Technology understood as the application of knowledge for practical purposes has become an inseparable part of almost every human activity. Also music, at least some of its elements, can be understood as a specific communicative technology since the knowledge of sounds’ emotionality is often intentionally applied in music in order to manipulate human moods. Perhaps the best contemporary example of such an application is film music. One music feature which is used to elicit emotions is tonality. In every tonal hierarchy some pitch classes are perceived as more stable than others. The application of such a hierarchy in music leads to listeners’ feelings of tensions and relaxations. These feelings are elicited by the pitch classes which occurred in the particular pitch contexts. Most probably, these emotional assessments are the results of listeners’ predictions based on the statistical occurrence of pitches in music which has been listened to. Thus, an implicit knowledge of pitch statistics allows composers to intentionally manipulate pitch structure so that the listeners experience tensions and relaxations. The aim of the paper is to indicate that tonality is based on two aspects (adaptive and technological) which are the results of the cultural–genetic coevolution. The former is based on some inborn predispositions to couple three separate mental mechanisms i.e. a statistical analysis of pitch classes’ occurrence, an emotional assessment of predicted stimuli, and working memory. The latter consists in manipulation of pitch classes in a culturally–specific way. However, the technological aspect has been needed to the evolution of the aforesaid predispositions. Thus, the evolution of the abilities to recognize tonal relations has been possible thanks to Baldwin effect. From this point of view, the technological aspect of tonality has become an important element of the cultural environment which has played a selective role in the evolution of human musicality.