

## GLUCK FELLOWSHIP Museum Education, GluckGlobal and GluckTV Program Description 2020-2021

EDUCATION | HEALTH | CULTURE | CREATIVITY  
*Impact*

*Introduce | Inspire | Involve |*

**Fellow Name:** Bob Bozonelos  
**Department:** Music, Musicology

**Title:** Excursions In Derivate Art: Reimagining The Silent Films of Segundo de Chomón With Sound.

### **Overall Description of Program:**

This program/project offers viewers the opportunity to engage with past forms of media through derivative sound and music design. Derivative sound and music design can be used to bring new attention to silent films to study and create new art forms. To explore this medium, I selected several films by Segundo de Chomón (1871-1929). Chomón is regarded as the most significant Spanish silent film director and his works are often compared to those of his contemporary Georges Méliès. I specifically choose the works of Chomón as I found my research in Spanish music compatible with his films.

### **Blurb for each session/file:**

File #1: Adding sound and music to silent films

Explore your creativity by reimagining sound for silent films. Silent films offer new ways of discovering derivative forms of art and helps to preserve the past by bringing interest to old media.

**Target Audience:** K – 2<sup>nd</sup> grade, 3<sup>rd</sup>-6<sup>th</sup> grade, Middle School, High School, Family Learning

The projects can be viewed by all age demographics

### **Learning Objectives/Outcomes:**

By using this Digital Program, learners will have a better appreciation of derivative and mixed media forms of art. The objectives of this project(s) are to showcase how existing forms of art, such as the silent films of Chomón and the melody of a 13<sup>th</sup> century minstrel can be reimagined in new mediums . Additionally, the media selected for these projects are all in the public domain. This is an important objective of the projects, as it brings attention to media that does not require attribution and is devoid of copyright infringement.

The outcomes for these projects are threefold. First, the illusion of adding sound and music to silent films were intentionally crafted to sound old. The outcome is to perceive that what is being heard is authentic to the era in which the silent films were made. Second, specific music and poetry were selected to support the documentary or story being presented. That outcome here, is to reinforce the imagines on screen and to offer viewers a sense of nostalgia of the past. Third, the use of sound effects and original music, such as used in *L'Iris Fantastique*, were implemented in a derivative style to explore my own creativity. The outcome is to express how original music and sound can be used to enhance silent films for a modern audience.

## Brief Biography:

Bob is a Ph.D. student in Musicology and a recipient of the Dean's distinguished fellowship award. Bob holds a bachelor's degree in Classical Guitar Performance from California State San Bernardino and a master's in fine arts from the University of California Irvine. Bob is the recipient of several awards which include: The Anthony & Lois Evans Performance Award, EOP Outstanding Student Award, Annual Chairs Award for Guitar Ensemble, CSUSB Music Department Scholar of the Year, CSUSB Music Department Graduate Speaker of the Year, and recently was selected as the People's Choice winner for 2017 Wine Country Music Awards in Temecula California.

As part of his collective teaching experiences, Bob has been on faculty at several colleges and universities. He has taught at the University of Redlands, Mt. San Jacinto College, Art Institute of California, and the Commercial Music Department at RCC Norco. Bob is certified in Pro Tools Recording Software and specializes in recording sounds for film. Bob has contributed to various administrative and academic endeavors during his time in post-secondary education. He has proposed and passed curriculum for the MSJC school district, served on the Academic Senate as an Associate Faculty Representative, and has written grants for the Strong Workforce Program for the acquisition of new recording technologies.

## Gluck Creative Classroom Digital files list and description:

### Recorded Media Release Form

I, Bob N. Bozonelos, who composed and own the copyrights(s) to the music and or video track(s) or files below, agree to allow the Gluck Fellows Program of the Arts at UC Riverside to use my work in the video productions of the Gluck Program. I understand that the University of California, Riverside, has unlimited rights to show and utilize the film(s) and audio files according to its needs. Additionally, the film(s) and audio files may be used by the University for purposes of documenting, publicizing, and marketing the Gluck Program and the University of California, Riverside.

1. **Title:** Barcelone, Parc au Crepuscule (Barcelona Park at Twilight)
2. **Author/composer/director/producer:** Silent movie directed by Segundo de Chomon. "Crepusculos" poem by Jose Asuncion Silva (1865-1896). "Crepsuclo" composed by Spanish guitarist Jose Broca (1805-1882).
3. **Date:** 1904
4. **Performer credit (names as they should appear in credits):** Poem narrated by Anna Emilova Sivova. Guitar performance, sound FX, mixing and audio mastering by Bob Bozonelos.
5. **Additional information:** Barcelone, Parc au Crepuscule, is a short film by Segundo de Chomon(1871-1929) made in 1904. Chomon is regarded as the most significant Spanish silent film director and his works are often compared to those of his contemporary Georges Méliès. The film is rather short and depicts Barcelona Park at twilight and the surrounding scenery and sites. The project narrative is based on themes associated with "twilight." The poem, recorded in Spanish by Anna Emilova Sivova, is titled "Crepusculos" by Jose Asuncion Silva (1865-1896). The guitar music, which I performed on a replica guitar from the late 19th century, is titled "Crepsuclo" and was composed by the Spanish guitarist Jose Broca (1805-1882). The goal of

this project is to capture the theme of twilight with music, poetry, film, and sound effects. As well, I want to relate the spirit or mood of this particular period of history as shown by the ideas and beliefs of the time through the art of narrative sound design. The video is in the public domain and can be used without attribution.

1. **Title:** Burgos (Voyage)
2. **Author/composer/director/producer:** Silent movie directed by Segundo de Chomon. *Fantasia* no. 10 composed by Alonso Mudarra (1510-1580). *Guárdame las vacas* composed by Luis de Narváez (1526-1549).
3. **Date:** Burgos (Voyage) was filmed in 1911.
4. **Performer credit (names as they should appear in credits):** Vihuela performance, sound FX, mixing and audio mastering by Bob Bozonelos.
5. **Additional information:** The documentary was filmed in the province of Burgos, Spain. The film highlights Burgos' as one of the most interesting cities in Spain because of the monuments.

1. **Title:** L'Iris Fantastique (Fantastic Iris)
2. **Author/composer/director/producer:** Silent movie directed by Segundo de Chomon. *The Intelligible Beauty*, original music composed by Bob Bozonelos
3. **Date:** Burgos (Voyage) was filmed in 1912.
4. **Performer credit (names as they should appear in credits):** Vihuela performance, sound FX, mixing and audio mastering by Bob Bozonelos.
5. **Additional information:** The video is in the public domain and is can be used without attribution.

1. **Title:** Wordless Bliss
2. **Author/composer/director/producer:** Music composed by Bob Bozonelos.
3. **Date:** Composed in 2019 and adapted to video in 2021.
4. **Performer credit (names as they should appear in credits):** Vihuela performance, sound FX, mixing and audio mastering by Bob Bozonelos.
5. **Additional information:** Please see the essay on this project. All the videos are free to use with no attributions necessary. The videos were sourced from pixels.com.



1/21/2021

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Signature

Date