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## **Hearing Music**

*Unheard Melodies* is the title of Claudia Gorbman's 1987 book on film music. It describes both a phenomenon—film scoring has traditionally been designed not to be attended to, and traditionally has gone 'unheard'—and the critical position that assumes music indeed goes unnoticed and attempts to explain its roles in narrative movies. Gorbman revisits notions of film music's 'unheardness' more than a quarter century later, and updates ideas about the ways film music is experienced today. Finally, recent films of Paul Thomas Anderson provide a model for orchestral film music that decidedly transgresses the boundaries of background, 'unheard' scoring.