

Stefano Mionia

CURRICULUM VITÆ ET STUDIORUM

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ACADEMIC HISTORY

9/2023-8/2025

Marie Skłodowska-Curie Postdoctoral Fellow, Eberhard Karls Universität Tübingen
Musikwissenschaftliches Institut

Project: MIME: *Melodic Imitation in Medieval Europe* - Grant id: 101060505

2/2022 – 8/2023

Assegnista di ricerca (Postdoc), Scuola Superiore Meridionale
Testi, Tradizioni e Culture del Libro. Studi italiani e romanzi

Project title: *The Literary Network of Contrafacta in Medieval French and Occitan Lyric*

9/2019 – 2/2022

WIRL-COFUND Fellow (Marie Skłodowska-Curie Actions)
Institute of Advanced Study, University of Warwick
School of Modern Languages and Cultures

Mentor: Dr Emma Campbell

As a research fellow within the Warwick Interdisciplinary Research Leadership Programme, I have worked on the cultural networks that shaped medieval Europe, with an interdisciplinary approach that combines philology, musicology, and digital humanities. Within this research perspective I have led two interrelated projects – *Connecting Medieval Music* and *Medieval Melody* – supervising PhD students and postdocs in Modern and Medieval Languages, and early career Musicologists, and collaborating with mathematicians and computer scientists.

10/2018 – 6/2019

Visiting Scholar
Modern and Medieval Languages – University of Cambridge

Research scholarship funded by Sapienza Università di Roma

10–11/2016

Ingénieur d'étude

CNRS, Université de Toulouse 2 - Jean Jaurès (C1le, ERSS)

Director of the project IDEX: Dominique Billy

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

11/2014 – 2/2018

Ph.D. in *Scienze del Testo* (Romance Philology and Literature)

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: *Cum laude*.

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 the works with music by XIII century Occitan poet Peirol offers a new, reliable, edition, up to date with the most recent acquisitions of philological theory and digital and musical editing.

10/2015 – 6/2016

Visiting Student

Modern and Medieval Languages, University of Cambridge

Supervisor: Bill Burgwinkle.

10/2012 – 7/2014

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*.

5/2014 – 7/2014

Completion for Master Dissertation Abroad

University of Toulouse II – Jean Jaurès

Supervisor: Dominique Billy

10/2009 to 12/2012

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 a 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.

9/2011 to 6/2012

Erasmus Programme

Paris III, Sorbonne Nouvelle

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

TEACHING

2023-2024. *Introduction to MEI* (Undergraduates, 30 hour course).

Musikwissenschaftliches Institut, Eberhard Karls Universität Tübingen

2023. *Nuove tecnologie per nuovi progetti: come realizzare il proprio progetto di filologia digitale* (Undergraduate, Graduate and PhD students, 10 hour course).

Scuola Superiore Meridionale

2022. *Dal testo al contesto: Vidas e razos occitane (From Text to Context: Occitan vidas and razos)* (Undergraduates, 5 hour course)

Scuola Superiore Meridionale

2022. *Lezioni di contraffazione (Lectures on counterfeiting)*, (PhD students, 6 hours course)

Scuola Superiore Meridionale

2022. FR331: *Violence, Religion and Revolt in Renaissance France* (Lecturer, week 8)

University of Warwick

2021. FR122: *French Cultural Landmarks: Love, Language and Power* (Lecturer, week 8)

University of Warwick

2020. Supervisor for the module 'Science of Music'

University of Warwick

2018. *Romance Philology* (20 hour course)

Sapienza Università di Roma

2018. *Digital Philology Workshop*: 6 hours
Sapienza Università di Roma

2017. *Romance Linguistics*: 10 hour course
Università di Urbino “Carlo Bo”

2017. *Medieval Romance Literature*: 4 hour course
Università di Urbino “Carlo Bo”

2015/2016. *Italian language supervision*: Three terms
King’s College, University of Cambridge

AWARDS

2022. 57th International Congress on Medieval Studies Travel Award (Western Michigan University, Kalamazoo).

