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TABLE OF CONTENTS (BY BRANCH GROUPS)

A SOCIAL SCIENCES

STAFFING OF PUBLIC ADMINISTRATION BODIES IN THE CONTEXT OF THE DEVELOPMENT OF A DIGITAL SOCIETY DMYTRO KHARECHKO, OLEKSANDRA NIEMA, OLEKSANDRA KHUDOBA, DIANA ZAYATS, OLHA OLEFIRENKO, VIRA BUDZYN	6
ARTIFICIAL INTELLIGENCE AS A TOOL OF PUBLIC MANAGEMENT OF SOCIO-ECONOMIC DEVELOPMENT: ECONOMIC SYSTEMS, SMART INFRASTRUCTURE, DIGITAL SYSTEMS OF BUSINESS ANALYTICS AND TRANSFERS MARTA KARPA, TARAS KITSAK, OLHA DOMSHA, OLHA ZHUK, LIUDMYLA AKIMOVA, OLEKSANDR AKIMOV	13
PUBLIC-PRIVATE PARTNERSHIP AS A TOOL FOR IMPLEMENTING STATE POLICY LARYSA GAIEVSKA, VALENTYNA KARLOVA, OLENA BOBROVSKA, MYROSLAVA KULYNYCH, LIUDMYLA AKIMOVA, OLEKSANDR AKIMOV	21
DEVELOPMENT OF CONSTRUCTION PROJECTS AS A COMPOUND AGGREGATED SYSTEM VADYM POKOLENKO, OLENA BONDAR, OLEKSII YASCHENKO, IRINA YAKYMCHUK, NATALIIA LATANIUK	31
SOCIAL POLICY DEVELOPMENT IN THE CONDITIONS OF DIGITAL TRANSFORMATION OF SOCIETY YEVGENIY BORODIN, NATALIIA SOROKINA, TETIANA TARASENKO, NATALIIA VOLKOVA, LIUDMYLA AKIMOVA, OLEKSANDR AKIMOV	40
MAIN ROUTES FOR IMPROVING THE EFFICIENCY OF MARITIME TRANSPORT IN THE FACE OF NEGATIVE EXTERNALITIES OLHA PETRENKO, LARYSA RAICHEVA, ANATOLIY HORBAN, IRYNA TYKHONINA, ALINA NECHYPORUK, RUSLANA SODOMA	47
ACCOUNTING AND ANALYTICAL TOOLS FOR THE FORMATION OF SUBORDINATED DEBT OF COMMERCIAL BANKS IN UKRAINE TETIANA SHMATKOVSKA, IHOR KRUPKA, VASYL SYNENKO, ROMAN SYDORENKO, NATALIIA MOSTOVENKO, TETIANA TALAKH, IRYNA DANCHEVSKA, NATALIIA MELNYK	52
FEATURES OF FINE ARTS OF THE EARLY 21ST CENTURY: PAINTING, DRAWING, SCULPTURE TETIANA PROKOPOVYCH, IVAN TARASIUK, DMYTRO ZINKO, OLEKSANDRA PANFILOVA, OLEKSANDR BERLACH, ROMAN VILGUSHYNSKYI	56
INDIRECT AND DIRECT PEDAGOGICAL INTERACTION OF TEACHER WITH STUDENTS IN THE CONDITIONS OF ELECTRONIC LEARNING AND THEIR PERFORMANCE OF THE ROLES OF "E-TEACHER" AND "E-STUDENT" TETIANA MIYER, NATALIIA SIRANCHUK, NATALIA VYSHNIVSKA, NINA RUDENKO, OLEKSANDRA SHKURENKO, LYUDMILA ROMANENKO, YULIIA FEDOROVA	62
EDUCATION AS AN OPEN SYSTEM AND EDUCATION AS A PROCESS OF ORGANIZING E-LEARNING IN THE ONLINE SPACE IN THE CONTEXT OF A VARIABLE DEFINITION OF THE PHENOMENON "QUALITY" TETIANA MIYER, SERHII OMELCHUK, OLHA BILYAKOVSKA, NINA RUDENKO, LYUDMILA ROMANENKO, ZHANNA FEDIRKO, KATERYNA ROMANENKO	69
PUBLIC-PRIVATE PARTNERSHIP AS A FOUNDATION OF THE FINANCIAL STABILITY OF THE STATE AND HOUSEHOLDS IN THE CONDITIONS OF HEALTH CARE FINANCING TRANSFORMATION IN UKRAINE SVITLANA KACHULA, LIUBOV LYSIAK, LILIIA BARANNYK, IULIIA MASIUK, TETIANA TERESHCHENKO, TETIANA SALNYKOVA	76
CREATIVITY OF ASTOR PIAZZOLLA IN THE CONTEXT OF THE DEVELOPMENT OF FOLKINSTRUMENTAL PERFORMANCE MYRON CHEREPANYN, VIOLETTA DUTCHAK, IRYNA PALIICHUK, MARYNA BULDA, STANISLAV ZHOVNIR, VIKTOR SPODARENKO	84
FORMATION AND TRANSFORMATION OF WOMEN'S IDEAS ABOUT MATERNITY BEFORE AND AFTER CHILDBIRTH: SOCIAL-PSYCHOLOGICAL ANALYSIS OF FACTORS (BASED ON THE DATA OF UKRAINE) NADIYA CHEPELIEVA, OLGA CHORNA, IRYNA NECHITAILO, YEVHEN PIDCHASOV, TETIANA YELCHANINOVA, TARAS ZHVANIYA	91
LEGAL NATURE OF JURISDICTIONAL IMMUNITY OF STATES IN INTERNATIONAL PRIVATE LAW YEVGEN POPKO	98
CULTURE AND ART: MODELS OF SOCIAL COMMUNICATIONS VIKTOR MOZGOVYI, SVITLANA SHULIAK, YURIJ ODROBINSKY, GANNA YERMOLAYEVA, OLENA TRYHUB	104
FROM OUTSIDERHOOD TO SUCCESSFULNESS: DEVELOPMENT ISSUES (TEACHERS' COMMUNITY POINT OF VIEW) ANATOLIY ANTSIBOR, NELINA KHAMSKA, DMYTRO MATIUK, CATHERINE POLYANSKA, LYUDMYLA HUTSOL	110
FORMATION OF SUBJECT COMPETENCE OF FUTURE PEDAGOGUES IN THE PROCESS OF STUDYING THE SYNTAX OF THE UKRAINIAN LANGUAGE LARYSA DERKACH, RUSLANA ZINCHUK, LUBOV MIROSHNICHENKO, OLENA POKHYLIUK, OLENA HUZAR	114
EXPRESSION OF NEGATION IN MEDIA TEXTS DURING THE RUSSIAN-UKRAINIAN WAR NATALIIA KOSTUSIAK, MARYNA NAVALNA, OLESIA SKLIARENKO, TETIANA MASYTSKA, TETIANA SYDORENKO, OKSANA PRYMACHOK, LARYSA HOLOIUKH	123

