

# Fabian C. Moss | Curriculum Vitae

B fabian.moss@uni-wuerzburg.de • fabian-moss.de • @fabianmoss

## Employment

<b>Julius-Maximilians-Universität Würzburg (JMU)</b> <i>Digital Music Philology and Music Theory, Würzburg, Germany</i>	<b>Assistant Professor (tenure track)</b> 2022/12–present
<b>University of Amsterdam (UvA)</b> <i>Cultural Analytics, Media Studies Department &amp; Data Science Center, Amsterdam, The Netherlands</i>	<b>Research Fellow</b> 2022/01–2022/11
<b>École Polytechnique Fédérale de Lausanne (EPFL)</b> <i>Digital and Cognitive Musicology Lab (DCML), Lausanne, Switzerland</i>	<b>Postdoctoral Researcher</b> 2020/02–2021/12
<b>École Polytechnique Fédérale de Lausanne (EPFL)</b> <i>Digital and Cognitive Musicology Lab (DCML), Lausanne, Switzerland</i>	<b>Doctoral Assistant</b> 2017-09–2020/01
<b>Technische Universität Dresden (TUD)</b> <i>Dresden Music Cognition Lab (DMCL), Dresden, Germany</i>	<b>Doctoral Assistant</b> 2015/01–2017/08
<b>Musikschule Leverkusen</b> <i>Project “Jedem Kind seine Stimme” (JEKISS), Leverkusen, Germany</i>	<b>Conductor and vocal coach</b> 2012/11–2014/12

## Education

<b>École Polytechnique Fédérale de Lausanne (EPFL)</b> <i>Digital and Cognitive Musicology Lab (DCML), Lausanne, Switzerland</i>	<b>PhD student</b> 2017/09–2019/12
<b>Massachusetts Institute of Technology (MIT)</b> <i>Department of Linguistics and Philosophy, Cambridge, MA, USA</i>	<b>Visiting Student</b> 2016/01–2016/03
<b>Technische Universität Dresden (TUD)</b> <i>Dresden Music Cognition Lab (DMCL), Dresden, Germany</i>	<b>PhD student</b> 2015/01–2017/08
<b>Escola Superior de Musica de Catalunya (ESMUC)</b> <i>Barcelona, Spain</i>	<b>ERASMUS Exchange Student</b> 2012/01–2012/04
<b>Hochschule für Musik und Tanz Köln (HfMT)</b> <i>Musicology, Cologne, Germany</i>	<b>Master of Arts</b> 2011/04–2013/09
<b>Hochschule für Musik und Tanz Köln (HfMT)</b> <i>Music Education (Piano Major), Cologne, Germany</i>	<

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; **10/2013–present** Arbeitsgemeinschaft für Rheinische Musikgeschichte

## Reviewer activity

**Journals:** *Computational Humanities Research*; *Digital Scholarship in the Humanities*; *Empirical Musicology Review*; *Journal on Computing and Cultural Heritage*; *Journal of New Music Research*; *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:** *Conference on Computational Humanities Research (CHR)*; *Conference of the European Society for the Cognitive Sciences of Music (ESCOM)*; *Digital Libraries for Musicology (DLfM)*; *International Congress on Mathematics and Computation in Music (MCM)*; *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

**2025:** Short-Term Scientific Mission “Developing digital preservation, edition, and analysis of sources of medieval monophony and its theory”, with Konstantin Voigt. EU-COST Action *EarlyMuse*, July 21–25 2025, Institut für Musikforschung, JMU, Würzburg, Germany.

