

sounds of silents

2. Warszawskie Dni Filmu Niemego
im. Anny Ślenkiewicz-Rogowskiej

Chopin University Cinema (CU Cinema)
ul. Okólnik 2

niedziela

20 października
godz. 16.00

Masterclass muzyczny

Strategie oraz techniki
kompozytorskie i improwizacyjne
do filmów niemych

soundsofsilents.pl

wykładowcy

Günter A. Buchwald

dyrygent, kompozytor, pianista, skrzypek,
akompaniując starszym filmom niemych
od blisko 40 lat

Stefan Wesolowski

kompozytor i skrzypek,
twórca m.in. muzyki filmowej

Wydarzenie organizowane we współpracy z Uniwersytetem Muzycznym Fryderyka Chopina.



Sounds For Silents

RJ Alexander



Sounds For Silents:

The Sounds of the Silents in Britain Julie Brown, Annette Davison, 2012-11-01 The Sounds of the Silents in Britain explores the sonic dimension of film exhibition in Britain from the emergence of cinema to the introduction of synchronized sound. Written by experts on British silent film and film music, the chapters provide an introduction to diverse aspects of early film sound: vocal performance from lecturing and reciting to voicing the drama; music from developments in accompanying techniques to the impact of legislation on musical practice overall and performance in cinemas more generally from dancing and singalong films to live stage prologues. The book also debunks some of the myths about the sonic dimension of film exhibition; it reveals that exhibition practices in London were arguably more sophisticated than those in New York before the onset of World War I, for instance, and that venue licensing decisions had a profound effect on whether music could even be performed with film in some theatres. Based on extensive archival research and musicological analysis, *The Sounds of the Silents in Britain* represents an important addition to early film and film music scholarship. **Silent Films/Loud Music**

Phillip Johnston, 2021-08-12 *Silent Films Loud Music* discusses contemporary scores for silent film as a rich vehicle for experimentation in the relationship between music, image, and narrative. Johnston offers an overview of the early history of music for silent film, paired with his own first-hand view of the craft of creating new original scores for historical silent films, a unique form crossing musical boundaries of classical, jazz, rock, electronic, and folk. As the first book completely devoted to the study of contemporary scores for silent film, it tells the story of the historical and creative evolution of this art form and features an extended discussion and analysis of some of the most creative works of contemporary silent film scoring. Johnston draws upon his own career in both contemporary film music, working with directors Paul Mazursky, Henry Bean, Philip Haas, and Doris D'Arrie, among others, and in creating new scores for silent films by Browning, M. Li, S. Kinugasa, Murnau, Reiniger. Through this book, Johnston presents a discussion of music for silent films that contradicts long-held assumptions about what silent film music is and must be, with thought-provoking implications for both historical and contemporary film music.

Sounds for Silents Charles Hofmann, 1970 [Ear and Voice Training by Means of Elementary Sounds of Language](#) Norman Allison Calkins, 1889 **List of lights and fog-signals of the United States on the Pacific coast of North America and on the Hawaiian Islands and of the lights and fog-signals of the Dominion of Canada on the coast of British Columbia**, 1893 **Music for Silent Film** Kendra Preston Leonard, 2016-01-01 Between 1895 and 1929 more than 15,000 motion pictures were made in the United States. We call these works silent films, but they were accompanied by an enormous body of music, including works adapted or arranged from pre-existing works as well as newly composed pieces for theater orchestras, organists, or pianists. While many films and pieces are lost, a considerable amount of material remains extant and available for use in research and performance. *Music for Silent Film: A Guide to North American Resources* is a unique resource on North American archives and English language materials available in for those interested in this

repertoire Part I contains information about archives of primary source materials including full and compiled scores sheet music published anthologies of music interviews with cinema musicians periodicals and instruction books Part II surveys the English language scholarship on silent film music in articles book chapters essay collections and monographs through 2015 The book is fully indexed for ease of access to these important sources on film music

Silent Reading John Anthony O'Brien,1921 **Choice** ,2006 **German and English Sounds** Charles Hall Grandgent,1892 **A Manual of Orthography and Elementary Sounds** Henry Romaine Pattengill,1893 List of lights and fog-signals on the Atlantic and Gulf coasts of the United States ,1896 **On the Propagation of Sound in the Free Atmosphere and the Acoustic Efficiency of Fog-signal Machinery: an Account of Experiments Carried Out at Father Point, Quebec, September, 1913** Louis Vessot King,1919 **The Silent Readers** William Dodge Lewis,1927 **A New Method of Learning the French Language** Louis Fasquelle,1860 **Sound and Meaning in English Poetry** Katharine Margaret Wilson,1930

H.O. Pub United States. Hydrographic Office,1916 **List of Beacons, Buoys, and Day Marks of the United States on the Northern Lakes and Rivers** ,1896 *Phonology and Orthoëpy* Albert Salisbury,1879 *Silent Life and Silent Language, Or, The Inner Life of a Mute* Kate M. Farlow,1883 **Library of the World's Best Literature, Ancient and Modern: Songs, hymns and lyrics** Charles Dudley Warner,1898

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