 2022, Prague, Czech Republic.
- Harasim, D., Affatato, G., & **Moss, F. C.** *midivERTO: A Web Application to Visualize Tonality in Real Time*. 8th International Conference on Mathematics and Computation in Music (MCM2022). Georgia State University, Atlanta, USA, 21–24 June 2022.
- Bracks, C. & **Moss, F. C.** *Totoli's Art of Lelegesan: Analyzing Sociocultural Context and Musical Content*. 10th International Workshop on Folk Music Analysis 2022 (FMA2022), University of Sheffield, Sheffield, UK, June 14–17, 2022.
- Meng, S., **Moss, F. C.**, & Rohrmeier, M. *Revisiting Tong Yun San Gong theory in Chinese music: a corpus study of Chinese folksongs*. 7th Analytical Approaches to World Music Conference (AAWM2022), University of Sheffield, Sheffield, UK, June 14–17, 2022.
- 2021:** **Moss, F. C.**, Köster, M., Femminis, M., Métrailler, C., & Bavaud, F. *Digitizing a 19th-century music theory debate for computational analysis*. CHR 2021: Computational Humanities Research Conference, November 17–19, 2021, Amsterdam, The Netherlands [online].
- Moss, F. C.** *Polytonality and the Emergence of Tone Fields in Tailleferre's Pastorale*. 21. Jahreskongress der Gesellschaft für Musiktheorie (GMTH) – Tonsysteme und Stimmungen. October 1–3, 2021, Musik-Akademie Basel/Hochschule für Musik (FHNW), Basel, Switzerland.
- Hentschel, J., **Moss, F. C.**, Markus Neuwirth, & Rohrmeier, M. *Die Entwicklung der tonalen Sprache in Beethovens Streichquartetten: Eine vergleichende Korpusstudie der Schaffensphasen*. XVII. Internationaler Kongress der Gesellschaft für Musikforschung, Universität Bonn, Abteilung für Musikwissenschaft/Sound Studies und Beethoven-Archiv des Beethoven-Hauses Bonn Bonn, Germany, September 28 – October 1 2021, Bonn, Germany.
- Moss, F. C.** *Digitizing the Dualism Debate: a case study in the computational analysis of historical music theory sources*. CROSS 2021 Event. 16 September 2021, École Polytechnique Fédérale de Lausanne/Université de Lausanne, Lausanne, Switzerland.
- Moss, F. C.**, Herff, S. A., & Rohrmeier, M. *Modeling perceived tonal stability of individual and aggregated listener responses for scales and cadences*. 16th International Conference on Music Perception and Cognition & 11th triennial conference of the European Society for the Cognitive Sciences of Music. July 28–31, Sheffield, UK [online].
- Moss, F. C.**, Herff, S. A., & Rohrmeier, M. *Individual perception of diatonic scales predicts perceived tonal fit in octatonic and hexatonic contexts*. 16th International Conference on Music Perception and Cognition & 11th triennial conference of the European Society for the Cognitive Sciences of Music. July 28–31, Sheffield, UK [online].
- Hentschel, J., **Moss, F. C.**, McLeod, A., & Rohrmeier, M. *Towards a Unified Model of Chords in Western Harmony*. Music Encoding Conference [online].
- Anzuoni, E., Ayhan, S., Dutto, F., McLeod, A., **Moss, F. C.**, & Rohrmeier, M. *A Historical Analysis of Harmonic Progressions Using Chord Embeddings*. 18th Sound and Music Computing Conference [online].
- Moss, F. C.** *Discovering the line of fifths in a large historical corpus*. Future Directions of Music Cognition, The Ohio State University, March 6–7, 2021, Columbus, OH [online]. <https://doi.org/10.17605/OSF.IO/J5W6T>
- 2020:** **Moss, F. C.** *Analyzing musical pieces on the Tonnetz using the pitchplots Python library*. 20. Jahreskongress der Gesellschaft für Musiktheorie (GMTH), Hochschule für Musik Detmold, October 1–4, 2020, Detmold, Germany [online].
- Moss, F. C.** *Data-Driven Music History*. Workshop for the International Conference of Students of Systematic Musicology, York University, September 14, 2020, York, UK [online].
- 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.** *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.
- Harasim, D., **Moss, F. C.** & Ramirez, M. *A Brief History of Tonality (Poster)*. Applied Machine Learning Days, EPFL, Switzerland.
- 2017:** **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., 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., 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. *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. *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.

Teaching

Spring 2024: “Metrum, Rhythmus, Takt und Beat - theoretische und psychologische Aspekte musikalischer Zeit”; “Einführung in die Digitale Musikwissenschaft”, “Musikforschung interdisziplinär” (Institutskolloquium), JMU

Fall 2023: “CODAMUS: Computational and Digital Approaches to Music Scholarship” (international lecture series); “Die Entstehung von ‘Tonalität’ im 19. Jahrhundert”, JMU

Spring 2023: “Musikalische Korpusforschung”; “Konzepte und Anwendungen der Pitch-Class Set Theory”; “Digitale Tools (nicht nur) für Musikwissenschaftliche Projektarbeiten”, JMU

Fall 2022: “Neo-Riemannian Theories: Analysemethoden für erweiterte Tonalität von der Spätromantik bis zur Filmmusik”; “Music Memes: Quantitative Zugänge und Theorien zu kultureller Transmission von Musik”, JMU

