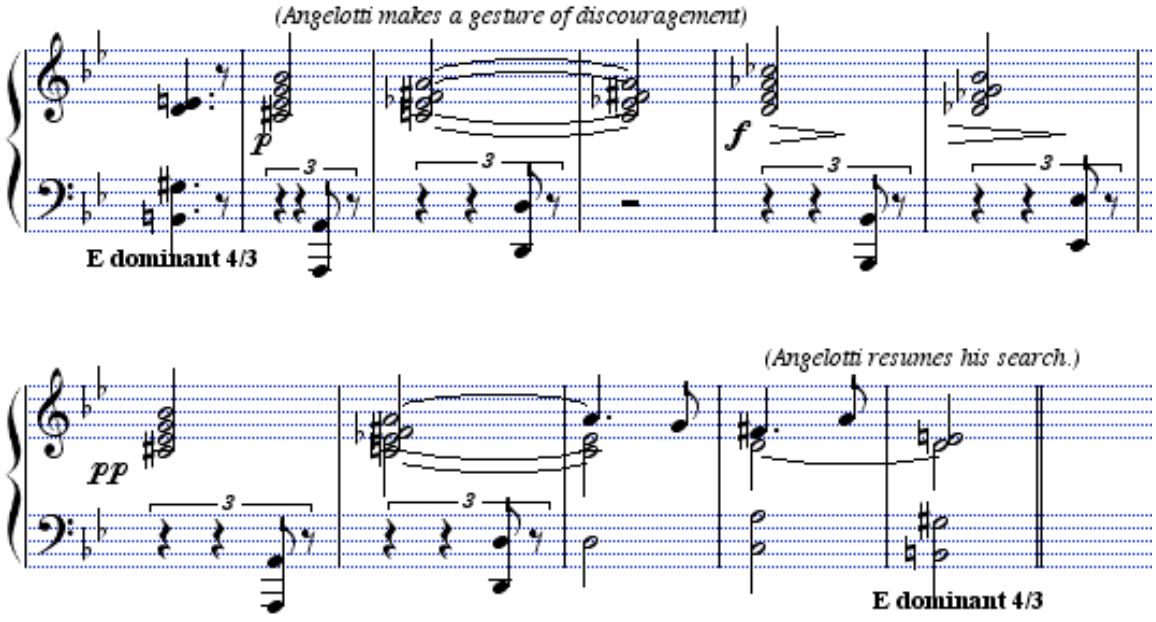
"Ariadne's Threads: Puccini and Cinema"

