

Fabian C. Moss | Curriculum Vitae

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Publications

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-Classes.

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/10.1111/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>

Talks, Conference Presentations, Posters, and Workshops

Workshops

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

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.

Talks

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. *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.

Moss, F. C. *Tracing the History of Tonality with Note Distributions*. “Corpus Research as a Means of Unlocking Musical Grammar” International Research Workshop, July 1–4, 2019, Tel-Aviv, Israel.

Moss, F. C. *Inferring Tonality from Note Distributions – Why Models Matter (Poster)*. SEMPRES Graduate Conference 2019, Cambridge, UK.

Moss, F. C. *Analyzing Tonality with Note Distributions*. First Swiss Digital Humanities Student Exchange DHX2019, Basel, Switzerland.

2018: Moss, F. C., Souza, W. F. & Rohrmeier, M. *Harmony and Form in Brazilian Choro: A Corpus Study*. 15th International Conference on Music Perception and Cognition & 10th triennial conference of the European Society for the Cognitive Sciences of Music, Graz, Austria.

Aitken, C., O'Donnell, T. & Rohrmeier, M. [Poster presented by **Moss, F. C.**]. *A Maximum Likelihood Model for the Harmonic Analysis of Symbolic Music*. 15th Sound and Music Computing Conference “Sonic Crossings”. Limassol, Cyprus.

Moss, F. C. *Corpus Research in Digital Musicology*. Seminar “Willkommen in der Matrix: Digitale Anwendungen für die Musikanalyse in Theorie und Praxis”, University of Basel, Basel, Switzerland.

Harasim, D., **Moss, F. C.** & Ramirez, M. *A Brief History of Tonality (Poster)*. Applied Machine Learning Days, EPFL, Switzerland.

2017: Moss, F. C. *Formal Grammars and Ambiguity in Extended Tonality*. Workshop and Symposium on Schenkerian Analysis “Wege der Kreativität – Zwischen Erfindung und Rekonstruktion”, Universität der Künste, Berlin, Germany.

Moss, F. C., Souza, W. F. & Rohrmeier, M. *Brazilian Choro: A New Data Set of Chord Transcriptions and Analyses of Harmonic and Formal Features*. 17. Jahreskongress der Gesellschaft für Musiktheorie (GMTH) & 27. Arbeitstagung der Gesellschaft für Populärmusikforschung (GfPM) “Populäre Musik und ihre Theorien: Begegnungen – Perspektivwechsel – Transfers”, Graz, Austria.

Moss, F. C., Harasim, D., Neuwirth, M. & Rohrmeier, M. *Beethovens Streichquartette – ein XML-basierter Korpus harmonischer Analysen in einem neuen Annotationssystem*. Jahrestagung der Gesellschaft für Musikforschung, Kassel, Germany.

Moss, F. C., Rohrmeier, M. *Integrating Transformational and Hierarchical Models of Extended Tonality*. 9th European Music Analysis Conference (EuroMAC), Strasbourg, France.

Rom, U., Jeßulat, A., **Moss, F. C.** & Guter, I. *Ambiguity, Illusion & Timelessness in Late and Post-Tonal Harmony*. Panel discussion at the 9th European Music Analysis Conference (EuroMAC), Strasbourg, France.

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

Moss, F. C., Rohrmeier, M. & Bravo, F. *Emotional Associations Evoked by Structural Properties of Musical Scales and Abstract Visual Shapes*. KOSMOS Dialogue “Music, Emotion, and Visual Imagery”, Berlin, Germany.

Harasim, D., **Moss, F. C., Neuwirth, M. & Rohrmeier, M.** *Beethoven's String Quartets: Introducing an XML-Based Corpus of Harmonic Labels Using a New Annotation System*. Music Encoding Conference, Tours, France.

2016: Moss, F. C. *Extended Tonality: Theoretical Challenges and their Relation to the Neuroscientific Study of Musical Syntax*. Max Planck Institute for Human Cognitive and Brain Sciences, Leipzig, Germany.

Moss, F. C., Rohrmeier, M. *Structural Ambiguities in Language and Music (Poster)*. Helsinki Summer School for Cognitive Neuroscience 2016 (HSSCN 2016).

Moss, F. C., Rohrmeier, M. *A grammatical approach to tension-resolution patterns in extended tonal harmony*. Meeting of the Computational Cognitive Science Group, Massachusetts Institute of Technology, Department of Brain and Cognitive

Sciences, Cambridge, USA.

Moss, F. C., Rohrmeier, M. *Towards a syntactic account for harmonic sequences in extended tonality*. Syntax Square Meeting, Massachusetts Institute of Technology, Department of Linguistics and Philosophy, Cambridge, USA.

Moss, F. C. *Syntax of Extended Tonality: Towards a Grammar of Generalized Harmonic Functions*. Music Theory Colloquium, Boston University, College of Fine Arts, School of Music, Boston, USA.

Moss, F. C. *Generalizing Harmonic Functions: A Grammatical Approach to Extended Tonality*. Yale University, Department of Music, New Haven, USA.

Moss, F. C. & Harasim, D. *Extended Tonality and Music Cognition*. Symposium "Towards a World Music Theory", University of Hamburg, Institute for Systematic Musicology, Hamburg, Germany.

Moss, F. C. *Music Cognition and Extended Tonality: Theoretical Challenges and Empirical Implications*. Research Colloquium, University of Cologne, Cologne, Germany.

2015: Moss, F. C. *On generative modelling of musical form*. Seminar "Mathematics and Music", TUD, Dresden, Germany.

Moss, F. C. *'The terror of sanctity.'* Tonal cues for resolving dramatic ambiguities in Wagner's *Parsifal*. Seminar "Understanding Musical Structures", TUD, Dresden Germany.

2014: Moss, F. C. *Tonality and functional equivalence: A multi-level model for the cognition of triadic progressions in 19th century music*. International conference of Students of Systematic Musicology, Goldsmiths University, London, UK.

Moss, F. C. *Language, music and the brain: a resource-sharing framework (Patel, 2012)*. Seminar "Cognitive Neuroscience of Music", Institut for Musicology, University of Cologne, Cologne, Germany.