

Preface to the Springer Edition

For this edition published by Springer, I am happy to be able to include as chapter 17 and chapter 18 two contributions by Guerino Mazzola and Florian Thalmann. The first is the description of a sophisticated rubette that provides an extensive gestural interface to manipulate musical structures. The second contribution is the first major application of RUBATO COMPOSER in music theory and computational composition. It resulted in a remarkable piece of music starting from the idea of “analyse créatrice” forwarded by Pierre Boulez. The whole process involves many of the features presented in this book, and, thus, is something of a “proof by construction” of the usefulness of these concepts. I therefore thank both for their energy and ingenuity in putting the RUBATO COMPOSER system to test and exercising its capabilities.

Zurich,
December 2008

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<http://www.springer.com/978-3-642-00147-5>

The Rubato Composer Music Software
Component-Based Implementation of a Functorial
Concept Architecture

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2009, XX, 301 p. 143 illus., Hardcover

ISBN: 978-3-642-00147-5