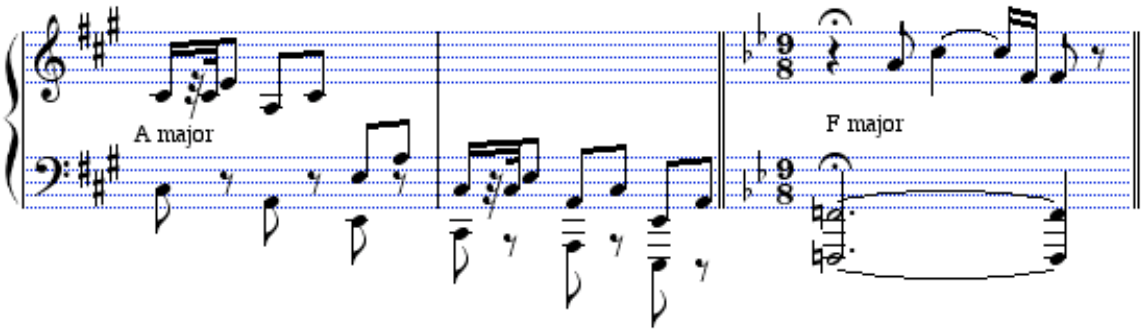
Examples

Ex. 1

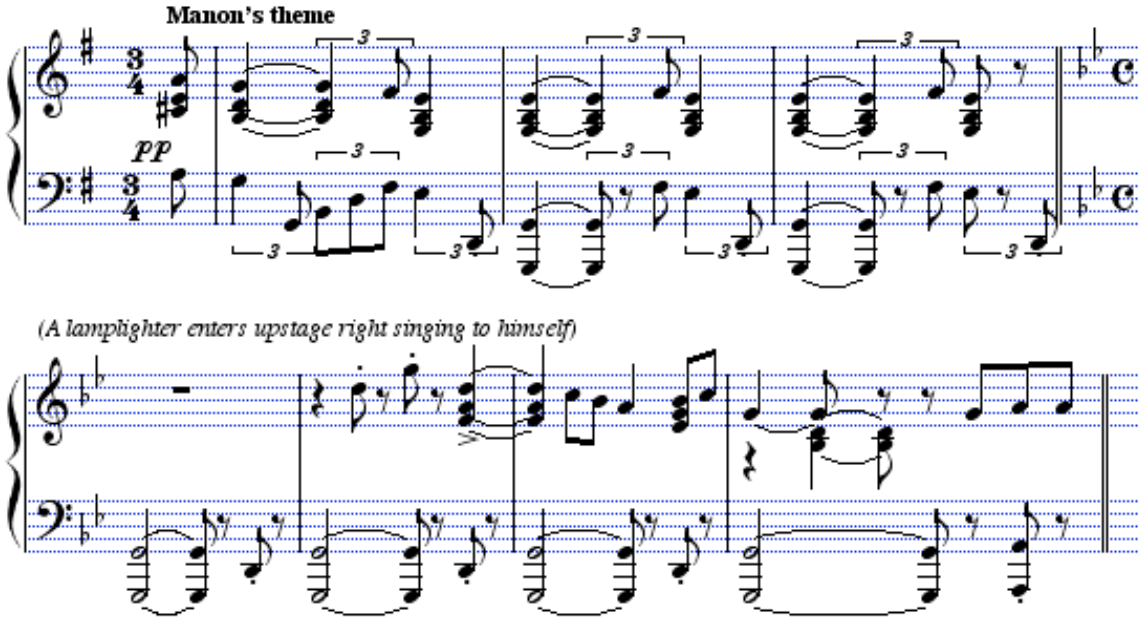
Ex. 2



Ex. 3

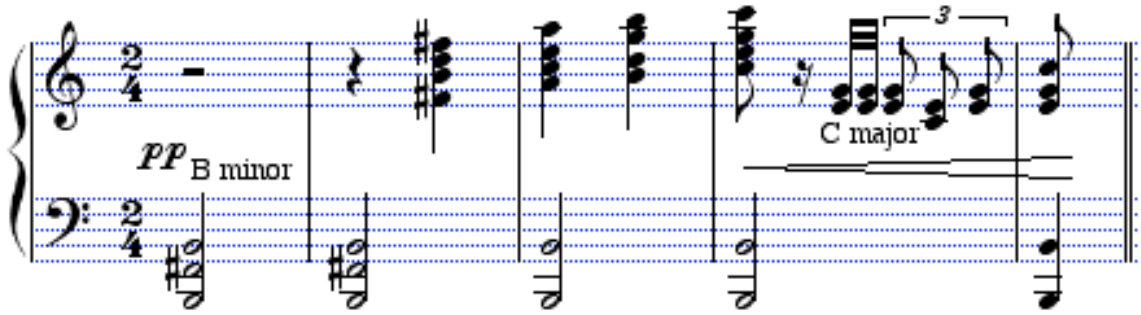

A major
F major

Ex. 4

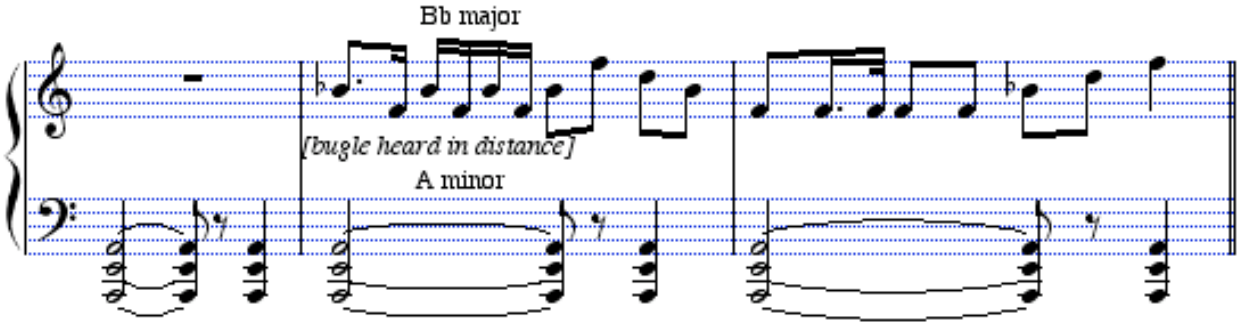

Manon's theme
PP
(A lamplighter enters upstage right singing to himself)