A SOCIAL SCIENCES

AA	PHILOSOPHY AND RELIGION
AB	HISTORY
AC	ARCHAEOLOGY, ANTHROPOLOGY, ETHNOLOGY
AD	POLITICAL SCIENCES
AE	MANAGEMENT, ADMINISTRATION AND CLERICAL WORK
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AG	LEGAL SCIENCES
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AI	LINGUISTICS
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AN	PSYCHOLOGY
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AP	MUNICIPAL, REGIONAL AND TRANSPORTATION PLANNING
AQ	SAFETY AND HEALTH PROTECTION, SAFETY IN OPERATING MACHINERY

CREATIVITY OF ASTOR PIAZZOLLA IN THE CONTEXT OF THE DEVELOPMENT OF FOLK-INSTRUMENTAL PERFORMANCE

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Abstract: The article analyzes the work of a famous Argentine musician and composer of the 20th century Astor Piazzolla in the plane of his influence on folk instrumental art of the second half of the 20th - beginning of the 21st century. Based on the analytical characteristics of individual compositions, the immanent features of the author's work of A. Piazzolla are singled out. It was noted that on the basis of the everyday song and dance genre, the foundation of which is folklore traditions, the composer, thanks to the means of musical expressiveness (synthesis of traditional and new possibilities of classical and jazz harmony, rhythm, methods of development of musical material, tonal comparisons, aesthetics of performance techniques), creates an original "New tango", which synthesized the features of different musical cultures. The widespread solo and ensemble genres of A. Piazzolla's work are singled out, which led to changes in repertoire priorities in the folk-instrumental art of Ukraine and abroad, in particular in the performance of accordionists, guitarists, etc., as well as numerous chamber-instrumental ensembles of various composition. Comparative trends in the interpretation of A. Piazzolla's work by foreign and Ukrainian performers are summarized.

