

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 (* = Open Access)

Theses

- PhD:** *Moss, F. C. (2019). *Transitions of Tonality: A Model-Based Corpus Study*. Doctoral dissertation. École Polytechnique Fédérale de Lausanne, Lausanne, Switzerland. Supervisors: Martin Rohrmeier & Markus Neuwirth. <https://doi.org/10.5075/epfl-thesis-9808>
- MA:** Moss, F. C. (2012). “Theorie der Tonfelder” nach Simon und “Neo-Riemannian Theory”: Systematik, historische Bezüge und analytische Praxis im Vergleich. Supervisor: Hans Neuhoﬀ. <https://doi.org/10.5281/zenodo.4748512>

Journal Articles.....

- 2022:** *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*. <https://doi.org/10.1080/17459737.2022.2044927>
- *Viaccosz, C., Harasim, D., Moss, F. C., & Rohrmeier, M. (2022). Wavescapes: A Visual Hierarchical Analysis of Tonality Using the Discrete Fourier Transformation. *Musicae Scientiae*. <https://doi.org/10.1177/10298649211034906>
- 2021:** *Moss, F. C. & Rohrmeier, M. (2021). Discovering tonal structures with Latent Dirichlet Allocation. *Music & Science*, 4(20592043211048827). <https://doi.org/10.1177/20592043211048827>
- *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. <http://dx.doi.org/10.18061/emr.v16i1.8246>
- *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(5), 1–11. <https://doi.org/10.1057/s41599-020-00678-6>
- 2020:** *Lieck, R., Moss, F. C., & Rohrmeier, M. (2020). The Tonal Diffusion Model. *Transactions of the International Society of Music Information Retrieval*, 3(1), 153–164. <https://doi.org/10.5334/tismir.46>
- *Moss, F. C., de 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>
- 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>
- *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>
- 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>
- 2012:** *Moss, F. C. *Albert Simons Theorie der Tonfelder und John Cloughs Flip-Flop Circles im Vergleich*. Zenodo. <https://doi.org/10.5281/zenodo.3944462>

Conference Proceedings.....

- accepted:** Harasim, D., Affatato, G., & Moss, F. C. (2022). 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.
- 2021:** *Moss, F. C., Köster, M., Femminis, M., Metrailler, C., & Bavaud, F. (2021). Digitizing a 19th-century music theory debate for computational analysis. In: 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 1719, 2021, Amsterdam, The Netherlands (pp. 159170). http://ceur-ws.org/Vol-2989/short_paper31.pdf
- *Rohrmeier, M., & Moss, F. C. (2021). A Formal Model of Extended Tonal Harmony In: *Proceedings of the 22nd International Society for Music Information Retrieval Conference*. [Online]. <https://archives.ismir.net/ismir2021/paper/000071.pdf>
- *Hentschel, J., Moss, F. C., & Rohrmeier, M. (2021). A Semi-Automated Workflow Paradigm for the Distributed Creation and Curation of Expert Annotations. In: *Proceedings of the 22nd International Society for Music Information Retrieval Conference*. [Online]. <https://archives.ismir.net/ismir2021/paper/000032.pdf>
- *Hentschel, J., Moss, F. C., McLeod, A., Neuwirth, M., & Rohrmeier, M. (2021). Towards a Unified Model of Chords in Western Harmony. In: *Music Encoding Conference Proceedings 2021*. Alicante, Spain [Online].
- *Anzuoni, E., Ayhan, S., Dutto, F., Mcleod, A., Moss, F. C., & Rohrmeier, M. (2021). A Historical Analysis of Harmonic Progressions Using Chord Embeddings. *Proceedings of the 18th Sound and Music Computing Conference*, 284291. <https://doi.org/10.5281/zenodo.5038910>
- 2019:** *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.
- *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.

Preprints

2021: *Herff, S. A., Moss, F. C., & Rohrmeier, M. (2021, October 15). Evidence for cognitive tonal hierarchies in cadential but not scalar contexts. Retrieved from osf.io/yz957 [Preprint].

Book chapters

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

As editor

2021: Moss, F. C. & Neuwirth, M. (Eds.) (2021). *Empirical Musicology Review* 16(1) [Special Issue “Open Science in Musicology”].

Datasets and Code

2022: *Moss, F. C., Harasim, D., & Affatato, G. (2022). midiVERTO: a web application for interactive music visualization using the DFT. <https://github.com/DCMLab/midiVERTO>

2020: *Moss, F. C., Neuwirth, M., & Rohrmeier, M. (2020). Tonal Pitch-Class Counts Corpus (TP3C) [Data set]. Zenodo. <https://doi.org/10.5281/zenodo.3600080>

2019: *Moss, F. C., Loayza, T., & Rohrmeier, M. (2019). pitchplots. Zenodo. <https://doi.org/10.5281/zenodo.3265392>

2018: *Moss, F. C., de Souza, W. F., & Rohrmeier, M. (2018). Choro Songbook Corpus [Data set]. Zenodo. <https://doi.org/10.5281/zenodo.1442764>

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

Workshops and Public Talks

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.

Conference presentations

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

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 Jamary Oliveira), 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.
- ⁱ**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:** 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 für Musikologie, 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
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 Neuhoff 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/>

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