Ex. 5

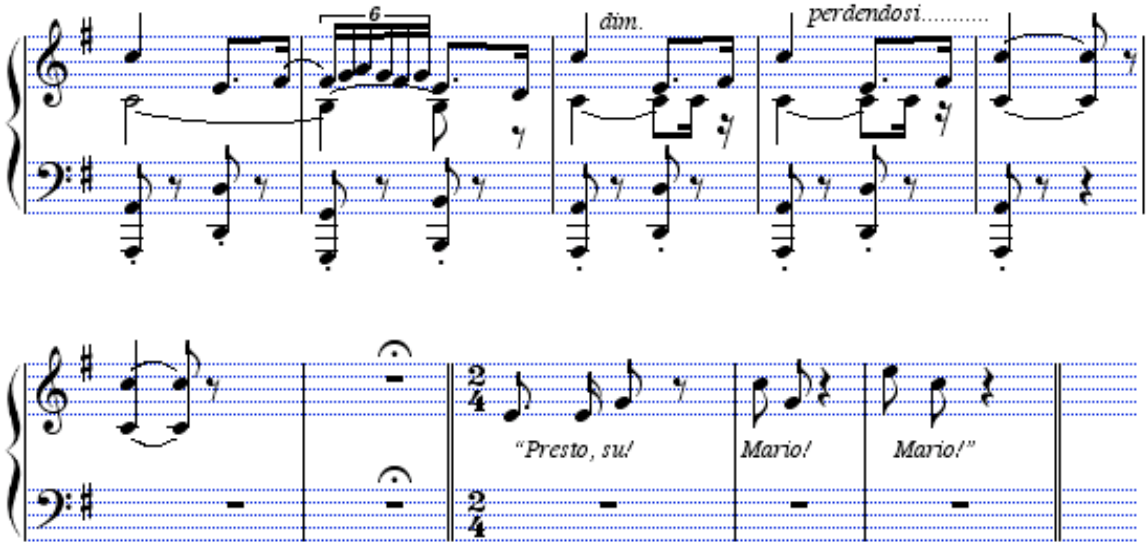
Ex. 6a



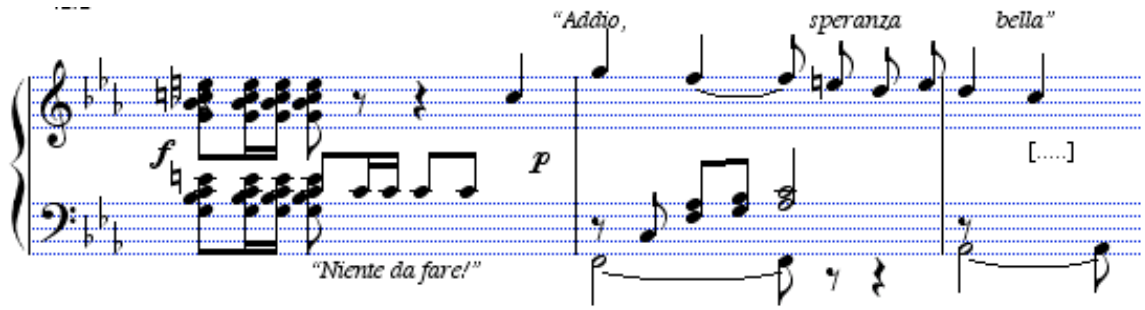
Ex. 6b



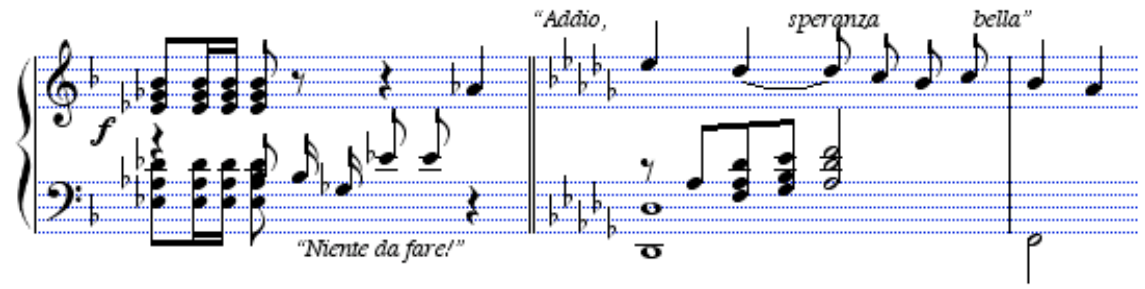
Ex. 7



