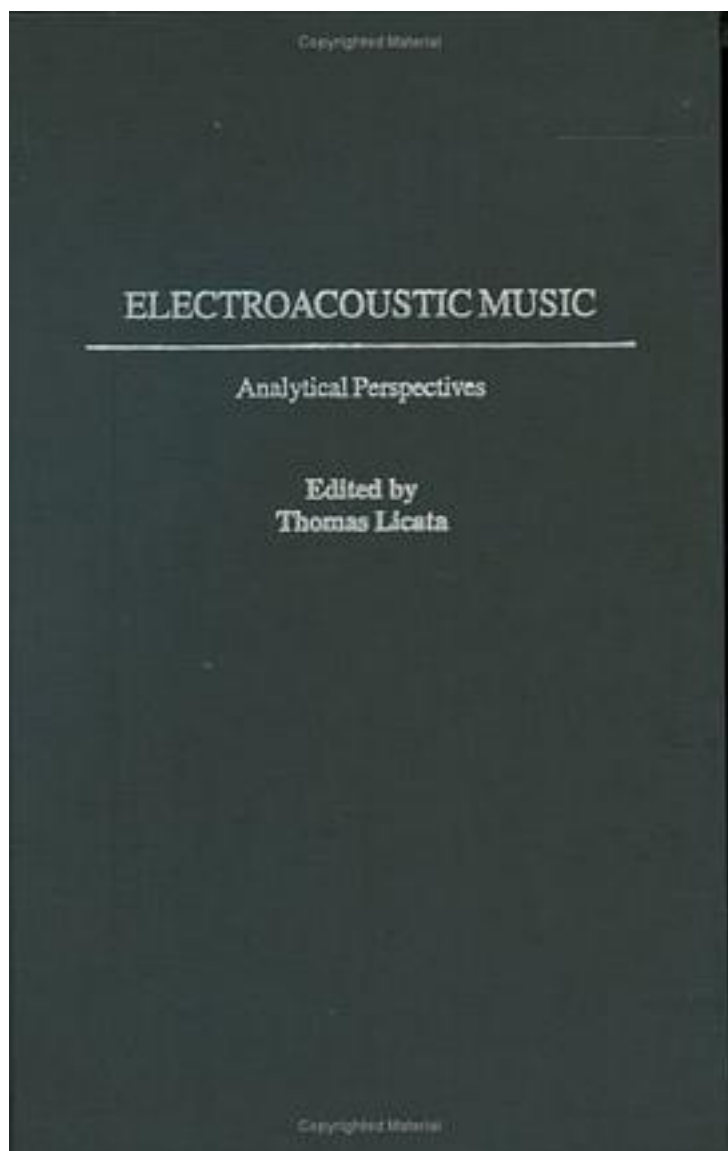


Electroacoustic Music



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Presents a valuable collection of detailed analyses of historically important electroacoustic works from the mid-1950s through the late 1980s. Electronic music, which first began flourishing in the 1950s and continues on in different technological forms to this day, has long been overlooked in the scholarly literature--possibly in part because it does away with traditional "scores" and notation. In this landmark collection, a group of distinguished composers and theorists who have actively worked in the field present detailed analyses of important electroacoustic works while also demonstrating some recent approaches to the analysis of the music of this medium. Included here are discussions of such significant works as Stockhausen's *Gesang der Junglinge* (1955/56) and Otto Laske's *Terpsichore* (1980), and overall, the collection aims to elucidate the overall sonic design of electroacoustic music, using its best examples as a lens through which to examine an unduly neglected genre. Demonstrating recent techniques in the analysis of electroacoustic music, the volume also considers various compositional approaches as well as computer applications that have become an irreplaceable tool in the composing of this music. So little has been written about this 20th-century art form that *Electroacoustic Music: Analytical Perspectives* is at once a fresh, bold step forward in musicology and analysis.

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