

Stefano Milonia

***CURRICULUM VITÆ ET STUDIORUM***

Date of birth: 17/01/1990 | Sex: M | Nationality: Italy

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**EMPLOYMENT HISTORY**

- **9 September 2019 – 8 September 2021**

WIRL-COFUND Fellow

Institute of Advanced Study, University of Warwick

School of Modern Languages and Cultures

Mentor: Dr Emma Campbell

The Warwick Interdisciplinary Research Leadership Programme is cofunded by Marie Skłodowska-Curie Actions.

- **1 October 2016 – 30 November 2016**

*Ingénieur d'étude*

CNRS, Université de Toulouse 2 - Jean Jaurès (Cille, ERSS)

Director of the project IDEX: Dominique Billy

Description: Edition of the melodies of the Troubadour Chansonnier R (Paris, BnF, fr. 22543).  
Palaeographic study, transcription and encoding of the melodies in XML language.

**ACADEMIC HISTORY**

- **2 October 2018 – 31 June 2019**

Visiting Scholar

Modern and Medieval Languages – University of Cambridge

Research funded by Sapienza Università di Roma ('Borsa di perfezionamento all'estero', 'Scholarship for perfection abroad')

- **1 November 2014 – 16 February 2018**

Doctorate in *Scienze del Testo (Filologia e letterature romanze)*

Sapienza Università di Roma

and *Histoire, Textes et Documents (Études occitanes langue et cultures des pays d'oc)* PSL - École Pratique des Hautes Études, Paris.

Grade: *Ottimo con lode.*

Supervisors: Paolo Canettieri (Sapienza Università di Roma) and Fabio Zinelli (École Pratique des Hautes Études, Paris).

Committee: Roberto Antonelli (Sapienza Università di Roma) Dominique Billy (Toulouse II - Jean Jaurès), Bill Burgwinkle (King's College, Cambridge), Costanzo di Girolamo (Università di Napoli, Federico II).

Dissertation: *Critical edition of the love songs and vers of the Troubadour Peirol d'Alvergne*. The study of the manuscript sources and the literary analysis of Peirol's works with music offers a new, reliable, edition, up to date with the most recent acquisitions of philological theory and digital and musical editing.

- **3 October 2015 – 11 June 2016**

Visiting Student

Modern and Medieval Languages, University of Cambridge

Supervisor: Bill Burgwinkle.

- **1 October 2012 – 18 July 2014**

MA Degree in *Scienze del Testo (Linguistica e filologia romanza)*

Sapienza Università di Roma

Supervisors: Paolo Canettieri, Roberto Antonelli, Dominique Billy.

Grade: 110 *cum laude*/110.

Curriculum: "Linguistica e filologia romanza"

Dissertation: *Rime e rimanti nella lirica trobadorica*. The goal of this research is to highlight a new way of interpreting intertextuality in Occitan lyric, through a musicological perspective. For the purpose of investigating the method's potential I created a database of extant troubadour melodies which includes "melodic formulas" played on rhymes and those which form the final musical phrase of the verse. Subsequently, I return to a more specifically literary point of view as a means of confirming the data analysis. The results are highly encouraging, widening the range of possibilities to include a deeper understanding of troubadour composition techniques, stylistic markers of the most prolific authors, musical quotes, and new *contrafacta*.

- **15 May 2014 – 15 July 2014**

Completion for Master Dissertation Abroad

University of Toulouse II – Jean Jaurès

Supervisor: Dominique Billy

- **1 October 2009 to 12 December 2012**

BA Degree in *Lettere (Lingua e letteratura italiana)*

Sapienza Università di Roma

Grade: 110 *cum laude*/110.

Supervisor: Paolo Canettieri

Dissertation subject: “Linguistica e filologia romanza”

Dissertation: *Riccardo Cuor di Leone*, *Ja nus hons pris ne dira sa raison*. *Edizione critica*.

The first part of the dissertation provides an historical introduction, a study of the extant testimonies of the Old French and Occitan tradition of Richard Lionheart’s song of captivity, *Ja nus hons pris ne dira sa raison*, and the edition of a critical text and of its sub-archetypes. The second part of the dissertation is dedicated to the analysis of the song’s music and its interpretation in the previous musical editions. This research was conducted as a means of retracing and re-evaluating the many twentieth century musicological approaches to medieval vernacular monody, which were mainly focused on the formulation of a rhythm interpretation theory. The study is enriched by an extensive analysis of the historical setting and the political framework of Richard’s composition.