Keywords: Astor Piazzolla; tango genre; new tango; Argentine musical culture; creativity and performance; folk-instrumental art; folk-instrumental performance of Ukraine; performance interpretation.

1 Introduction

A significant phenomenon of the world musical culture of the 20th century is the unique compositional work of Astor Piazzolla (1921–1992), an Argentine musician and composer of Italian origin of the 20th century, reformer and creator of the Nuevo tango¹ concert style of instrumental tango. The novelty of the "revived" Latin American dance consisted in its modification at a qualitatively new level of musical thinking - a classical art form that organically fit into the context of world musical culture. The composer presented a new poetics and aesthetics of tango, interpreting it in the genres of synthesizing academic music and stage art.

A. Piazzolla's "New Tango" is connected, first of all, with the creation of an independent academic genre independent of traditional tango (entertaining music with songs and dances). His works are expanded compositions, deeply serious (dramatic) in content, saturated with an unusual combination of polyphonic voices, dissonant chords, and a developed instrumental fabric. They are based on new tempo ratios (slow, moderate, fast), new aesthetics of form creation (introduction of a slow middle section with a tragic, emotionally saturated content), and typical rhythmic formulas characteristic of Latin American music are used. At the same time, this is not musical eclecticism, but a conscious introduction of new intonations, rhythm, and content into traditional tango. Tango is a synthesis and interaction of various musical cultures (Italian, Spanish, Cuban), and in general – Latin American musical culture in all its manifestations (authentic and stage folklore, salon and street music, urban and everyday conglomerate of national song and dance music, jazz intonations and academic symphonic culture of the era). All these folklore origins gave the world a new artistic result, which defined a new genre of academic chamber-instrumental music. At the same time, the main musical instrument for the performance of "New Tango" is the

¹ Nuevo tango (from Spanish – new tango) is an instrumental play transformed from the traditional Argentine tango by enriching it with melodic intonations characteristic of Italian folk songs, techniques of contrasting imitative polyphony, jazz rhythms and harmony, synthesizing elements of the musical language of B. Bartok and I. Stravinsky.

bandoneon - a folk instrument that, in the conditions of the general direction of the academicization of folk-instrumental art in the 20th century, determined new repertoire and performance trends of development.

The purpose of the article is to summarize the compositional achievements of the Argentinian composer Astor Piazzolla in the context of the development of folk instrumental performance of the second half of the 20th – beginning of the 21st century.

Among the tasks determined by the set goal, there are the following:

1. General characteristics of the tango genre, features of its existence, specifics of the use of musical instruments in its representation;
2. Analysis of work of Astor Piazzolla's as the creator of "New Tango";
3. Consideration of the evolution of the bandoneon in the work of A. Piazzolla from a pop and entertainment instrument to an academic, classical instrument;
4. The influence of the composer's creativity on the repertoire trends of folk instrumental art;
5. Representation of the work of A. Piazzolla in the performance of soloists and collectives of Ukraine and abroad.

2 Materials and Methods

The study of A. Piazzolla's work belongs to the current directions of musicology, as it appears to be an integral phenomenon of both world and regional, including Ukrainian, modern musical cultures. This is confirmed by a large number of concerts, performance competitions, and festivals dedicated to the composer's name, which take place on the professional concert stage of Europe, Asia, America, Australia, as well as Ukraine.

In order to consider the artist's work in the context of the development of folk instrumental art, the article uses the methods of historiographical, source studies, cultural and music-theoretical approaches. They made it possible to single out A. Piazzolla's work not only as an important component of modern folk-instrumental art, but also its influence on the repertoire trends of performance, in particular ensemble.

3 Results and Discussion

Tango genre: theoretical and historical aspects of existence

Tango is an ancient Argentine folk dance of free composition, with an energetic and clear rhythm². From its original occurrence, this dance was "doomed" to the synthesis of various dance styles, intonations, melodic and rhythmic patterns, in which tango was unmistakably recognizable.

The origins of Argentine tango lie in the mixture of traditions of the numerous Neapolitan emigration and the true Argentine melos – milonga. Undoubtedly, the most important thing is that this entertaining song and dance genre was started in the suburbs of Buenos Aires (Argentina) in the 80s of the 18th century, when a stream of first-generation foreigners from Europe, including Italy, arrived in the country. They usually settled in Buenos Aires and Montevideo (Uruguay).

