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The article considers electroacoustics as a next step in the evolution of the musical language. It describes the process of formation of various «schools» (concrete, electronic music, etc.), and their theoretical comprehension.

I propose the division of electroacoustic into two main trends. The first and chronologically earliest is «performer's approach», based on improvement of the existing or creation of new concert instruments in order to use electric current for sound-making. The second trend is «composer's approach» that eliminates the figure of the performer from the concert.

The article suggests the following systematization of «genres» of electroacoustic music: acousmatic, electro-instrumental, mixed compositions, and live electronic.

I propose the methodology of analysis of compositions written in «composer's approach». An acousmographic notation (diagram), based on both aural and computer-based analysis of a recording, allows to trace timbral and dramaturgical development of the composition. I also argue for the possibility of using the existing musicological terminology for the analysis of electroacoustic music.

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