- **12 September 2011 to 28 June 2012**

Erasmus Programme

Paris III, Sorbonne Nouvelle

Main subjects: French Literature and Language, Theatre Theory, Comparative Literature, Latin.

## TEACHING EXPERIENCE

- *FR122: French Cultural Landmarks: Love, Language and Power* (Lecturer, week 8), University of Warwick (2021).
- *Supervisor for the module ‘Science of Music’*: University of Warwick (2020)
- *Romance Philology*: 20 hour course (April - June 2018)  
Sapienza Università di Roma
- *Digital Philology Workshop*: 6 hours (April-May 2018)  
Sapienza Università di Roma
- *Romance Linguistics*: 10 hour course (December 2017)  
Università di Urbino “Carlo Bo”
- *Medieval Romance Literature*: 4 hour course (May 2017)  
Università di Urbino “Carlo Bo”
- *Italian Language Supervision*: Three terms (Academic Year 2015/2016)  
King’s College, University of Cambridge

## AWARDS

- Warwick Institute of Advanced Study Award (£ 7500 research funding) 2020-2021.
- WIRL-COFUND Fellowship (Warwick, Marie Skłodowska-Curie Actions 2019-2021)

- Research funding in the project ‘New Intersections between Literature and Religion’ (Sapienza 2019)
- Scholarship for perfection abroad (Sapienza - Cambridge 2018-2019)
- Starting Research Funding (*Avvio alla ricerca*) for the project ‘Concordances of Troubadour Melodies’ (Sapienza 2015)
- Doctorate Scholarship (Sapienza 2014-2017)
- Excellent Graduate Award (*Laureato Eccellente*) (Fondazione Sapienza 2014)
- Completion of Master Dissertation Abroad Scholarship (Sapienza - Toulouse II, Jean Jaurès 2014)
- Erasmus Scholarship (Sorbonne Nouvelle Paris III 2011-2012)

## PUBLICATIONS

### Monograph:

- *Rima e melodia nell'arte allusiva dei trovatori* (Roma: Nuova Cultura - Dipartimento di Studi Europei, Americani e Interculturali, 2016).

### Refereed Articles:

- ‘The Castaway and the Soothsayer: Traces of the Old Testament in the Prehistory of the *Tristan En Prose*’, *Medium Ævum*, 90/2, 2021, pp. 275-299 (in press).
- ‘« La chanson un peu particulière de Richard Cœur de Lion ». L’enjeu de la musique dans le genre de la rotouenge’, *Textus et Musica*, III, 2021.
- ‘Cavalli Cavalcanti. Il medioevo ritrovato nella poesia di Giulia Martini’, *Polisemie: Rivista di poesia iper-contemporanea*, I, 2020, 1-19.
- [with Paolo Canettieri *et alii*] ‘Il laboratorio di lirica medievale romanza (LMR-lab)’, in *La Filologia Medievale. Comparatistica, critica del testo e attualità. Atti del Convegno (Viterbo, 26-28 settembre 2018)*, a cura di Roberto Gamberini e Paolo Canettieri e Giovanna Santini e Rosella Tinaburri (Rome: l'Erma di Bretschneider, 2020).
- ‘Peirol, Coras que.m fezes doler (BdT 366.9)’, *Lecturae tropatorum*, 12, 2019, 159-189.
- [with Elisa Verzilli] ‘Tradizione testuale e tradizione musicale nelle liriche del Castellano di Coucy’, in Ch. Chaillou-Amadiou, O. Floquet, M. Grimaldi (dir.), *Philologie et musicologie. Des sources à l'interprétation poético-musicale (XII<sup>e</sup>-XVI<sup>e</sup> siècle)* (Paris: Garnier, 2019), pp. 81-112.
- ‘Peirol. Primi passi verso una nuova edizione critica’, in Antonelli, Roberto / Videsott, Paul / Glessgen, Martin, 2018, *Atti del XXVIII Congresso internazionale di linguistica e filologia romanza (Roma, 18-23 luglio 2016)* (Strasbourg: Bibliothèque de Linguistique Romane, 2018), 1176-1787.
- ‘Riccardo Cuor di Leone, *Ja nus hons pris ne dira sa raison*. Una proposta di edizione critica’, *Critica del Testo*, XX/2, 2017, 243-300.
- ‘«Tu se’ morto». Riflessione sulle condizioni di esistenza dell’Io nella Commedia’, *Strumenti Critici*, XXXI/3 (n. 142), 2016, 241-268.