2022. Marie Skłodowska-Curie Postdoctoral Fellowship.

2021. Post-doctoral Scholarship (3 years), Scuola Superiore Meridionale.

2021. BE-FOR-ERC: Post-doctoral Scholarship (1 year), Dip. Studi Europei, Sapienza (turned down).

2021. Post-doctoral Scholarship, Digital Humanities (1 year), Univ. Venezia Ca’ Foscari (turned down).

2021. Warwick Institute of Advanced Study Award (£ 2500 research funding).

2020. Warwick Institute of Advanced Study Award (£ 5000 research funding).

2020. Academic staff member with focus on Digital Musicology (3+3 year postdoctoral fellowship, 50%), Universität Tübingen (turned down)

2019. Award as Digital Humanities Specialist for the PRIN project *Prosopographical Atlas of Romance Literature* (Sapienza, € 7000)

2018. WIRL-COFUND Fellowship (Warwick, Marie Skłodowska-Curie Actions 2019-2021)

2018. Research funding in the project ‘New Intersections between Literature and Religion’ (Sapienza)

2018-2019. Scholarship for perfection abroad (Sapienza - Cambridge)

2015. Starting Research Funding (*Avvio alla ricerca*) for the project ‘Concordances of Troubadour Melodies’ (Sapienza)

2014-2017. Doctorate Scholarship (Sapienza)

2014. Excellent Graduate Award (*Laureato Eccellente*) (Fondazione Sapienza)

2014. Completion of Master Dissertation Abroad Scholarship (Sapienza - Toulouse II, Jean Jaurès)

2011-2012. Erasmus Scholarship (Sorbonne Nouvelle Paris III)

PUBLICATIONS

Monograph

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

Refereed Articles

2023 S. Milonia, M. Mazzamurro. ‘Temporal Networks of Contrafacta in the First Three Troubadour Generations’, *Digital Scholarship for the Humanities*, 38/1, pp. 240–256.

- 2022 S. Milonia, *Bernart (de Ventadorn?) ~ Peirol*. Peirol, cum avetz tant estat (BdT 70.32 = 366.23), *Lecturae tropatorum*, 15, pp. 1-26.
- 2021 S. Milonia. 'The Castaway and the Soothsayer: Traces of the Old Testament in the Prehistory of the *Tristan En Prose*', *Medium Ævum*, 90/2, pp. 275-299.
- 2020b S. Milonia. '« La chanson un peu particulière de Richard Cœur de Lion ». L'enjeu de la musique dans le genre de la rotouenge', *Textus et Musica*, II.
- 2020a S. Milonia. 'Cavalli Cavalcanti. Il medioevo ritrovato nella poesia di Giulia Martini', *Polisemie: Rivista di poesia iper-contemporanea*, I, 1-19.
- 2020 P. Canettieri, L. Gatti, M. Bisceglia, E. F. Di Meo, M. Distilo, V. Machera, A. Marziali Peretti, S. Milonia, E. Verzilli, S. Visalli. '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 R. Gamberini, P. Canettieri, G. Santini e R. Tinaburri (Rome: l'Erma di Bretschneider), 63-89.
- 2019a S. Milonia. 'Peirol, *Coras que-m fezes dozer* (BdT 366.9)', *Lecturae tropatorum*, 12, 159-189.
- 2019 S. Milonia, E. 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^e-XVI^e siècle)* (Paris: Garnier), 81-112.
- 2018 S. Milonia. '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.
- 2017 S. Milonia. 'Riccardo Cuor di Leone, *Ja nus hons pris ne dira sa raison*. Una proposta di edizione critica', *Critica del Testo*, XX/2, 243-300.
- 2016a S. Milonia. '«Tu se' morto». Riflessione sulle condizioni di esistenza dell'Io nella *Commedia*', *Strumenti Critici*, XXXI/3 (n. 142), 241-268.