Spring 2021: “Musical Diversity across Historical Time”, lecture in class “Digital Musicology”, EPFL

Fall 2020: “Introduction to Musical Corpus Studies”; “Tonality: Perspectives of historical musicology and corpus studies”, lecture in “Ringvorlesung Musikwissenschaft”, UzK

Spring 2020: “Musical improvisation, invention and creativity”, teaching assistant; “Musical Diversity across Historical Time”, lecture in class “Digital Musicology”, EPFL

Spring 2018: “Digital Musicology”, teaching assistant, EPFL

2015–2017: “Introduction to Musicology” and “Reading Class Musicology”, with Christoph Wald, TUD

Spring 2013: “Academic Writing and Research Techniques”, HfMT

Supervision and mentoring

PhD thesis supervision

10/2023–today: Adrian Nachtwey: “Eine Studie zur textkritischen Analyse von Musikeditionsvarianten im 19. Jahrhundert unter Anwendung von digitalen Methoden” (Musicology), JMU

Tim Eipert: “A Quantitative Perspective on Transmission, Structure, and Modality of Medieval Chant”, Graduate School Humanities (Digital Humanities), JMU

Lucas Hofmann: “Computational modeling of complex temporal and tonal structures in early twentieth-century music”, Graduate School Humanities (Digital Humanities), JMU

07/2022–today: Shuxin Meng, Digital Humanities, EPFL (1st supervisor: Martin Rohrmeier)

Spring 2017: Willian Fernandes de Souza (peer-mentoring): “Estilo e Sintaxe: quatro ensaios analíticos em práticas do choro” (Music Theory/Composition), Universidade Federal do Rio de Janeiro (UFRJ)

Master thesis supervision

Fall 2023: Francesco Paolo Leonardo La Barbera: "Proportionen, Transformationen oder Tonfelder? Die vergleichende Anwendung dreier musiktheoretischer Ansätze" (Musicology), Universität Leipzig (1st supervisor: Stefan Keym)

Felicitas Stickler: "Das Passionsoratorium „Der sterbende Heiland“ von Ignaz Franz Xaver Kürzinger. Edition – Kritischer Bericht – Analytische Aspekte" (Musicology), JMU (1st supervisor: Ulrich Konrad)

Julia Groblewski-Meiser: "Narration und Interpretation: Allegorische Darstellungen einer musikalischen Harmonie im Kuppelfresko von Santa Maria del Fiore von Giorgio Vasari" (Musicology), JMU

Oscar Aquite Pena: "Between millo and picó: music as discursive masking in *La Puntica No Ma'*, costume troupe of the Barranquilla Carnival (Colombia)" (Ethnomusicology), JMU (1st supervisor: Nepomuk Riva)

Spring 2020: Cédric Viaccoz (3rd supervisor): "Visual Hierarchical Analysis of Tonality using the Discrete Fourier Transform" (Digital Humanities), EPFL

Bachelor thesis supervision

Spring 2023: Corinna Bongartz: "Musik und Künstliche Intelligenz: Eine Untersuchung der Zuordnung festgelegter Prompts zu durch Sprachmodellen erzeugt Musiksnippets", Musicology, JMU

Spring 2022: Iris Folpmers (2nd supervisor): "Data Sonification: Turning Climate Data into Music" (Artificial Intelligence), UvA, https://scripties.uba.uva.nl/search?id=record_29490

Other mentoring

Fall 2020: 3 Machine Learning graduate student projects on vector embeddings of harmony (EPFL)

Fall 2019: Machine Learning graduate student project on vector embeddings of harmony (EPFL)

Fall 2018: 3 Machine Learning graduate student projects on chord prediction with neural networks (EPFL)

Spring 2018: 4 Digital Musicology graduate student projects (EPFL)

Fall 2015: interdisciplinary project of technical design undergraduate, Technische Universität Dresden (TUD)

Media coverage

Mar 2023: "Harmonie modellieren"

<https://www.uni-wuerzburg.de/aktuelles/einblick/single/news/harmonie-modellieren/>

Jan 2021: "Machine learning helps retrace evolution of classical music"

<https://actu.epfl.ch/news/machine-learning-helps-retrace-evolution-of-clas-2/>

Aug 2020: "Bringing computational music analysis beyond the traditional canon"

<https://actu.epfl.ch/news/bringing-computational-music-analysis-beyond-the-t/>

Jun 2019: "A Data Science Analysis Finds Beethoven's Style In His String Quartets"

<https://www.forbes.com/sites/evaamsen/2019/06/06/a-data-science-analysis-finds-beethovens-style-in-his-string-quartets/>

"Decoding Beethoven's music style using data science"

<https://actu.epfl.ch/news/decoding-beethoven-s-music-style-using-data-scienc/>

Mar 2019: "Creating connections in a growing digital humanities community"

<https://actu.epfl.ch/news/creating-connections-in-a-growing-digital-humani-2/>

Skills

Languages: Python, Latex, HTML, CSS, JavaScript
German (native), English (fluent), French (fluent), Spanish (basic),
Portuguese (basic)

Utilities: Git, GitHub/Lab, Jupyter Notebook/Lab

Musical activities

2014–2017: Classical vocal octet *Vokalexkursion*

2013–2015: Cologne Cathedral Chamber Choir

2011–2013: Cologne Conservatory Chamber Choir

2008–2013: Pop a-capella group *gezwungenermaßen*

since 1994: Guitar

since 1993: Piano