### Submitted articles:

- [with Matteo Mazzamurro] ‘Temporal Networks of Contrafacta in the First Three Troubadour Generations’ (Submitted to *Digital Scholarship for the Humanities*).

## Reviews:

- *Aimer ou ne pas aimer: Boccace, Elegia di Madonna Fiammetta et Corbaccio*, ed. Anna Pia Filotico, Manuele Gragnolati, and Philippe Guerin (Paris: Presses Sorbonne Nouvelle, 2018), *Medium Ævum*, 2019 LXXXIX.1, 205-206.
- *Atti degli incontri sulle opere di Dante. I. Vita nova, Fiore, Epistola XIII*, ed. Manuele Gragnolati, Luca Carlo Rossi, Paola Allegretti, Natascia Tonelli, and Alberto Casadei (Florence: SISMEL – Edizioni del Galluzzo, 2018), *Medium Ævum*, 2019 LXXXIX.1, 205.
- *Dante and the Seven Deadly Sins: Twelve Literary and Historical Essays*, edited by John C. Barnes and Daragh O'Connell (Dublin: Four Courts Press, 2017), *Medium Ævum*, 2019 LXXXVIII.1, 202-203.
- Jennifer Rushworth, *Discourses of Mourning in Dante, Petrarch and Proust*, Oxford Modern Languages and Literature Monographs (Oxford: Oxford University Press, 2016), *Medium Ævum*, 2018 LXXXVII.2, 416-417.
- *I libri che hanno fatto l'Europa: manoscritti latini e romanzi da Carlo Magno all'invenzione della stampa. Biblioteche Corsiniana e romane*. Catalogo a cura di Roberto Antonelli, Nadia Cannata, Michela Cecconi, Emma Condello, Marco Cursi, Maddalena Signorini (Rome: Bardi, 2016), *Linguae &*, 1/2018, 89-93.

## Notices in MEM - Medioevo Musicale (Fondazione Ezio Franceschini) XXI-XXII, 2019-2020 (forthcoming):

- *Les noces de Philologie et Musicologie : textes et musique au Moyen-Âge*, Sous la dir. de Ch. Cazaux-Kowalski, Ch. Chaillou-Amadiéu, A.-Z. Rillon-Marne et F. Zinelli
- M. Zink, *Que reste-t-il de nos amours ?*
- Ch. Chaillou-Amadiéu, F. Zinelli, *Entretien avec Michel Zink*
- M. Aurell, *Troubadours et trouvères. Musique, société et amour courtois*
- Ch. Chaillou-Amadiéu, *Philologie et musicologie. Les variantes musicales dans les chansons de troubadours*
- O. Boudeau, *La question des variantes dans les nova cantica de l'office de la Circoncision de Sens*
- F. Zinelli, *Musicologie et Philologie : deux disciplines « auxiliaires »*
- J.-B. Camps, *Musicologie et philologie numériques*
- F. Carapezza, *Transmission et interprétation. À propos des mélodies des troubadours*
- M.-N. Colette, *Tropes et prosules : poésie et musique*
- F. Saviotti, *Philologie versus musicologie ? Pour une approche pragmatique de la lyrique médiévale*
- S. Rankin, *Writing and Reading. Word and Sound in the Ninth Century*
- Ch. Chaillou-Amadiéu, O. Floquet, *Musique mesurée ou non mesurée ? Étude sur le rythme dans les monodies des troubadours*
- A. Ibos-Augé, « *L'en i chante et lit* ». *Le discours musical dans les textes littéraires médiévaux*
- A. Sultan, *Alphée et Aréthuse. Sur quelques sources notées des ballades médiévales*
- P. Canettieri, *La division strophique des chansons de troubadours. Entre métrique, musique et syntaxe*
- M.-G. Grossel, *Les figures de répétition dans la chanson de trouvères*
- M. Everist, *Le conduit à nombre de voix variable (1150-1250)*
- M. Dobby, *Texte et musique dans les motets sur Flos Filii ejus. L'exemple de Fidelis gratuletur / Domino*
- A. Aberni, M. S. Lanutti, « *Lay ves França* ». *Les structures formelles de la musique et de la poésie dans la lyrique catalane des origines*

