

Fabian C. Moss | Curriculum Vitae

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Employment

University of Amsterdam (UvA) <i>Cultural Analytics, Data Science Center, Amsterdam, The Netherlands</i>	Research Fellow <i>from 2022</i>
École Polytechnique Fédérale de Lausanne (EPFL) <i>Digital and Cognitive Musicology Lab (DCML), Lausanne, Switzerland</i>	Postdoctoral Researcher <i>2020–2021</i>
École Polytechnique Fédérale de Lausanne (EPFL) <i>Digital and Cognitive Musicology Lab (DCML), Lausanne, Switzerland</i>	Doctoral Assistant <i>2017–2019</i>
Technische Universität Dresden (TUD) <i>Dresden Music Cognition Lab (DMCL), Dresden, Germany</i>	Doctoral Assistant <i>2015–2017</i>
Musikschule Leverkusen <i>Project “Jedem Kind seine Stimme” (JEKISS), Leverkusen, Germany</i>	Conductor and vocal coach <i>2012–2014</i>
Hochschule für Musik und Tanz Köln <i>Webmaster for several departmental websites</i>	Student Assistant <i>2013–2014</i>
Hochschule für Musik und Tanz Köln <i>Project on rhythm and timing in Malian percussion music (PI: Dr. Rainer Polak)</i>	Student Assistant <i>2011–2013</i>
Hochschule für Musik und Tanz Köln <i>Conception and Organization of the “Liszt-Night” with Prof. Jacob Leuschner & Prof. Richard Braun</i>	Student Assistant <i>April 2011</i>
Universität zu Köln <i>Webmaster for Humanwissenschaftliche Fakultät, Netzwerk Medien</i>	Student Assistant <i>2007–2010</i>

Education

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

Publications

Theses

- Moss, F. C. (2019). *Transitions of tonality: A model-based corpus study* (Doctoral dissertation). École Polytechnique Fédérale de Lausanne. Lausanne, Switzerland. <https://doi.org/10.5075/epfl-thesis-9808>
- Moss, F. C. (2012, November 2). “Theorie der Tonfelder” nach Simon und “Neo-Riemannian Theory”: Systematik, his-

torische Bezüge und analytische Praxis im Vergleich (Master’s thesis). Hochschule für Musik und Tanz Köln. <https://doi.org/10.5281/zenodo.4748512>

Preprints

- Harasim, D., Affatato, G., & Moss, F. C. (2022, March 24). midiVERTO: A Web Application to Visualize Tonality

in Real Time. Retrieved March 25, 2022, from <http://arxiv.org/abs/2203.13158>

Herff, S. A., Moss, F. C., & Rohrmeier, M. (2021, October 15). Evidence for cognitive tonal hierarchies in cadential but not scalar contexts. Retrieved March 27, 2022, from <https://osf.io/yz957/>

Journal articles.....

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*, 0(0), 1–25. <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. (2021). 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, 20592043211048827. <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, 1–5. <https://doi.org/10.3389/fdigh.2018.00016>

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/10.1111/MTA.4.1.71>

Conference papers & book chapters.....

Moss, F. C. (in prep.). Transatlantic transformations: How Riemannian is Neo-Riemannian theory? In S. Keym & C. Hust (Eds.), *Hugo Riemann: Musikforschung zwischen Universalität, Nationalismus und internationaler Ausstrahlung*.

Anzuoni, E., Ayhan, S., Dutto, F., McLeod, A., Moss, F. C., & Rohrmeier, M. (2021, June 24–26). A Historical Analysis of Harmonic Progressions Using Chord Embeddings. In D. A. Mauro, S. Spagnol, & 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., McLeod, A., Neuwirth, M., & Rohrmeier, M. (2021). Towards a Unified Model of Chords in Western Harmony. In D. Rizo & S. Münnich (Eds.), *Music Encoding Conference Proceedings 2021*.

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). Retrieved December 8, 2021, from <https://archives.ismir.net/ismir2021/paper/000032.pdf>

Moss, F. C., Köster, M., Femminis, M., Métrailer, 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). http://ceur-ws.org/Vol-2989/short_paper31.pdf

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). Retrieved December 8, 2021, from <https://archives.ismir.net/ismir2021/paper/000071.pdf>

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).