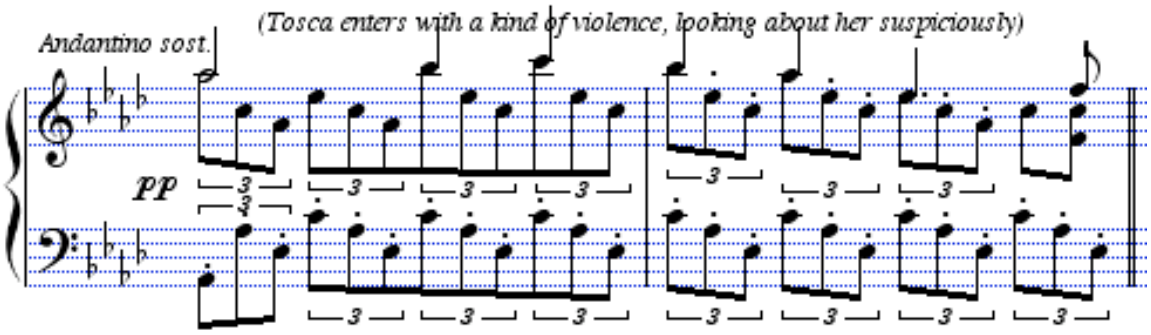
Ex. 8a



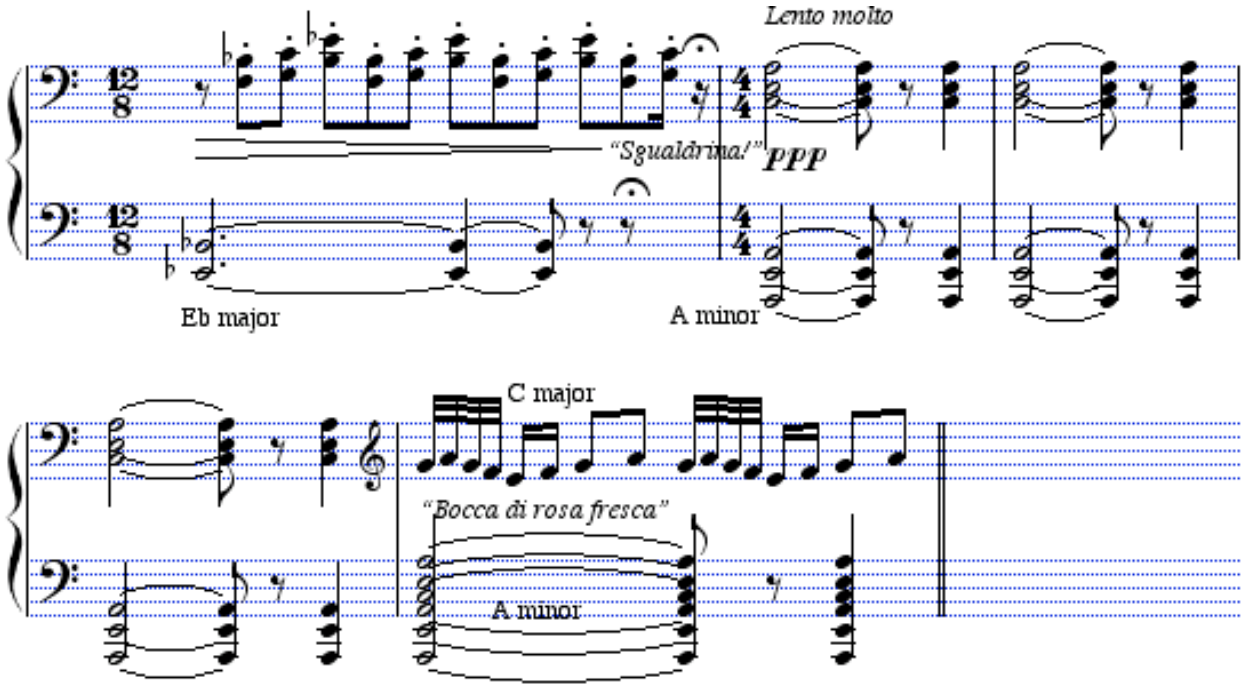
Ex. 8b



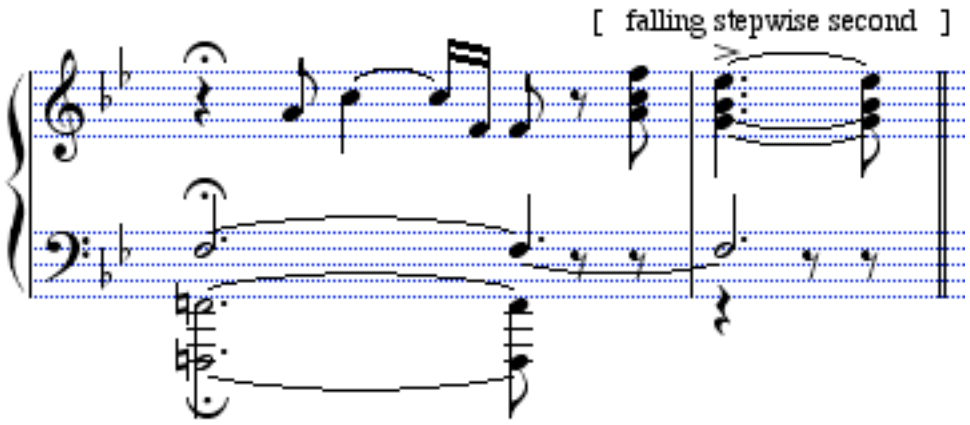
Ex. 9


Andantino sost.
(Tosca enters with a kind of