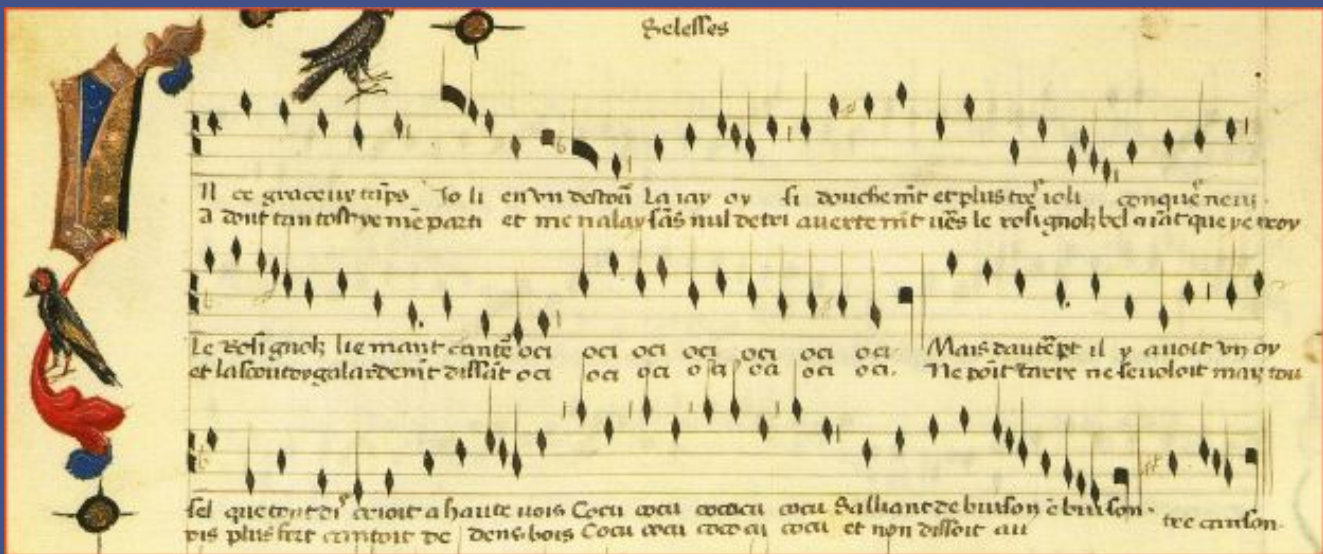


The Manuscript alpha M.5.24 (ModA)
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The Manuscript Estense alpha.M.5.24 (olim lat. 568)—better known with the sigla ModA—is one of the most representative witnesses of the dissemination of French music in Italy, in works by Italian composers during the late trecento and early quattrocento. The manuscript documents 100 compositions, 56 of which are unica (12 mass fragments, 1 hymn, 3 motets, 1 motet in the form of a caccia, 36 ballades, 17 rondeaux, 19 virelais, 2 canons, 1 caccia, 2 madrigals and 6 ballate). Matteo da Perugia is the composer most represented with more than 30 works, followed by Antonello da Caserta, who can be credited with 6 of the 8 compositions with French texts. Among the other composers we find familiar and unfamiliar names (Antonio Zacara da Teramo, Filippotto de Caserta, Jaquemin de Senleches, Guillaume de Machaut, Bartolino da Padova, Bartolomeo da Bologna, Johannes Ciconia, Corrado da Pistola, Egardus, Magister Egidius, Johannes de Janua, Matheus de Sancto Johanne, Andreas Sevorum, Blasius, Galiot, Grenon, Hasprois and Francesco Landini) and, in fact, one of the major problems is to solve their identification and biography. Even more difficult in general, and still without a clear solution, are many questions regarding the cultural milieu and the historical events that produced this codex, whose "Testi intonati" might give us a clue. These are questions that present paleographic, musical and notational problems as well as those related to the illuminated decorations which exhibit a certain consistency. In short we have an exciting itinerary for research, wide in scope and variety.

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