

## Summary

### **„Polish film music from the practical point of view of a conductor”**

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My doctorate is devoted to film music and especially to the work of Polish composers. Dealing with film music for 20 years and having quite a lot of experience in conducting and performing film music, I realised, that there are books and written articles on making movies and film music, but mainly from the point of view of musicology and music theory, not from the practical point of view of performing artists - musicians or conductors. As we have proofs, that this kind of music has become very popular by the public, I am sure, that this subject is certainly valuable and worth presenting.

My work contains of the following chapters:

- Preface – a general introduction about the reasons why I have chosen this subject and why it is interesting and worth presenting.
- Chapter #1 is about the international history and the beginnings of the new artistical field – making movies and also the need to have sound and music in the background. About the composers all over the world, the development of the technique and the evolution of the attitude of the composers to the new area of arts.
- Chapter #2 deals with the history and evolution of film music in Poland, which is a special situation because of the complicated history of the country at the time of the beginnings and the development of the cinematography (first no national independence, then two World Wars, after them again no real sovereignty during the communist time, and finally real independence scarcely since 1989). It is also about domestic, Polish composers, but also Polish composers living abroad and making their career in other countries.
- Chapter #3 is devoted to a more profound analysis of the repertoire being presented at my concerts with film music, in the frame of the PhD Thesis. It is a presentation of the composers and their work, especially the chosen pieces of music. Analysed from the point of view of their form, tempo, dynamics, tonality, harmony, duration and character.
- Chapter #4 is about the practical aspect of a concert performance, including the preparatory work, the rehearsals, the concert itself and all the technical problems arising therefrom. It is also about the conductor's point of view, the remarks and suggestions – as a result of many years of experience and practice. Also about the orchestra and possible challenges, as well as about the preparation of the music score and the orchestra material. Also about the cooperation and contact with the composers themselves, when arranging a rehearsal or a concert.
  - Conclusion – a short resumee of the thesis and general remarks regarding the future of film music performance
  - Bibliography