violence, looking about her suspiciously)
pp

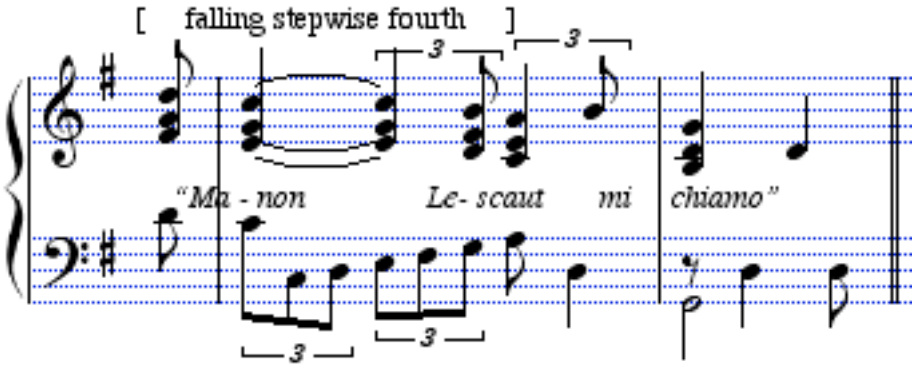
Ex. 10


Lento molto
"Sgualdrina!"
ppp
Eb major
A minor
C major
"Bocca di rosa fresca"
A minor

