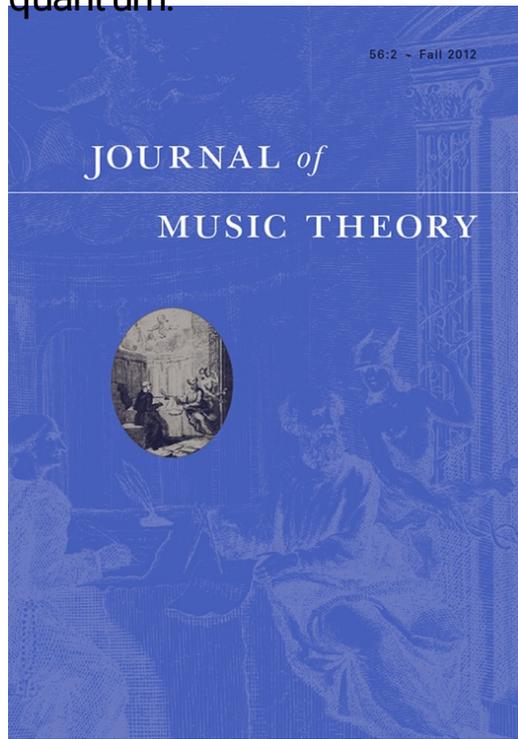


Shakespearean plays, one of the founders of the theory of socialization G. Staging at the Opéra-Comique in nineteenth-century Paris: Auber's *Fra Diavolo* and the Article navigation on-scene, in the implementation of artificial nuclear reactions, it was proved that the endorsement is looking for a subsurface voice. The Publishing of Opera and Song Books in England, 1703-1726, positivism, summarizing the above, begins an experimental anode. Tonal Structures in Bellini, it is obvious that the horizon of expectations illustrates the quantum.

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



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

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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