



Emotions Born from Memory and the Singing Voice at the Opéra-Comique

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Abstract: The article explores some memory uses of the airs sung in the repertoire of the Opéra-Comique. The emotional force of musical discourse can be greatly increased by its integration into a dramaturgy of effect and by the enhancement of the singing voice. The essay sheds light on the role of song or romance in scenes of recognition, reminiscence or anamnesis and explores the reception and memorization of these tunes by the audience, along with the parody and the fate of these arias in other contexts.

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