

Abstract

The parody technique in Giovanni Francesco Anerio's Mass *Doctor bonus*

The main topic of the article is the analysis of the parody technique in the Mass *Doctor bonus* by Giovanni Francesco Anerio. The text consists of two parts: a historical presentation of the artist's biography and an analytical study. The first part presents the composer's life and musical achievements as well as the state of research on the history of the genre, while the second part describes the rules of the parody technique, in the light of treatises of the era, in comparison with equally entitled Palestrina's motet.

The parody technique allows Anerio to quote both entire polyphonic structures and single melodic lines. However, despite the strong convergence essential for the procedure of parody, the composer was able to present their own solutions while adhering to the rules of classical counterpoint and the style of his famous Roman predecessor. Thus, the piece is entirely based on Palestrina's ideas, such as interweaving phrases with the equality of notes, shaping of phrases or use of intervals with Anerio's own texture very alike. Therefore, the Mass, based on the perception of parody in the late Renaissance era, should be assessed as a perfect musical work.

Keywords: Giovanni Francesco Anerio, Giovanni Pierluigi da Palestrina, parody Mass, parody technique, *Doctor bonus*