<b>Text+ Kooperationsprojekt</b> Aufbau einer offenen digitalen Sammlung historischer musiktheoretischer Texte aus dem deutschsprachigen Raum anhand von Beispielen aus dem 19. Jahrhundert (DigiMusTh) Fabian C. Moss	<b>EUR 74,652</b> 2025/01/01–2025/12/31
<b>Bayerisches Hochschulförderprogramm zur Anbahnung &amp; Vertiefung internat. Forschungsk Kooperationen</b> Digital Choro: Exploring the potential of digitization and computational models for Brazil's musical cultural heritage Fabian C. Moss	<b>EUR 3,863</b> 2024/01–2024/08
<b>WueDIVE – Digitale Innovationen in der Lehre</b> Virtual tonal spaces (VTS): towards an interactive digital environment for music theory Fabian C. Moss	<b>EUR 3,915</b> 2023/10–2024/06
<b>Julius-Maximilians-Universität Würzburg</b> Start-up funding to prepare grant application [Anschubförderung zur Antragsstellung] Fabian C. Moss	<b>EUR 8,310</b> 2022/12–2023/11
<b>Durham University Seedcorn Grant</b> Funding for proof-of-concept study to support larger grant application Tuomas Eerola, Fabian C. Moss	<b>GBP 7,475</b> 2022/06–2023/05
<b>University of Amsterdam Data Science Centre Accelerate Program (Matching Funding)</b> Data Scientists/Engineers Cultural Data Access & Visualization, Spatial Humanities, Cultural Data Analysis Tobias Blanke, Fabian C. Moss, Julia Noordegraaf, & Thomas Poell	<b>EUR 192,000</b> 2022/04–2024/12
<b>dhCenter UNIL-EPFL project fund</b> Enabling interactive music visualization for a wider community Fabian C. Moss &amp	

## Conference papers

- Moss, F. C.**, & Nakamura, E. (2024). Modeling the evolution of harmony in popular music from different cultural contexts. In W. Haverals, M. Koolen, & R. D. Thompson (Eds.), *Proceedings of the Fifth Conference on Computational Humanities Research (CHR 2024)* (pp. 137–152, Vol. 3834). CEUR. <https://ceur-ws.org/Vol-3834/paper133.pdf>
- Pereira, S., Affatato, G., Bernardes, G., & **Moss, F. C.** (2024). Fourier Qualia Wavescapes: Hierarchical Analyses of Set Class Quality and Ambiguity. In T. Noll, M. Montiel, F. Gómez, O. C. Hamido, J. L. Besada, & J. O. Martins (Ed



- 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)*. 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

- Nachtwey, A., & **Moss, F. C.** (2024, December 20). *Big Data = Großes Wissen? Herausforderungen der digital-vergleichenden Korpusforschung*. *musiconn.kontrovers – Debatten zur Musikwissenschaft*. <https://kontrovers.hypotheses.org/4370>
- Moss, F. C.** (2023g, September 26). *Vorsicht, Sackgasse! Ein Plädoyer für mehr Intradisziplinarität*. *musiconn.kontrovers – Debatten zur Musikwissenschaft*. <https://kontrovers.hypotheses.org/2368>  
English version: <https://osf.iohttps://osf.io/98zxn/>.

## Outreach

### Invited talks and workshops

- 2025:** **Moss, F. C.** & Lesemann-Elliott, C. *Data collecting from musical sources*. EarlyMuse COST Action 21161, Working Group 2 ('Sources'). Institute of Musicology of the Slovak Academy of Sciences & University Library, 17–19 March, 2025, Bratislava, Slovakia.
- 2024:** **Moss, F. C.** *Computational Musicology: oxymoron or perfect fit?* Graduate Schools Day, Julius-Maximilians-Universität Würzburg, 4 July 2024, Würzburg, Germany.
- Moss, F. C.** *Künstliche Intelligenz und Musikwissenschaft*. Austrian Centre for Digital Humanities and Cultural Heritage (ACDH-CH) of the Austrian Academy of Sciences (ÖAW), Vienna, Austria, 17 Juni 2024.
- Moss, F. C.** *Corpus Research and Choro: Potential and Challenges for Digital Methods*. 3 April 2024. School of Music, Universidade Federal do Rio de Janeiro, Rio de Janeiro, Brazil.
- 2023:** **Moss, F. C.** *Virtual Tonal Spaces (VTS): towards an interactive digital environment for music theory*. Tag der Lehre 2023. Julius-Maximilians-Universität Würzburg, 22 November 2023, Würzburg, Germany.
- Moss, F. C.** *10 secret rules for a degree in DH – you*

tional Conference of Students of Systematic Musicology, York University, September 14, 2020, York, UK [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.