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). <http://ojs.gold.ac.uk/index.php/sysmus14/article/view/243>

Data sets and code.....

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) (Version v1.0.0)*. 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. (2020b, October 5). *A computational model for note distributions in musical pieces*. Digital and Cognitive

Musicology Lab News Blog. <https://www.epfl.ch/labs/dcm/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/dcm/tracing-historical-changes/>

Talks, Conference Presentations, and Workshops (ⁱ = invited)

Workshops and Public Talks

2022: ⁱMoss, F. C. *Computational musicology: a new paradigm for music research?* 28 April 2022, Technische Universität Dortmund, Germany.

ⁱMoss, F. C. *Interactive Music Analysis using the DFT and Pitch-Class Distributions extracted from MIDI files*. 4 April 2022, Faculdade de Engenharia da Universidade do Porto (FEUP), Porto, Portugal.

ⁱMoss, F. C. *Music Theory and the Discrete Fourier Transform*. Cognitive and Systematic Musicology Lab Meeting, 25 March 2022, The Ohio State University, Columbus, USA [online].

2021: ⁱMoss, F. C. *The Science of Music*. EPFL Information Days, 24–25 November 2021, Lausanne, Switzerland. <https://youtu.be/y5TQN09zDVI>

ⁱRohrmeier, M. & Moss, F. C. *Music, Mathematics, and the Geometry of Jazz*. Montreux Jazz Festival, July 11, 2021, Montreux, Switzerland.

2020: Moss, F. C. *Data-Driven Music History*. International Conference of Students of Systematic Musicology, York University, September 14, 2020, York, UK [online].

2018: ⁱMoss, 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: ⁱMoss, F. C. *Musik und Sprache*. Talk for Student Association “Denkzettel”, TUD, Dresden, Germany.

Conference presentations

2022: Harasim, D., Affatato, G., & Moss, F. C. (2022). *midVERTO: 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.

Moss, F. C. & Métrailler, C. *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.

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 Tailleferres 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. *Boosting Open Research in Empirical Musicology*. EPFL Data Champions Meeting (DCBreak#3). March 18, 2021, Lausanne, Switzerland [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:** ⁱ**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 (ñHomage to Jarmy Oliveirañ), December 8–12, Rio de Janeiro, Brazil [online].
- 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].
- ⁱ**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.** *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.
- ⁱ**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.
- ⁱ**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.
- Harasim, D., **Moss, F. C.** & Ramirez, M. *A Brief History of Tonality (Poster)*. Applied Machine Learning Days, EPFL, Switzerland.
- 2017:** ⁱ**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.
- ⁱ**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., 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:** ⁱ**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.
- ⁱ**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.

- ⁱ**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.

Teaching

- Spring 2021:** “Musical Diversity across Historical Time”, lecture in class “Digital Musicology”, EPFL.
- Fall 2020:** “Introduction to Musical Corpus Studies”, UzK.
- “Tonality: Perspectives of historical musicology and corpus studies”, lecture in “Ringvorlesung Musikwissenschaft”, UzK.
- Spring 2020:** “Musical improvisation, invention and creativity”, teaching assistant, EPFL.
- “Musical Diversity across Historical Time”, lecture in class “Digital Musicology”, EPFL.
- Spring 2018:** “Digital Musicology”, teaching assistant, EPFL.
- 2016–2017:** “Reading Class Musicology”, with Christoph Wald, TUD.
- 2015–2016:** “Introduction to Musicology”, with Christoph Wald, TUD.
- Spring 2013:** “Academic Writing and Research Techniques”, HfMT.

Supervision

- Fall 2020:** Supervision of 3 Machine Learning graduate student projects on vector embeddings of harmony.
- Spring 2020:** Co-supervision of Digital Humanities MSc thesis.
- Fall 2019:** Supervision of Machine Learning graduate student project on vector embeddings of harmony.
- Fall 2018:** Supervision of 3 Machine Learning graduate student projects on chord prediction with neural networks.
- Spring 2018:** Supervision of 4 Digital Musicology graduate student projects.
- Spring 2017:** Peer-mentoring visiting PhD student in music theory/composition.
- Fall 2015:** Joint supervision of interdisciplinary project of technical design undergraduate.