Digital outputs as PI

- 2021c S. Milonia, [*Troubadour Melodies: A Complete Digital Edition*](#) (published on *Medieval Melody*). (Project director and main contributor; supervised collaborators: E. Faillace, S. M. Visalli, A. Comprubí Vinyals). DOI: 10.5281/zenodo.7255730
- 2021b S. Milonia, [*Medieval Melody*](#), Editor and Database for the Music of Medieval Lyric in Modern, Square and Messine notation. (PI and co-developer; supervised collaborator: A. Reale). DOI: 10.5281/zenodo.7254259
- 2021a S. Milonia, [*Connecting Medieval Music*](#). A Database for the Study of Medieval Occitan *Contrafacta*. (PI; supervised collaborators: S. Jones, G. Boitani, S. M. Visalli, E. Faillace).

Record of Invention

MedMus – Digital Humanities-Data Workbench Extension for Medieval Music, Literature, and Cultural Heritage. Deposited to Warwick Venture, University of Warwick, 2021.

A Drupal based database software using an extended CIDOC-CRM ontology for the encoding, visualization, and manipulation of data in a geographical and chronological perspective.

Edited Journal Issues

2020-2022 *Polisemie: Rivista di poesia iper-contemporanea*, I-III (University of Warwick Press).

Reviews

- 2022 David Murray, *Poetry in Motion: Languages and Lyrics in the European Middle Ages*, *Medium Ævum*, 91.2, 367-368.
- 2021 George Corbett, *Dante's Christian Ethics: Purgatory and its Moral Context*, *Medium Ævum*, 90.2, 363-364.
- 2021 Laura Melosi, *D'Annunzio e l'edizione 1911 della Commedia*, *Medium Ævum*, 90.1, 171-172.
- 2021 *A Boccaccian Renaissance: Essays on the Early Modern Impact of Giovanni Boccaccio and his Works*, ed. Martin Eisner and David Lummus, *Medium Ævum*, 90.1, 194-195.
- 2021 Ivan Schiavone, *Tavole e stanze*, Oèdipus, 2019, *Semicerchio: Rivista di poesia comparata* 64/1, 127-128.
- 2020 *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*, 89.1, 205-206.
- 2020 *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*, 89.1, 205.
- 2019 *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*, 88.1, 202-203.
- 2018 Jennifer Rushworth, *Discourses of Mourning in Dante, Petrarch and Proust*, Oxford Modern Languages and Literature Monographs (Oxford: Oxford University Press, 2016), *Medium Ævum*, 87.2, 416-417.
- 2018 *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 R. Antonelli, N. Cannata, M. Cecconi, E. Condello, M. Cursi, M. Signorini (Rome: Bardi, 2016), *Linguae &*, 1, 89-93.

PAPER PRESENTATIONS

2023. 'Super and Contra. Conversion and Resemantization of Medieval French Lyric in the *Ludus super Anticlaudianum*', Centre for Manuscript and Text Cultures, Queen's College, Oxford, 23 May (invited presentation).
2023. 'Olim in harmonia multis erat studium. I molti volti del *contrafactum* europeo', Seminari di Filologia romanza, Scuola Superiore Meridionale, 15 March.
2022. *Young Italian Poetry*, Lecture by Fabio Zinelli and Stefano Milonia, Stockholm Italian Institute of Culture, 18 October. (Invited presentation).
2022. *Round table speaker*. Le nuove frontiere della proprietà intellettuale, Scuola Superiore Meridionale, 7 July (Invited presentation).
2022. 'Encoding and displaying MEI for medieval monody with *MedMel*', Music Encoding Conference, 19-22 May (Invited presentation).
2022. 'MedMel: A new editor and database for medieval music', International Congress on Medieval Studies, 9-14 May (Travel Award winner).
2021. 'Du parchemin à l'écran : pour une cartographie des *contrafacta* médiévaux', « Chanter sur l'air de... » (*Moyen Âge-XXI^e siècle*), 3-4 November 2021 / 11-12 January 2022, Paris - Université de la Sorbonne.
2021. 'A Digital Approach to *Contrafacta* and Medieval Music', Cambridge Medieval Literature and Culture Seminar, St John's College, Cambridge, 21 October. (Invited presentation)
2021. 'Reconstructing Medieval Networks: Influence and Imitation in European Vernacular Lyric', Online Medieval French Seminar, 4 August.

