

DESCRIPTION AND SYLLABUS

Name of the subject in Hungarian:	The History of Film Music
Name of the subject in English:	The History of Film Music
Credit value of the subject:	3
The code of the subject in the electronic study system:	BN-HIFIMU-03-GY
Classification of the subject:	Optional
Language of instruction (in case of non-Hungarian courses):	English
Institute or department responsible for the subject:	Institute of Foreign Languages
Course type and number of contact hours:	Practical, class per week: 2, class per semester: 0
Mode of study: (Full-time / Part-time):	Full-time training
The semester in which the subject is open for registration:	2022/2023 1st semester
Prerequisite(s):	-

THE PURPOSE OF THE SUBJECT, LEARNING OUTCOMES:

The course offers a problem-centric overview of the major issues of film music, discussed in a chronological manner throughout the main stages. By completing the course, students will get a basic understanding of film music history and filmmaking terminology, especially pertaining to scores. Through the questions asked, they will expand on their critical thinking skills and learn to question facts that they have accepted as evidence until now (e.g. The Jazz Singer is the first sound film). Through comparative examples, they will be able to make creative decisions regarding musical selections and reason for their choices. In conclusion, students will be able to offer a summary of the key events in Hollywood and film scoring history and use it in a practical way should they decide to pursue a position in filmmaking or media.

SUMMARY OF THE CONTENT OF THE SUBJECT

The first two-thirds of the course focuses on Hollywood film scoring ranging from the silent era, the early sound film, the classic studio era up to the 1958 AFM strike. The director's individual style of using film music is shown through the examples of two giants of filmmaking (Hitchcock and Kubrick). Important Hollywood composers of the recent past and present are discussed next. The last few lessons take a look at some films outside Hollywood, including the James Bond films that show the incorporation of pop music into film scores as well as some interesting European tendencies. The last lesson features examples of rejected scores where students must think with the mind of a filmmaker in making the right musical selections. Each lesson is illustrated with a rich selection of film excerpts with isolated scores, unavailable anywhere else.

STUDENT'S TASKS AND PLANNED LEARNING ACTIVITIES:

The interactive course requires students to actively participate in class work, for example answer questions, debate, argue, disagree, reflect, etc. Students need to participate in problem- and question-based discussions, support their views and ideas and put forward their own questions related to issues at hand.

EVALUATION OF THE SUBJECT:

Grading is based on in-class examination consisting of short questions which will be provided to the students at the halfway point. The written test consists of short open questions about

definitions as well as shorter explanations of various phenomena related to film music. There will be 10-12 questions, depending on the course's final number of lessons.

OBLIGATORY READING LIST:

- Hill, A. W.: *Scoring the screen : the secret language of film music*. Hal Leonard Books, 2017
- THOMAS, TONY: *Music from the Movies*. 2nd Edition., Los Angeles, Silman-James Press, 1997