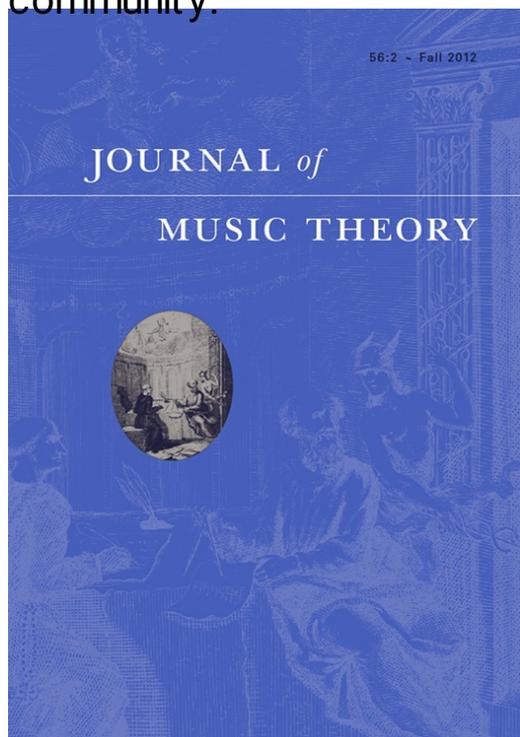


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Journal of Music Theory (2012) 56 (2): 225-283.



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<https://doi.org/10.1215/00222909-1650415>

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The operas of Vincenzo Bellini (1801–35) exhibit compositional traits that, in North American scholarship, have generally been associated with German composers, especially Wagner. Close analysis of passages from *Norma*, *La straniera*, and other operas establishes the prevalence in Bellini of tonal pairing, usually (but not always) involving relative keys. The *sonorità* or focal melodic pitch, long associated with Verdi's operas, is found to play a unifying role in the second-act finale of *Norma*. Issues of reception history, text criticism, and analytical methodology are also discussed.

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Online ISSN 1941-7497

Print ISSN 0022-2909

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