2021. ‘*Contrafacta* in the European Middle Ages: Connections, Centres and Peripheries’, XIII^e Congrès de l’Associacion Internacionala d’Estudis Occitans, Cuneo, Italy (online) 12-16 July. (Invited presentation to Medieval Musicology roundtable)
2019. ‘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 *Lectura 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 March).
2018. [with L. Gatti *et al.*] ‘Le edizioni digitali di LMR’, *La Filologia Medievale. Comparatistica, Critica del Testo e Attualità*, Università degli studi della Tuscia, Viterbo, 26 – 28 September. (Invited presentation)
2018. ‘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 May). (Invited presentation)
2017. [with Dominique Billy *et al.*] ‘Le chansonnier R’. Sesto Colloquio internazionale *Lecturae tropatorum* (Como, 30 May - 1 June).
2017. ‘« La chanson un peu particulière de Richard Cœur de Lion ». L’enjeu de la musique dans le genre de la rotouenge’. *1^{er} 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, 21-24 May). (Invited presentation)
2016. ‘(Re)trobar. Intertestualità invisibili nei trovatori’. *Seminario del dottorato in Scienze del Testo*, (Sapienza Università di Roma, 11th March). (Invited presentation)
2016. ‘Peirol. Primi passi verso una nuova edizione critica’. *XXVIII congresso internazionale di Filologia Romanza* (Sapienza Università di Roma, 19 July).
2015. ‘CMT (Melodic Concordances in the Troubadours)’. (New York, Columbia University, 3rd November). (Invited presentation)
2015. [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, 18th - 20th June).

ORGANIZATION OF ACADEMIC EVENTS

- 2021 ‘TwentyTwenty Extended Conference: Interpreting 21st Century Poetry’ (15-session international conference, Online - University of Warwick, Università degli studi Siena, Sapienza Università di Roma, 19th January-25th May, Co-host).
- 2018/2019 ‘Cambridge Medieval Literature and Culture Seminar’ (King’s College Cambridge)
- 2019 ‘Polisemie: Festival di poesia iper-contemporanea’ (Sapienza Università di Roma, 24th May).
- 2019 ‘Polisemie. Seminari di poesia iper-contemporanea’ (Sapienza Università di Roma, 6 events, January – May).

PROJECTS

- * [Connecting Medieval Music](#), University of Warwick (Principal Investigator).

- * *MedMel: Database of Medieval Music for the Romance Repertory* (Principal Investigator and developer)
- *Prosopographical Atlas of Romance Literature*, PRIN-MIUR, project, Sapienza, Milan, Cambobasso, Bari, 2020-2023. PI: Paolo Canettieri (Digital Humanities Consultant and developer)
- * *Polisemie: Rivista di poesia iper-contemporanea*, University of Warwick Press (co-founder and Editor-in-chief, 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: Piero Boitani.
- *Concordanze Melodiche dei Trovatori*, Starting Research Funding, Sapienza Università di Roma, 2015.
- *MEM - Medioevo Musicale (Fondazione Ezio Franceschini)*, director: Maria Sofia Lannutti. Collaborator, from 2014-present.

DIGITAL HUMANITIES AND MEDIEVAL MUSICOLOGY COURSES

- *Edirom Summer School*, Paderborn, 26-30 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 – King’s 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 Training Course on Music in the Middle Ages), 2-6 dicembre 2013, Fondazione Ezio Franceschini, Firenze. (Teacher: Maria Sofia Lannutti)

LANGUAGE SKILLS

- Italian: native speaker.
- English: C2
- French: C1
- Spanish: B1
- German: A2

DIGITAL COMPETENCE

- Very good command of HTML5, CSS, JavaScript, PHP, SQL, Twig, Python.
- Proficient user of content management systems (Drupal, Wordpress, OJS).
- 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).