- J. Haines, *Le praecantator et l'art du verbe*
- G. Dahan, *Voix de la liturgie, voix du théâtre dans le drame religieux (X<sup>e</sup>-XIII<sup>e</sup>siècle)*
- M. Formarier, *La mise en scène rhétorique de la musique dans les premiers récits exemplaires cisterciens*
- A.-Z. Rillon-Marne, *Images pour l'œil et pour l'oreille au service de la méditation monastique. Le Lignum vitae de Bonaventura dans le manuscrit Darmstadt 2777*
- G. Clément, *Poésie courtoise et déclamation dans les motets pétroniens. Position du problème*

XIX-XX, 2017-2018:

- G. Sanfratello, *Traces of 'Simple Psalmody' in late- and post-Byzantine musical manuscripts: melodic, modal and textual analysis of the Kekragarion tradition*
- L. Lera, «*Diverse voci fanno dolci note*». *Le origini della polifonia tra leggenda e realtà*
- D. Toigo, *Intonazioni della Passione di Gesù Cristo in fonti toscane tardive*
- M. Marighetto, *Ruolo e compito del compositore di musica liturgica dopo il Concilio Vaticano II*
- N. Morandi, *Analisi sinottica di un frammento francese dell'Officium Stellae*
- L. Boscolo Folegana, *Inni del Proprium sanctorum aquileiese*
- A. Ignesti, *Sant'Agostino e l'ambivalenza del potere del suono. Un'ipotesi interpretativa*
- P. L. Gaiatto, «*La scuola veneta di musica sacra*» e il recupero dell'antico
- E. Mazzanotto, *Il canto piano nella musica per organo di Jean Langlais (1907-1991)*

XVII, 2015:

- Ch. Chaillou, «*Faire los motz e-l so*»: *les mots et la musique dans les chansons des troubadours*
- L. A. Giordano, *Poesia e musica nel Medioevo: viaggio agli albori del repertorio europeo*

XVI, 2014:

- A. Ziino, *Aspetti della musica a Todi durante il Medioevo*

## PAPER PRESENTATIONS

- *Songs in series, Order and Distribution of Peirol's Compositions in Old Occitan Sources*, Leeds International Medieval Congress (University of Leeds) 1-4 July 2019.
- *Peirol, Coras que-m fezes doler* (BEdT 366,9), Settimo colloquio internazionale *Lecturae Tropatorum* (Università di Torino, 13-15 June 2019).
- *Tradition et innovation dans les mélodies du chansonnier des troubadours R (BnF, fr. 22543)*, Trans-mission, Creacion et ibridacion dins lo domeni d'òc (Université Toulouse II - Jean Jaurès, 29<sup>th</sup> March 2019).
- [with Luca Gatti *et alii*] *Le edizioni digitali di LMR*, La Filologia Medievale. Comparatistica, Critica del Testo e Attualità, Università degli studi della Tuscia, Viterbo, 26<sup>th</sup> – 28<sup>th</sup> September 2018. (Invited presentation)
- *The loss of the individual. Dante and the Self from the Vita Nova to the Commedia*, Cambridge Medieval Literature and Culture Seminar (University of Cambridge, 18<sup>th</sup> May 2018). (Invited presentation)
- [with Dominique Billy *et alii*] *Le chansonnier R*. Sesto Colloquio internazionale *Lecturae tropatorum* (Como, 30<sup>th</sup> May – 1<sup>st</sup> June 2017).
- «*La chanson un peu particulière de Richard Cœur de Lion*». *L'enjeu de la musique dans le genre de la rotrouenge*. 1<sup>er</sup> Congrès franco-italien «*Qui dit tradition dit faute ?*» La faute dans

les corpus chantés du Moyen Âge et de la Renaissance (Saint-Guilhem-le-Désert, Musée de l'Abbaye de Gellone, 21<sup>st</sup> – 24<sup>th</sup> May 2017). (Invited presentation)

- *(Re)trobar. Intertestualità invisibili nei trovatori*. Seminario del dottorato in Scienze del Testo, (Sapienza Università di Roma, 11<sup>th</sup> March 2016).
- *Peirol. Primi passi verso una nuova edizione critica*. XXVIII congresso internazionale di Filologia Romanza (Sapienza Università di Roma, 19<sup>th</sup> July 2016).
- *CMT (Melodic Concordances in the Troubadours)*. (New York, Columbia University, 3<sup>rd</sup> November 2015). (Invited presentation)
- [with Elisa Verzilli] 'Tradizione testuale e tradizione musicale nelle liriche del Castellano di Coucy', *Philologie et musicologie II. Des sources à l'interprétation poético-musicale (XIIe-XVIe siècle)*, Colloque international franco-italien (Università di Roma Sapienza, Collège de France, 18<sup>th</sup> - 20<sup>th</sup> June 2015).