² Various types of tango also existed in Spain. Among them: Andalusian (or so-called "gypsy tango") – a solo female dance; Creole – a pair dance in which the partners danced separately from each other (performed accompanied by an accordion, mandolin, or small street orchestras, which included a guitar, violin, harp, and flute). During the first decade of the 20th century, hundreds of Argentine tangos were created. The range of popular authors includes A. Villoldo, R. A. Mendisabal, H. Mallo, D. Santa Cruz Wilson, E. P. Delfino, later – H. Sanders, E. Donato, H. Matios Rodriguez.

It should be especially noted that the common musical heritage of both countries has been established in the world as “Argentine tango”, because namely Argentina made a great contribution both to the improvement of the dance’s choreography and music, and to its popularization in the countries of South America and Europe. Buenos Aires has turned into a kind of Mecca for professional performers and fans of tango from all over the world.

Among the genre-stylistic features of the dance, the most expressive is the interaction of the two-part Cuban habanera and its European version - the Andalusian tango, brought by Spanish dancers, with a *payada* (a poetic improvisation accompanied by a guitar accompaniment, characteristic of rural Argentine music) and a syncopated *milonga*, which quickly turned from a song into a popular dance for the population of Arrabeli. Later, the *milonga* became intertwined with the Afro-Argentine *candombe*, a rhythmically complex dance that the *compadritos* adopted from the black residents of Buenos Aires.

The first instruments for dance accompaniment were the guitar, flute and violin, to which at the turn of the 19th and 20th centuries, piano, double bass and bandoneon were added³. The formed compositions of the orchestra were considered classical, and the bandoneon in combination with strings gave tango a special sound characteristic only for this music. It became an attribute of the instrumental ensemble accompanying the song and dance performance. Thanks to the bandoneon, tango music acquired a new sound, more tense and dramatic.

According to its genre characteristics, Argentine tango is divided into several types: tango-salon (it differs in a more open position of dancers in a pair, based on the principles of improvisation); alternative tango (music from other styles transformed for use in tango dance); tango fantasy (staged tango, which is used in show programs with a characteristic virtuoso performance technique); ballroom tango (sports dance, oriented for international competitions with certain rules of staging and movements); *milonga* - a genre of Argentine folk art (song and dance), as well as the name of a dance evening where tango, tango-waltz, and *milonga* are danced.

Thus, the immanent features of the genre - the couplet form of song and dance music - were formed historically. In traditional Argentine tango, the typical rhythm formulas of the accompaniment are combined with characteristic melodic lines, the basis of which were: the rhythm of the habanera (“The Dove” by S. Iradier, “El choclo” by A. Viloldo), a stable pulsation without a dotted rhythm (“Blue sky” by J. Rixner), a free cadence-like improvisation, the origin of which goes back to folk violin instrumental compositions (“Jealousy” by J. Gade).

Like jazz, tango was a fundamentally new music at that time. The success of the South American novelty in Europe, in its French version, stimulated the development of dance choreography and music in its homeland. Then, in the work of many Argentinean and Uruguayan composers, two musical trends merged – Creole and Europeanized, which led to the appearance of varieties of dance tango. At the same time, despite the strong European influence, the tradition of classical tango in Argentina turned out to be irreplaceable with other modern music trends. But over time, this dance succumbed to the destructive processes of stylization: the secular salon, and later the variety show, removed the national element from it.

³ The bandoneon belongs to a type of harmonica, the history of which originates from the manual aeoline (an instrument with copper valves and a leather bellows in three folds, designed by F. Bushmanov in Germany in 1822). The intensive search for new instruments led to the creation of the “concertina”, designed in 1827 by the English inventor Charles Whitton. In 1829, Viennese organ master K. Demian designed a harmonica, which was named “accordion”. Later, in 1834, K. F. Ulig, a music master from Chemnitz, offered his version of the instrument, the so-called “German concertina”. Namely it became the prototype and basis of the bandoneon of the German designer Heinrich Band (1821–1860) as a substitute for an organ in parishes too poor to afford a real instrument.

The bandoneon is a type of accordion with buttons on both keyboards. Made in Krefeld (1840), it has a quadrangular shape and produces two different sounds when the bellows moves (that is, there are twice as many sounds as there are buttons on the keyboard). The bellows is multifold, which allows stretching it to the full width of hands. In Latin America, the instrument became widespread starting from the 1840s.

