

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

Memberships

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** UNIL-EPFL Centre for Digital Humanities (dhCenter); **03/2015–08/2017** Dresden Technical University Graduate Academy

Responsibilities

2023: Program Committee Member for International Conference on Multimedia Retrieval **2022:** Scientific Committee Member for Workshop on Computational Methods in the Humanities 2022 (COMHUM 2022); **2021:** Programm Committee Member 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

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

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/>

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.

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/dcmll/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

Julius-Maximilians-Universität Würzburg **EUR 8,310**
Start-up funding to prepare grant application [Anschubförderung zur Antragsstellung] 2022/12–2023/11

Fabian C. Moss

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

dhCenter UNIL-EPFL project fund **CHF 2'880**
Enabling interactive music visualization for a wider community 2021/07–2021/09

Fabian C. Moss & Daniel Harasim

Collaborative Research on Science and Society (CROSS) **CHF 59'565**
Digitizing the Dualism Debate: A Case Study in the Computational Analysis of Historical Music Theory Sources 2021/01–2021/12

Fabian C. Moss & François Bavaud

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

Invited talks and workshops

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*. GMTI 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. *midVERTO: 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: 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 Chord, Scale and Chromatic Tones in Jazz Solo Improvisations*. Jahrestagung der Gesellschaft für Musikforschung, 4–7 October, 2023, Saarbrücken, Germany.

Moss, F. C. *Star Plots: eine neue Methode zur Visualisierung harmonischer Pfade für vierstimmige Kompositionen*. 23. Jahreskongress der Gesellschaft für Musiktheorie (GMTI) “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*. Music Encoding 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 Leleges: 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 Com-

putational 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 and mentoring

University courses

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

PhD thesis supervision

07/2022–today: Co-supervision of Shuxin Meng (with Martin Rohrmeier), Digital Humanities, EPFL

Spring 2017: Peer-mentoring visiting PhD student Willian Fernandes de Souza, Music Theory/Composition, Universidade Federal do Rio de Janeiro (UFRJ)

Master thesis supervision

Spring 2023: Co-supervision of Oscar Aquite Pena (with Nepomuk Riva), Ethnomusicology, JMU

Spring 2020: Co-supervision of Cédric Viaccoz: “Visual Hierarchical Analysis of Tonality using the Discrete Fourier Transform”, Digital Humanities (with Daniel Harasim & Martin Rohrmeier), EPFL

Bachelor thesis supervision

Spring 2022: Co-supervision of Iris Folpmers, 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-classical-music/>

Aug 2020: “Bringing computational music analysis beyond the traditional canon”

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

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-science/>

Mar 2019: “Creating connections in a growing digital humanities community”

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

Skills

Languages: Python, Latex, HTML/CSS

German (native), English (fluent), French (fluent), 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