## ORGANIZATION OF ACADEMIC EVENTS

- 'TwentyTwenty Extended Conference: Interpreting 21<sup>st</sup> Century Poetry' (International conference, Online - University of Warwick, Università degli studi Siena, Sapienza Università di Roma, 19<sup>th</sup> January-25<sup>th</sup> May 2021, Co-host)
- 'Cambridge Medieval Literature and Culture Seminar' (King's College Cambridge, 2018/2019).
- 'Polisemie: Festival di poesia iper-contemporanea' (Sapienza Università di Roma, 24<sup>th</sup> May 2019).
- 'Polisemie. Seminari di poesia iper-contemporanea' (Sapienza Università di Roma, January – May 2019).

## PROJECTS

- *Connecting Medieval Music*, University of Warwick, 2019-2020 (Principal Investigator). <https://medmus.warwick.ac.uk/>
- *MedMel: Database of Medieval Music for the Romance Repertorie* (Principal Investigator and developer) <http://medmel.polisemie.it/>
- *Prosopographical Atlas of Romance Literature*, PRIN-MIUR, project, Sapienza, Milan, Cambobasso, Bari, 2020-2023. PI: Paolo Canettieri
- *Polisemie: Rivista di poesia iper-contemporanea*, University of Warwick Press (co-founder and director, 2020-present)
- *Lirica Medievale Romanza*. Responsible for the sections "Troubadours" and "Music", "Dipartimento di Studi Europei, Americani e Interculturali", Sapienza Università di Roma; 2012 PI: Paolo Canettieri.
- "Canone letterario e lessico delle emozioni nel Medioevo europeo", PRIN-MIUR project, Sapienza Università di Roma; PI: Roberto Antonelli.
- "I libri che hanno fatto l'Europa" "Dipartimento di Studi Europei, Americani e Interculturali", Sapienza Università di Roma; PI: Pietro Boitani.

- \* *Concordanze Melodiche dei Trovatori*, Starting Research Funding, Sapienza Università di Roma, 2015.

## **DIGITAL HUMANITIES AND MEDIEVAL MUSICOLOGY COURSES**

- *Edirom Summer School*, Paderborn, 26-31 September 2016 (Intensive courses on Edirom editor, MEI, MEI Metadata, Digital editions in praxis (Teachers: Johannes Kepper, Benjamin W. Bohl).
- *Musikphilologie zwischen Edition und Digitalität – Music Philology between Edition and Digitality*, Johannes Gutenberg-Universität Mainz Akademie der Wissenschaften und der Literatur, Mainz 12-17 September 2016 (Teacher: Prof. Dr. Stefanie Acquavella-Rauch).
- *Medieval and Modern Manuscript Studies in the Digital Age (MMSDA)*, 2-6 May 2016, University of Cambridge - Kings College London (Teachers: Elena Pierazzo, Peter Stokes).
- *Corso di paleografia musicale MuSS* (Musical Paleography Course: “Music Sign, Sound”), 10-22 dicembre 2013, Roma, CampusX Roma Tor Vergata (Teachers: Giacomo Baroffio and Marco Gozzi).
- *Sesto Corso di Formazione sulla Musica nel Medioevo* (Sixth Formative Course on Music in the Middle Ages), 2-6 dicembre 2013, Fondazione Ezio Franceschini, Firenze. (Teacher: Maria Sofia Lannutti)

## **LANGUAGE SKILLS**

- Italian: mother tongue.
- English: TOEFL iBT certification (21/07/18): Reading 28/30 – Listening 30/30 – Speaking 24/30 – Writing 25/30. Overall: 107/120.
- French: C1
- Spanish: B1
- German: A2

## **DIGITAL COMPETENCE**

- Proficient user of content management systems (Drupal, Wordpress).
- Good command of HTML5, CSS, PHP, JavaScript, Twig.
- Very good command of XML editor (Oxygen) and MEI (Music Encoding Initiative) language. Knowledge of XSL Transformation.
- Proficient user of music notation editors (Finale) and professional music recording software (Logic).