

Fabian C. Moss | Curriculum Vitae

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Employment

École Polytechnique Fédérale de Lausanne (EPFL) <i>Digital and Cognitive Musicology Lab (DCML), Lausanne, Switzerland</i>	Postdoctoral Researcher 2020–today
École Polytechnique Fédérale de Lausanne (EPFL) <i>Digital and Cognitive Musicology Lab (DCML), Lausanne, Switzerland</i>	Doctoral Assistant 2017–2019
Technische Universität Dresden (TUD) <i>Dresden Music Cognition Lab (DMCL), Dresden, Germany</i>	Doctoral Assistant 2015–2017
Musikschule Leverkusen <i>Project “Jedem Kind seine Stimme” (JEKISS), Leverkusen, Germany</i>	Conductor and vocal coach 2012–2014

Education

École Polytechnique Fédérale de Lausanne (EPFL) <i>Digital and Cognitive Musicology Lab (DCML), Lausanne, Switzerland</i>	PhD student 2017–2019
Massachusetts Institute of Technology (MIT) <i>Department of Linguistics and Philosophy, Cambridge, MA, USA</i>	Visiting Student Jan–Mar 2016
Technische Universität Dresden (TUD) <i>Dresden Music Cognition Lab (DMCL), Dresden, Germany</i>	PhD student 2015–2017
Escola Superior de Musica de Catalunya (ESMUC) <i>Barcelona, Spain</i>	ERASMUS Exchange Student Jan–Apr 2012
Hochschule für Musik und Tanz Köln (HfMT) <i>Musicology, Cologne, Germany</i>	Master of Arts 2011–2013
Hochschule für Musik und Tanz Köln (HfMT) <i>Music Education (Piano Major), Cologne, Germany</i>	Staatexamen [State Examination] 2008–2013
Universität zu Köln (UzK) <i>Mathematics and Educational Sciences, Cologne, Germany</i>	Staatexamen [State Examination] 2006–2016
Friedrich-Wilhelm-Gymnasium Köln (FWG) <i>Cologne, Germany</i>	Abitur [German High School Diploma] 2005

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 and Conference Papers

- forthcoming:** *Rohrmeier, M., & Moss, F. C. (forthcoming). A Formal Model of Extended Tonal Harmony from 19th Century to Jazz, Film, and Pop Music. In: *Proceedings of the 22nd International Society for Music Information Retrieval Conference*. [Online].
- *Hentschel, J., Moss, F. C., & Rohrmeier, M. (forthcoming). 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].
- *Moss, F. C. & Neuwirth, M. (forthcoming). FAIR, Open, Linked: Introducing the Special Issue on Open Science in Musicology. *Empirical Musicology Review*.
- *Viaccoz, C., Harasim, D., Moss, F. C., & Rohrmeier, M. (forthcoming). Wavescapes: A Visual Hierarchical Analysis of Tonality Using the Discrete Fourier Transformation. *Musicae Scientiae*. <https://doi.org/10.1177/>

- 2021:** *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*, 284–291. <https://doi.org/10.5281/zenodo.5038910>
- *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>
- *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>
- 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>
- earlier:** **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:** ***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>

Blogposts

- 2020:** “A computational model for note distributions in musical pieces”
<https://www.epfl.ch/labs/dcml/computational-model-note-dists/>
 “Tracing historical changes in the exploration of tonal space”
<https://www.epfl.ch/labs/dcml/tracing-historical-changes/>

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

Workshops

- 2021:** 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.

Talks

2021: 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., 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: ⁱMoss, 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. *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].

ⁱMoss, 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.

ⁱMoss, 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.

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.

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

2017: ⁱMoss, 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.

ⁱMoss, 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

Project grants

dhCenter UNIL-EPFL project fund

Enabling interactive music visualization for a wider community

2021

PIs: Fabian C. Moss & Daniel Harasim, CHF 2'880

Collaborative Research on Science and Society (CROSS)

Digitizing the Dualism Debate: A Case Study in the Computational Analysis of Historical Music Theory Sources

2021

PIs: Fabian C. Moss & François Bavaud, CHF 59'565

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

2019: Workshop “Schenkerian and Tonfeld Theory for Music Analysis”, EPFL.

First Swiss Digital Humanities Exchange, in collaboration with University of Basel.

2015: Co-organization of lecture series “Systematic Musicology: Perception and Cognition of Music”, TUD.

2013: Co-organization of the international conference “Musical Meter in Comparative Perspective”, HfMT.

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

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/>

Workshops and summer/winter schools attended

2020: Workshop “Transcribing – Encoding – Annotating: New Approaches of Technology and Methodology for Historical Sources in Crowd Sourcing and Citizen Science”. Forschungsbibliothek Gotha der Universität Erfurt, November 26–27 [online].

Workshop “Musikalische Schrift und Digitalität”, Basel, Switzerland, September 22–23.

ediorom summer school (text and music encoding). University of Paderborn. Paderborn, Germany, August 31–September 4 [online].

2019: Workshop “Research Data Management: introduction”, EPFL Library, October 10.

2018: Workshop “Voice-leading schemata in theory, corpus research, and practical composition (Compose your own Chopin!)”, EPFL, September 18–20.

Symposium “Archiving Intangible Cultural Heritage & Performing Arts: A Symposium and Summer School for Living Traditions”, EPFL, August 6–7.

2017: Workshop “Meaning in Music: Bridging Musicological, Linguistic, and Neuroscientific Perspectives”, EPFL, December 4–6.

Summer School “Exploring Edges: An International Colloquium between the Digital Humanities, Architecture, Artistic Research, and Critical Technical Practice”, EPFL, July 11–14.

2016: Summer School “Cognitive Neuroscience of Music”, University of Helsinki, August 11–17.

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