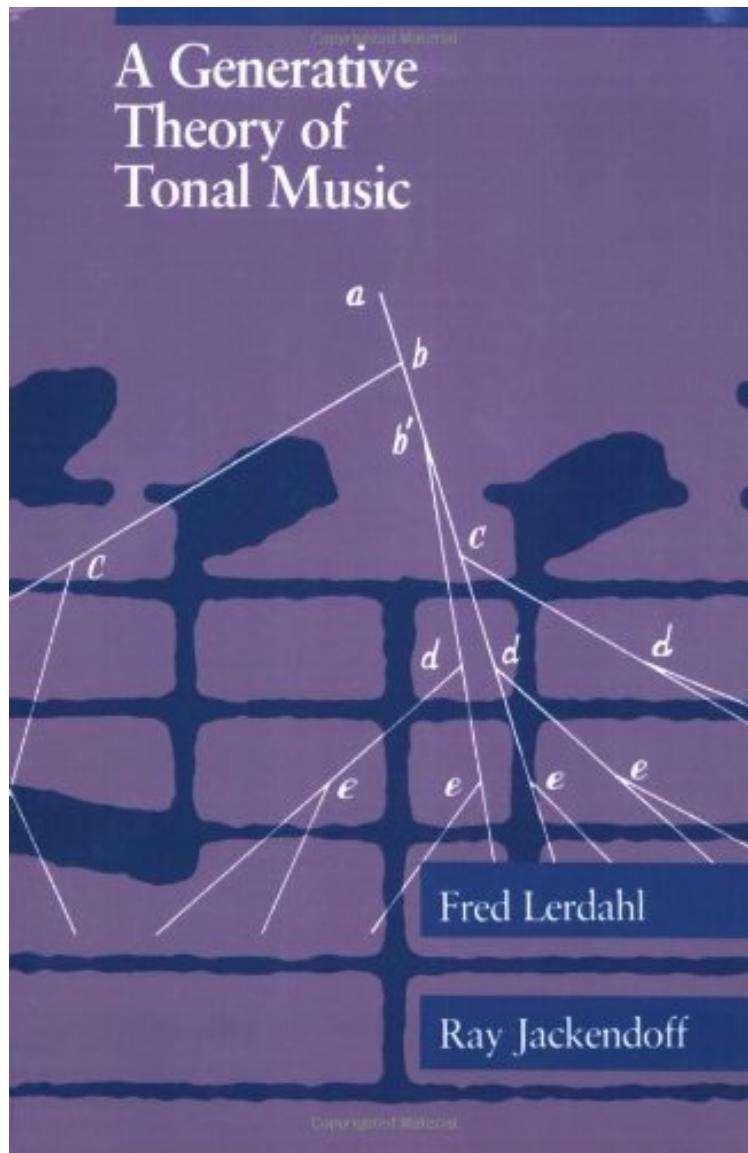# A Generative Theory of Tonal Music (MIT Press)

Fred Lerdahl, Ray S. Jackendoff
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Fred Lerdahl, Ray S. Jackendoff : A Generative Theory of Tonal Music (MIT Press) before purchasing it in order to gage whether or not it would be worth my time, and all praised A Generative Theory of Tonal Music (MIT Press):

0 of 4 people found the following review helpful. Three StarsBy The criticsok21 of 28 people found the following review helpful. very interesting, very technicalBy Mikhail LewisThis very technical work is very interesting and uses a very valuable and relatively new approach. However it is very conservative musically, to the point of losing subjectivity. I would recommend James Tenney's writings instead. META + HODOS: A Phenomenology of 20th-

Century Musical Materials and an Approach to the Study of Form (1961; Frog Peak, 1988), is available through , or Hierarchical temporal gestalt perception in music : a metric space model with Larry Polansky, also printed in Soundings Vol. 13: The Music of James Tenney. Garland, Peter (Ed.) (Soundings Press, 1984) which has articles by and about Tenney, who takes a much more progressive and broad view than Lerdahl.34 of 41 people found the following review helpful. This book is a turning point in XXth century music theory...By pclima@ufba.brThis book is a turning point in XXth century music theory.It admits "surface salience" as an important musical attribute (chapter 5), distinguishing it from the "reductional importance" of events. Should we work with a double conception of structure: surface structure (focusing on surface salience) versus deep struture (focusing on reductional importance)? The investigation of surface salience leads to questions related to tension and release, an area that is still to find its best approach. What is best in the book: the ability to uncover the making of a theory; the ability to rejuvenate and integrate schenkerian ideas with a critique of Meyer's approach (rhythmic structure versus metrical structure); the linguistic/cognitive connection. What is not so good in the book: the remarks on contemporary music (with an almost fascist view of inherited abilities)

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 unconsiously inferred by the experienced listener. From the viewpoint of traditional music theory, it offers many innovations in notatation as well as in the substance of rhythmic and reductional theory.

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)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)From the Back CoverA classic in music theory since its publication in 1983, 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.About the AuthorFrd Lerdahl is Fritz Reiner Professor of Musical Composition at Columbia University.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.