**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

**2025:** Nachtwey, A., & **Moss, F. C.** *Beyond Bars: Distribution of Differences in Music Prints*. Music Encoding Conference 2025. 3–6 June 2025, London, UK.

Stickler, F., Roeder, T., & **Moss, F. C.** *A Minimal Publishing Model for Text and Music Notation*. Music Encoding Conference 2025. 3–6 June 2025, London, UK.

- in *Jazz Solo Improvisations*. Poster. Jahrestagung der Gesellschaft für Musikforschung, 4–7 October, 2023, Saarbrücken, Germany.
- Moss, F. C.** [Cancelled.] *Star Plots: eine neue Methode zur Visualisierung harmonischer Pfade für vierstimmige Kompositionen*. 23. Jahreskongress der Gesellschaft für Musiktheorie (GMTH) “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*. Encoding Cultures – Joint MEC and TEI 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 Lelegesan: 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),



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.

</



## Supervision and mentoring

---

### PhD thesis supervision

---

**Current:** Adrian Nachtwey: “Eine Studie zur textkritischen Analyse von Musikeditionsvarianten im 19. Jahrhundert unter Anwendung von digitalen Methoden” (Musicology), JMU

Tim Eipert: “A Quantitative Perspective on Transmission, Structure, and Modality of Medieval Chant”, Graduate School Humanities (Digital Humanities), JMU

Lucas Hofmann: “Computational modeling of complex temporal and tonal structures in early twentieth-century music”, Graduate School Humanities (Digital Humanities), JMU

Silas Bischoff: “Aufstieg und Fall der Deutschen Lautentabulatur – Eine Untersuchung zu ihrem Ursprung und zu ihrer Entwicklungsgeschichte” (Musicology), JMU (1st supervisor: Ulrich Konrad)

Shuxin Meng, Digital Humanities, EPFL (1st supervisor: Martin Rohrmeier)

**Past:** Willian Fernandes de Souza (peer-mentoring): “Estilo e Sintaxe: quatro ensaios analíticos em práticas do choro” (Music Theory/Composition), Universidade Federal do Rio de Janeiro (UFRJ)

### Master thesis supervision

---

**Spring 2024:** Zihan Guo: “Die Entwicklung der Interpretationen von Brahms’ A-Dur Violinsonate Op. 100 in den 1930er bis 1970er Jahren: Eine Analyse historischer Aufnahmen unter Anwendung moderner Analysetools” (Musicology), JMU

**Fall 2023:** Francesco Paolo Leonardo La Barbera: “Proportionen, Transformationen oder Tonfelder? Die vergleichende Anwendung dreier musiktheoretischer Ansätze” (Musicology), Universität Leipzig (1st supervisor: Stefan Keym)

Felicitas Stickler: “Das Passionsoratorium „Der sterbende Heiland“ von Ignaz Franz Xaver Kürzinger. Edition – Kritischer Bericht – Analytische Aspekte” (Musicology), JMU (1st supervisor: Ulrich Konrad)

Julia Groblewski-Meiser: “Narration und Interpretation: Allegorische Darstellungen einer musikalischen Harmonie im Kuppelfresko von Santa Maria

<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, JavaScript  
German (native), English (fluent), French (fluent), Spanish (basic),  
Portuguese (basic)

**Utilities:** Git, GitHub/Lab, Jupyter Notebook/Lab

## Musical activities

---

**2014–2017:** Classical vocal octet *Vokalexkursion*

**2012–2014:** Cologne Opera Extra Choir

**2008–2013:** Pop a-capella group *gezwungenermaßen*

**2013–2015:** Cologne Cathedral Chamber Choir

**2011–2013:** Cologne Conservatory Chamber Choir

**since 1993:** Piano and Guitar