More “lucky” was tango song, which arose in parallel with tango dance. It was and remains a specific feature of the national spirit of Argentine tango. In order to rise to the level of a national symbol, tango needed a person who would combine in himself the features of a national favorite. In the 1920s, the Argentine singer, the world’s most famous tango performer on stage and screen, composer and film actor – Carlos Gardel – became such a person⁴. His name is associated with the beginning of the vocal tango era, when it acquired features of romance. Thanks to his talent, the eternal idol of the Argentinean public raised singing under tango music to the level of true art, brought it to the stage of prestigious concert halls and theaters. Characteristic features of vocal tango are melancholy and dramatic music and poems with eternal themes of unrequited love, loneliness and nostalgia.

Bright creators and performers of tango accompany the life of each new generation of Argentines. Julio de Caro, Enrique Delfino, pianists Osmar Hector Maderna, Horacio Adolfo Salgán, and others were the innovators of tango who achieved success among the Argentine public.

Nuevo tango - a genre modification of dance in the work of A. Piazzolla

The chronological aspect of the 1930s and 1940s became “golden” in the historical development of tango. But with the appearance of the music of Elvis Presley and rock and roll in the 1950s, in the 1960s - the Beatles ensemble, and especially the “New Tango” of A. Piazzolla, traditional tango in its everyday song and dance use began its gradual declining. Over time, it became clear that the work of A. Piazzolla opened a new page in the evolutionary process of the named genre. The relevance of his ideas in the search for a way out of the crisis state of tango is obvious. Careful treatment of authentic material allowed A. Piazzolla to single out the essence of tango music, to sublimate its aggressiveness, to combine penetrating melodies with sharp dissonances, in a through manner conveying the painful awareness of the tragedy of everyday life and to create a new genre of high art [1].

It should be noted that A. Piazzolla’s studying in 1954–1955 in Paris, in the class of N. Boulanger, prompted him to search for and create his own musical style⁵. In his opinion, the individuality of the composer did not lie in the creation of intellectual music, but rather tango with elements of classics and jazz. While in Paris, A. Piazzolla recorded several of his compositions with a string orchestra. Since then, the musician returns to his favorite instrument - the bandoneon, and finally decides to devote himself to the creation of chamber music, the genre basis of which is Argentine tango.

A. Piazzolla set himself the task of creating a new tango music that would accumulate the voices and rhythms of contemporary Buenos Aires. Namely this became the “great transformation of tango” – something that supporters of traditional music could not forgive him for a long time. The composer refers to this situation as “the war of all against one”. The so-called “tango traditionalists” intimidated A. Piazzolla’s family and even once beat him on the street for “changing” the music. He had to remind the public about N. Boulanger’s ‘blessing’ on his own creativity and transformation of tango - as a mission assigned to him by fate [1]. Namely his communication with N. Boulanger convinced him of the connection between not only two different musical worlds – Latin American and European, but also folk-instrumental and academic.

The figurative spheres of Piazzolla’s music are diverse – these are love, jealousy, separation, meetings, expectations, holidays. The same diversity is characteristic for genre palette of the

⁴ In honor of C. Gardel, the capital of Argentina celebrates “International Tango Day” on December 11. Gardel’s voice was declared a cultural heritage of humanity by UNESCO for his contribution to the spread of tango in the world.

⁵ Nadia Boulanger (1887–1979) was a composer, organist, conductor and teacher. A graduate of the Paris Conservatory in the class of G. Fauré, a student of M. Ravel. Her teaching activities in the fields of composition, counterpoint, harmony, and music history brought her world fame. Among her students, there were Dina Lipati, Ihor Markevich, Aaron Copland, Walter Pistov, Eli Sigmester.

composer's works – tango miniatures, tango poems, tango dedications, ballads, jazz pieces, fugues, program compositions based on Latin American rhythms unfolding in time space, etc. Departing from the everyday song and dance genre, the basis of which is folklore traditions, Piazzolla expresses his creative, performing, and compositional understanding of the essence of melody with concrete means of musical expressiveness (elements of harmonic language, rhythm, methods of developing musical material, tonal comparisons, performance techniques) of the “new tango”, with another imaginative and emotional sphere refined for him – academic concert music [1, p. 203].