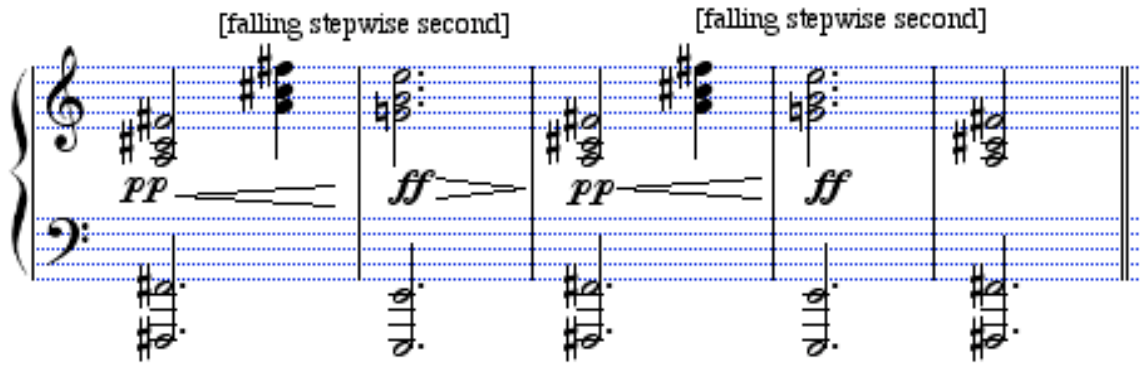
Ex. 11a



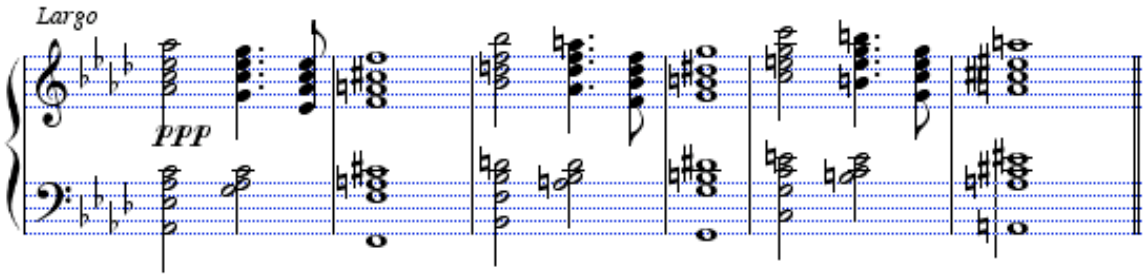
Ex. 11b



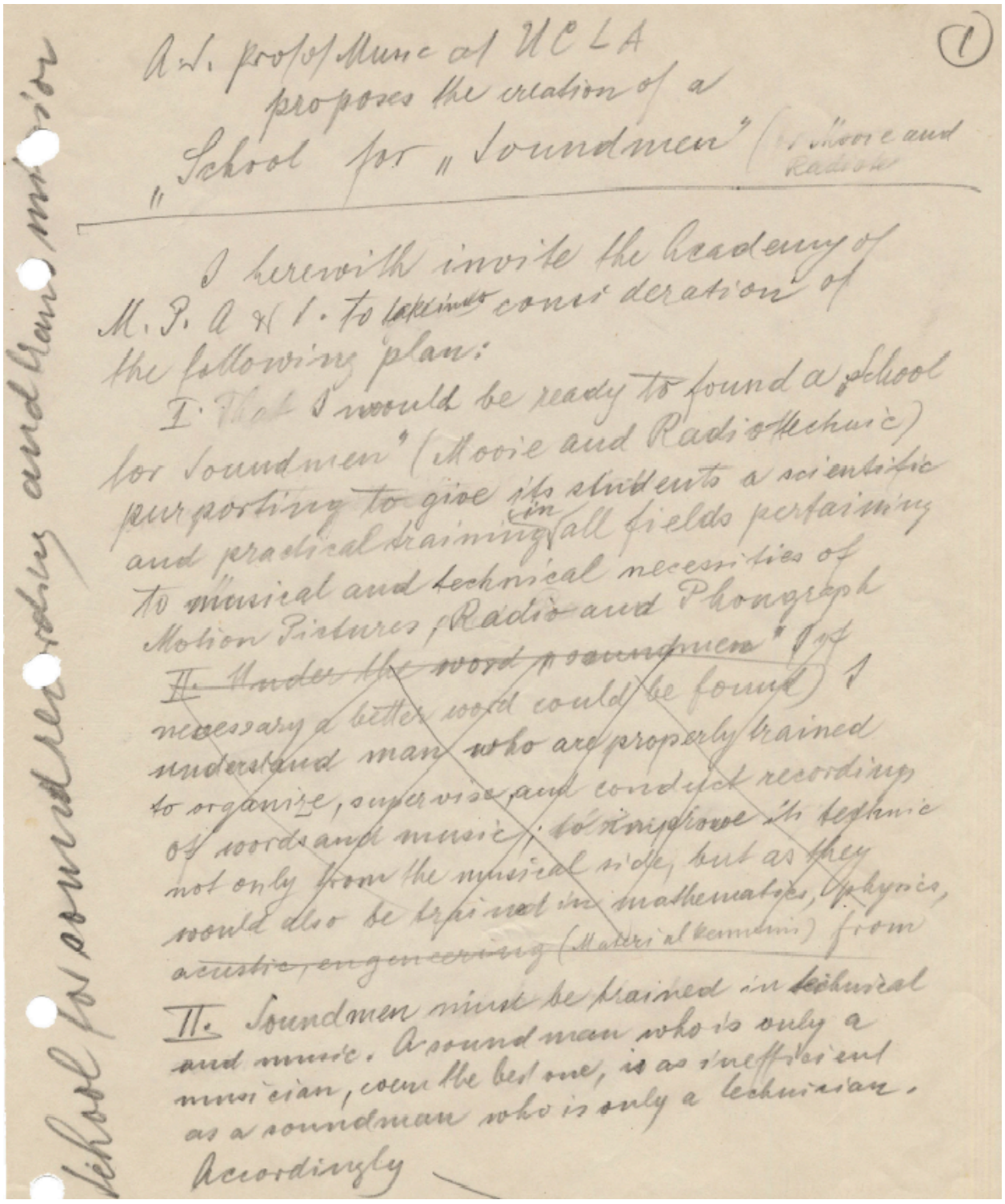
Ex. 11c



Ex. 12



Ex. 13



School for sound recording and transmission

A. S. prof. of Music at UCLA
proposes the creation of a
"School for "Soundmen" (or Mooie and Radiotechnic)

(1)

I herewith invite the Academy of M. P. A & S. to take into consideration of the following plan:

I. That I would be ready to found a "School for Soundmen" (Mooie and Radiotechnic) purporting to give its students a scientific and practical training in all fields pertaining to musical and technical necessities of Motion Pictures, Radio and Phongraph

~~II. Under the word "soundmen" (if necessary a better word could be found) I understand man who are properly trained to organize, supervise and conduct recordings of words and music; to improve its technic not only from the musical side, but as they would also be trained in mathematics, physics, acustic, engineering (Materialkenntnis) from~~

II. Soundmen must be trained in technical and music. A soundman who is only a musician, even the best one, is as inefficient as a soundman who is only a technician.

