

# Fabian C. Moss | Curriculum Vitae

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## Publications

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### Theses

**PhD, 2019:** *Transitions of Tonality: A Model-Based Corpus Study*, supervisors: Martin Rohrmeier & Markus Neuwirth

**MA, 2012:** *“Theorie der Tonfelder” nach Simon und “Neo-Riemannian Theory”: Systematik, historische Bezüge und analytische Praxis im Vergleich*, supervisor: Hans Neuhoﬀ

### Journal Articles and Conference Papers

**Moss, F. C., & Rohrmeier, M.** (submitted). Discovering Tonal Profiles Using Latent Dirichlet Allocation.

**Moss, F. C., & Rohrmeier, M.** (submitted). The Line of Fifths and the Co-Evolution of Tonal Pitch-Classs.

Harasim, D., **Moss, F. C.**, Ramirez, M., & Rohrmeier, M. (in review). Exploring the foundations of tonality: Statistical cognitive modeling of modes in the history of Western classical music.

Viaccoz, C., Harasim, D., **Moss, F. C.**, & Rohrmeier, M. (in review). Wavescapes: A Visual Hierarchical Analysis of Tonality Using the Discrete Fourier Transformation.

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>

**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.**, Neuwirth, M., Harasim, D., & Rohrmeier, M. (2019). Statistical characteristics of tonal harmony: A corpus study of Beethoven’s string quartets. *PLOS ONE*, 14(6), e0217242. <https://doi.org/10.1371/journal.pone.0217242>

Landnes, K., Mehrabyan, L., Wiklund, V., Lieck, R., **Moss, F. C.**, & Rohrmeier, M. (2019). A Model Comparison for Chord Prediction on the Annotated Beethoven Corpus. In I. Barbancho, L. J. Tardón, A. Peinado, & A. M. Barbancho (Eds.), *Proceedings of the 16th Sound and Music Computing Conference (SMC 2019)* (pp. 250–254). Málaga, Spain.

Popescu, T., Neuser, M. P., Neuwirth, M., Bravo, F., Mende, W., Boneh, O., **Moss, F. C.**, & Rohrmeier, M. (2019). The pleasantness of sensory dissonance is mediated by musical style and expertise. *Scientific Reports*, 9(1), 1070. <https://doi.org/10.1038/s41598-018-35873-8>

Neuwirth, M., Harasim, D., **Moss, F. C.**, & Rohrmeier, M. (2018). The Annotated Beethoven Corpus (ABC): A Dataset of Harmonic Analyses of All Beethoven String Quartets. *Frontiers in Digital Humanities*, 5(July), 1–5. <https://doi.org/10.3389/fdigh.2018.00016>

**Moss, F. C.** (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>

**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.

**Moss, F. C.** *Albert Simons Theorie der Tonfelder und John Cloughs Flip-Flop Circles im Vergleich*. Zenodo. <http://doi.org/10.5281/zenodo.3944462>

### As editor

**forthcoming:** Special Issue on “Open Science in Musicology” in *Empirical Musicology Review*, with Markus Neuwirth.

### Datasets and Code

**2020:** [OA] **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:** [OA] **Moss, F. C.**, Loayza, T., & Rohrmeier, M. (2019). pitchplots. Zenodo. <https://doi.org/10.5281/zenodo.3265392>

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