The period of the composer's mature work began in the mid-1960s, which can be called the beginning of the era of modern tango. Piazzolla returns to Argentina, as he says, “with dynamite checkers in both hands”, ready to challenge the musical conventions rooted in his homeland [5]. In his works, he finally turned to the stylistic basis of tango, continued their recordings with a string orchestra, and also creates an instrumental octet (Octeto Buenos Aires), working with which allows him to defend new ideas (1955). In the organized Octet, the canons of a typical orchestra were violated (usually it is two bandoneons, two violins, a bass and a piano) and A. Piazzolla adds drums, cello and electric guitar to the traditional classical structure of the group, which had never been heard in tango compositions before. Using the experience gained from Hinaster and Boulanger, the composer experimented with tango as an artistic element of music and introduced a new general formulation of his style – *Nuevo Tango*.

These findings were perceived as a violation of the traditional style due to the impossibility of using it in dance. Despite this, the composer continued to experiment, which reflected the desire to create innovative works and arrangements, the so-called “expressionist avant-garde”. Piazzolla noted that his ensemble will “perform tango as the soul dictates, rejecting any external influences that may hinder the achievement of our goal”. A whole constellation of musicians known in Argentina cooperated with him: Enrique Mario Francini, Hugo Baralis, Leopold Federico and Atilio Stampone. The invitation of jazz electric guitarist Horacio Malvisino to the octet was an original discovery: his instrument, unusual for tango, became the “highlight” of various chamber ensembles of A. Piazzolla [2].

Among the genre-stylistic features of A. Piazzolla's instrumental pieces, one should note the frequent use of polyphonic third chords, jazz stylistics, such as the rhythmic bossa nova pattern, sequential development of musical thematic material. Harmonic complex of Astor Piazzolla characterized by certain regularities of music XX century, but with the peculiarities of the composer's style.

The innovative approach to the functioning of the “new tango” in modern musical culture was manifested in many factors. First of all, it is in a new unconventional combination of instruments: bandoneon, violin, cello, piano, double bass, guitar. This is what made it possible to consider the emergence of a new chamber ensemble in a combination of academic and folk instruments. Secondly, it is an ensemble variety for ensemble groups: quartet, quintet, octet. And most importantly, the new characteristic rhythmic structure of the accompaniment stands out in the “new tango” – features of harmonic language, which contains elements of modern compositional systems, such as the 12-tone system, elements of aleatorics, genre synthesis of jazz stylistics and the musical language of the avant-garde.

It is significant that the work of A. Piazzolla, in particular his use of new ensemble forms of music making in a new style and with a new original repertoire of the bandoneon and the guitar, which are folk instruments by their origin, became an impetus for rethinking the possibilities of folk instruments in general, their organic entry into the sphere of academic performance, search for repertoire directions, in particular in Ukrainian musical culture [4].

This process was determined by several factors. Ukrainian folk-instrumental ensemble music, the traditional genre of which was

dance samples, was able to organically adapt precisely the dance Latin American genre of tango, which in the work of A. Piazzolla received the status of classical. Namely the composer's tango in numerous arrangements – for solos and ensembles – not only entered the repertoire of folk instrumental art of Ukraine, but also became a confirmation of the ability of modern improved folk instruments (in particular, multi-timbral ready-made bayan and accordion, chromatic bandura, etc.) to convey timbre variety of those chamber-instrumental ensembles for which A. Piazzolla composed. Arrangements of Piazzolla's tango confirmed the need to expand the repertoire opportunities, to create ensemble literature for the latest chamber ensembles with the participation of folk instruments, including Ukrainian ones (bayan, accordion, bandura, etc.), in combination with classical instruments that represented new stylistic trends [8].

Among A. Piazzolla's tango compositions, “Adios Nonino” (1959) stands out as a kind of requiem in memory of his father, who gave him a bandoneon when he was a child. Therefore, the performance of the main theme of this work, which the composer always personally performed on the bandoneon in all concerts, symbolically characterized the composer's farewell reflections: “When I got back to New York a few days later, I asked to be left alone in a room in the apartment, and in less than an hour I wrote “Adios Nonino”. And then I cried as I had few times before in my life... In that piece I left all the memories I had of my dad.” [7, p. 78].

The melodic-thematic line is characterized by an active upward movement and a delay on the upper sound. In the version for the quintet, Piazzolla uses an original solution - on the delay that sounds in the bandoneon, the violin conducts a tertiary glissando, after which it uses the tambor technique typical of tango. In general, the use of this technique, which evokes associations with the noise effect of percussion, is characteristic of many works of the Argentine composer, such as “Fugate”, “Concerto for quintet”, “Four for tango” for string orchestra, and many others.

