



A Generative Theory of Tonal Music (MIT Press)

By Fred Lerdahl, Ray S. Jackendoff

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A classic in music theory since its publication in 1981, this work models music understanding from the perspective of cognitive science. The point of departure is a search for a grammar of music with the aid of generative linguistics. The theory, which is illustrated with numerous examples from Western classical music, relates the aural surface of a piece to the musical structure unconsciously inferred by the experienced listener. From the viewpoint of traditional music theory, it offers many innovations in notation as well as in the substance of rhythmic and reductional theory.

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Editorial Review

Review

This is an important collection of scholarly articles, large in scope but perfectly focused. The effort seems devoted to countering its subtitle. After reading it, you will discover that the relationships of language, music, and the brain are far less mysterious than they were when you began. This is no small accomplishment, and Michael Arbib and his colleagues deserve to be congratulated.

(Antonio Damasio, University Professor, David Dornsife Professor of Neuroscience, and Director, Brain and Creativity Institute, University of Southern California; author of *Descartes' Error*, *The Feeling of What Happens*, *Looking for Spinoza*, and *Self Comes to Mind*)

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From the Back Cover

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About the Author

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Ray Jackendoff is Seth Merrin Professor of Philosophy and Codirector of the Center for Cognitive Studies at Tufts University. He is the author of many books, including *Foundations of Language*.

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