Funding

Grants

- | | |
|---|--------------------|
| University of Amsterdam Data Science Centre Accelerate Program (Matching Funding) | EUR 192,000 |
| <i>Data Scientists/Engineers Cultural Data Access & Visualization, Spatial Humanities, Cultural Data Analysis</i> | 2022–24 |
| Tobias Blanke, Fabian C. Moss, Julia Noordegraaf, & Thomas Poell | |
| dhCenter UNIL-EPFL project fund | CHF 2'880 |
| <i>Enabling interactive music visualization for a wider community</i> | 2021 |
| Fabian C. Moss & Daniel Harasim | |
| Collaborative Research on Science and Society (CROSS) | CHF 59'565 |
| <i>Digitizing the Dualism Debate: A Case Study in the Computational Analysis of Historical Music Theory Sources</i> | 2021 |
| Fabian C. Moss & François Bavaud | |

Awards and scholarships

- 2016–2017:** 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.

Administration

Organization

- 2022:** 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.
- 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.
- First Swiss Digital Humanities Exchange, with Jessica Pidoux, Gerhad Lauer and Stefan Münnich. 8–9 February 2019, DH Lab, University of Basel, Switzerland.
- 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 Neuhoof and Rainer Polak. 4–6 April 2013, Hochschule für Musik und Tanz Köln, Germany.

Reviewer activity

Journals: *Empirical Musicology Review*, *Music and Science*, *Music Theory and Analysis*, *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 Music Perception and Cognition (ICMPC)*, *International Conference of Students of Systematic Musicology (SysMus)*

Responsibilities and memberships

- 2022:** Scientific Committee Member for Workshop on Computational Methods in the Humanities 2022 (COMHUM 2022), 9–10 June, 2022, Lausanne, Switzerland.
- 2021:** Programm Committee Member for 2nd Conference on Computational Humanities Research (CHR2021), 17–19 November, 2021, Amsterdam, The Netherlands [online].
- since 2021:** European Society for the Cognitive Sciences of Music (ESCOM), International Society for Music Information Retrieval (ISMIR)
- since 2020:** Co-Chair of the Music Analysis Interest Group of the *Music Encoding Initiative (MEI)*.
- since 2019:** UNIL-EPFL Centre for Digital Humanities (dhCenter); EPFL Data Champions Community; Gesellschaft für Musikforschung (GfM).
- 2018–2019:** Co-founder and vice-president of the Digital Humanities Student Association *dhelta* at EPFL.
- since 2017:** Gesellschaft für Musiktheorie (GMTH).
- 2012–2013:** Financial officer for General Students’ Committee [Finanzreferent AStA], HfMT.

Media coverage

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/>

Workshops and summer/winter schools attended

2020: Workshop “Transcribing – Encoding – Annotating: New Approaches of Technology and Methodology for Historical Sources in Crowd Sourcing and Citizen Science”. Forschungsbibliothek Gotha der Universität Erfurt, November 26–27 [online].

Workshop “Musikalische Schrift und Digitalität”, Basel, Switzerland, September 22–23.

edirom summer school (text and music encoding). University of Paderborn. Paderborn, Germany, August 31–September

4 [online].

2019: Workshop “Research Data Management: introduction”, EPFL Library, October 10.

2018: Workshop “Voice-leading schemata in theory, corpus research, and practical composition (Compose your own Chopin!)”, EPFL, September 18–20.

Symposium “Archiving Intangible Cultural Heritage & Performing Arts: A Symposium and Summer School for Living Traditions”, EPFL, August 6–7.

2017: Workshop “Meaning in Music: Bridging Musicological, Linguistic, and Neuroscientific Perspectives”, EPFL, December 4–6.

Summer School “Exploring Edges: An International Colloquium between the Digital Humanities, Architecture, Artistic Research, and Critical Technical Practice”, EPFL, July 11–14.

2016: Summer School “Cognitive Neuroscience of Music”, University of Helsinki, August 11–17.

Skills

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

Utilities: Git, GitHub, 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