In the analyzed composition, the author uses a polyphonic writing technique - each of the instruments is endowed with an independent melodic and thematic line, which often create a counterpoint to each other (bar 103), often contrast with each other in terms of register, that leads to sound reverberation.

In the arrangement of the work “Adios Nonino” by A. Piazzolla for a duet of accordionists, Professor M. Cherepanyn prioritized emphasizing the expressive features of the accordion in the performance of an expressive musical theme. Instead, the part of the second accordion in the duet does not perform a purely accompanying role – it is a completely independent instrumental part, which is endowed with a melodic line in the bass voice and chordal harmonies. In measures 13–14 in the part of the second accordion, the signs of the musical and rhetorical figure *passus duriusculus* are distinguished, namely: the descending chromatic course of the bass is highlighted: f, e, es, d; the third descending chromatic voicing is clearly visible: f¹-a¹; e¹-gis¹; es¹-g¹; d¹-fis¹. Based on the semantics of this motive, it is obvious that the composer in this way alludes to the characteristic sphere of images, emotional state, which in musical rhetoric is associated with the themes of suffering and sorrow. Piazzolla not accidentally turned to this musical and rhetorical figure, it was not just the use of a certain template - on the contrary, it was a reflection of deep feelings. The rhythmic solution of the mentioned chromatic motif is original, expressing a syncopated shift of emphasis from a strong part to a weak one, thus creating a metro-rhythmic impulse of the suddenness of the unexpected news of the father's death.

Another work by A. Piazzolla, which clearly reveals the individual style of the composer, is “Concierto para Quinteto” (1971). In this composition, various options of textural and compositional solutions are widely presented – polyphonization of the texture, use of elements of improvisation, polychord structures. A specific feature of the analyzed work is the ostinate repetition of the bass, which evokes a stylistic allusion to the basso continuo of baroque musical writing.

In "Concierto para Quinteto", the basso ostinato serves as a background for the variational development of the musical thematic material. Therefore, the composer creates original textural solutions by figuratively drawing melodic lines in the part of each instrument of the quintet; he introduces chordal and tonal-harmonic contrasts in the process of conducting a sustained theme in the bass, and combines texturally contrasting sections, enriches polyphonic constructions with improvisation (bars 191–206).

In addition, Piazzolla's creative style is characterized by register contrast – he extreme sounds of the score form a wide range of E_1 – g^3 . The theme is performed in unison by all instruments of the ensemble – bandoneon, electric guitar, violin within the first and second octaves.

A special importance in the music of A. Piazzolla (in the Nuevo Tango genre) belongs to rhythm. Most often in his works, such as "Seasons in Buenos Aires", "Adios Nonino", "Years of Solitude", "Fugate", "Concierto for Quintet", and others, the rhythmic pattern of dotted quarter – dotted quarter – quarter is found. Also, in the author's compositions, we find various variants of rhythmic formulas – some transformed from the rhythms of Latin American music, while others are rearranged from traditional tango. Thus, A. Piazzolla, in search of expressive means of "new tango" music, turns not only to the traditional rhythmic models of tango, but also experiments, creating a kind of synthesis of rhythmic structures characteristic of his author's style.

It should also be noted that Piazzolla resorts to quoting heterogeneous musical material in his musical works, using the technique of polystylistics, which is an immanent feature of the musical art of the 20th–21st centuries. These are, in particular, the works "Street Tango", "Winter" from the series "Seasons in Buenos Aires" and others.

The outstanding work "Libertango" is a composition in the Tango Nuevo style, recorded and published in 1974 in Milan. The name comes from the merging of the words "liberty" (Spanish Libertad) and "tango" (symbolizing the transition of A. Piazzolla's work from classical tango to Tango Nuevo). In general, the piece is written in the form of variations on basso ostinato, where the bass and repeated chords are the basis for improvisation.

"Homage à Liège double concerto for bandoneon and guitar with orchestra" by A. Piazzolla (1984) is very popular among performers. The work is characterized by textural diversity. The musical fabric of this piece consists of arpeggiated figurations, sometimes scale-like passages, intervals and chordal sequences. The concert became an important stage in the formation of this academic genre for folk instruments accompanied by a symphony orchestra.