Accordingly

Ex. 14

Example captions

Ex. 1: close-up from George Albert Smith's *Grandma's Reading Glass*

Ex. 2: *Tosca*, I/4/0, "close-up"

Ex. 3: *Manon Lescaut*, I/22/11, "direct cut"

Ex. 4: *Manon Lescaut*, III/10/5, "dissolve"

Ex. 5: *A Nymph of the Waves*, superimposition

Ex. 6a: *Edgar*, III/Z/0: bitonal clash, B minor and C major, "superimposition"

Ex. 6b: *Il Tabarro*, 85/0: bitonal clash, A minor and Bb major, "superimposition"

Ex. 7: *Tosca*, III/36/4: soldier's theme fragments and fades as they depart, "fade"

Ex. 8a: *Gianni Schicchi*, 42/2, "alternating syntagm"

Ex. 8b: *Gianni Schicchi*, 43/1, "alternating syntagm"

Ex. 9*: Tosca*, I/25/0, "POV shot"

Ex. 10: *Il Tabarro*, 83/10, "reaction shot"

Ex. 11a: *Manon Lescaut*, I/22/13, Manon's theme, short

Ex. 11b: *Manon Lescaut*, I/27/7, Manon's theme, long

Ex. 11c: *Manon Lescaut*, IV/25/7, Manon's theme, short in minor

Ex. 12: *Madama Butterfly*, I/39/0, slow, rising sequence

Ex. 13: first page of Schönberg's "School for Soundmen" proposal to the Academy of Motion Pictures, 1940

Ex. 14: image from *The Bank Burglar's Fate* by John Adolfi (1914)