

- L'Argent*, 143
La Terra Trema, 165
La Boheme, 134
 Lang, Edith, 71, 107
Language of Music, 120
 language, subject formation
 through, 150
 Last, Bob, 89
Laura, 88–89
Le Son au Cinéma, 29
 Lean, David, 50
 leitmotif, 38, 93, 136
 Lenin, 83
Les Six, 91
Les Cousins, 165
*Letter from an Unknown
 Woman*, 56, 110
 Lewis, C. S., 23, 24, 26
Lift to the Scaffold, 110
 Lindgren, Ernest, 18
 linguistics, 85–87
 listener transformation, 129
 Listz, Franz, 96, 98–101, 106,
 101–3, 109–10, 113, 114,
 118, 122, 129, 182, 184
 London, Kurt, 16, 37, 52, 103,
 175
London Sunday Times, 12–13
 Lucas, George, 164

 Madison, John, 34–35
 Mahler, G., 38, 39, 49, 106,
 139, 140
 Mallarmé, Stéphane, 12
 Malle, Louis, 27, 110
Man Between, The, 172
Man on a Tightrope, 52
Man Who Knew Too Much, The,
 185
 Mann, Thomas, 140
 Mannheim, Ralph, 96
 March, Frederic, 147

 Marks, Martin, 175
Martin Chuzzlewit, 12
 Marx, Karl, 39, 155, 156
 Marxism, 96
 Marxist, 106
 Massenet, J., 142
 Matheson, Muir, 38, 59, 188
 McCarty, Clifford, 25
 McLary, Susan, 28
 McRobbie, Angela, 28
Mechanics of the Brain, The,
 167
 Mellers, Wilfred, 38, 43–44, 47,
 57–58, 94–95, 173, 181
 melodrama, 105
 Mendelssohn, M., 72
 Mendelssohn, F., 50, 139
 Merriam, Alan, 175
 “Merry Widow Waltz, The,” 50
 Meyer, Leonard, 11, 116, 120,
 158
 MGM, 139, 165
 Milhaud, Darius, 49
 misreading, 131
 Mitry, Jean, 50
 “Model of Musical Compe-
 tence,” 162, 179
 modernism, 40, 65, 182
 film, 5
 Soviet, 5
 Monelle, Raymond, 87
 montage, 75–76, 81, 110, 122,
 130, 176–79, 181
 aesthetics of, 154
 intellectual, 75–76, 81, 83
 intellectual sound, 80
 musical, 84
 overtonal, 66, 82–84
 silent, 80
 sound, 90
 Soviet, 65–67, 94, 152–55
 tonal, 66