The beginning part "Introduction" (e-moll) is based on the soloists' alternate performance of the theme, the background of which is the altered chords. The Doric mode used by the composer gives a peculiar flavor to the sound. The second part – "Milonga" – is distinguished by a rich tonal plan. The priority in conducting musical and thematic material belongs to the guitar. First, the theme sounds in the key of e-moll, later there is a deviation to the key of the subdominant, after a guitar cadence with further modulation in h-moll. The texture of this part is mainly figurative. The third part of "Tango" (h-moll) begins with the bandoneon. The guitar performs an accompanying function and sometimes emphasizes the bandoneon part, creating a kind of counterpoint to it. In general, the chordal texture also contains figurations of the toccata type and chromatic movements.

The appearance of this work was another contribution of the composer to the rethinking of the role and possibilities of the instrument of folk origin, its new academic role, in particular, not only in the chamber ensemble, but also in the accompaniment of the symphony orchestra [13].

Among the original works of A. Piazzolla, there is the ensemble composition "History of Tango" ("Histoire du Tango") for flute and guitar (1986). Today it is also known in many transcriptions for other ensembles – violin and guitar, flute and harp, flute and piano, etc. (performed by the composer himself), but most of them are performed in the original version.

The composition "History of Tango" consists of four parts, each of which takes listeners on a kind of journey to the past, therefore, appeals to the suite form. The episodes reveal the peculiarities of different periods of the historical development of tango, stylistic specificity and social conditions of existence.

While the first parts relate to the earlier and canonical periods of the dance's existence, the third and fourth characterize A. Piazzolla's unique style and his contribution to the music of the second half of the 20th century as the creator of the "new tango".

The first part, entitled "Bordel 1900", is provocative in its plot – it depicts the atmosphere of dubious establishments of the beginning of the 20th century, where tango served as a background for teasing communication between women of different ages and visitors of these dens – thieves, sailors, etc. To recreate this unique atmosphere, the composer uses passages of improvisational plan performed in rubato by a solo flute, "percussive" guitar chords that emphasize the rhythm.

The metro-rhythmic pattern of the guitar accompaniment evokes stylistic allusions to the habanera. Whimsical, rhythmically rich passages of the flute are complemented by an expressive part of the guitar, which is full of depictive effects – it imitates the clapping of the palms, the knocking of the heels (hitting the soundboard), and in terms of content, it plays the role of an entire orchestra. It covers a fairly significant range – from the lowest sounds to the upper tessitura due to octave flageolets. According to its structural characteristics, the first section of the suite appeals to a three-part form, which successfully embodies a kind of fireworks of emotions from light flirting to passionate provocations.

Unlike the first moody and sensual part, the second – "Cafe 1930" – is perceived more as music for listening than for dancing. Let us note that at that time tango music under the influence of jazz and new styles was intended mainly for listening. Therefore, its tempo slows down, more attention is focused on the romantic melody in both the guitar and flute parts. This section is a kind of "suite within a suite", consisting of several episodes contrasting in character (lyrical-contemplative or melancholic-exciting) and tonal-temporal plan.

"Cafe 1930" opens with a wistful guitar solo filled with lyrical arpeggios throughout the instrument's range, enriched by chords and melismatics. Then, it is replaced by a sad and expressive flute melody that sounds against the background of the guitar accompaniment. In general, this part is characterized by numerous author's tempo and agogic markings (accelerando and rallentando), as well as ad libitum sections, which create performance space for one's own interpretation and give the composition features of improvisation.

It should be noted that namely in "Cafe 1930" the guitar part is extremely rich both melodically and texturally. It is filled with numerous solo episodes, mini-cadences, and various rhythmic constructions. Guitar and flute are equal participants. Their ensemble evokes associations with interaction and opposition (unity and struggle) of female and male dance parties, which have their own line, while at the same time synthesizing in a single emotional flow.

It should be especially emphasized that the guitar part is interpreted by the composer as a kind of first-person narration, as a memory or reflection, which is indicated by the deep melodic passages. It contains elements of imitations and double bass passages, as well as cello melodies, and rhythmic percussion elements, alongside traditional arpeggiated guitar chords or extended passages.

The genre-stylistic specificity of the third part – “Nightclub 1960” – consists in the organic synthesis of Argentine tango and Brazilian bossa nova. Tempo deciso (decisive) gives tango an active movement. The following slow constructions, which contrast the first one and its subsequent repetitions, from bar 27 are marked with the author’s remarks *lento*, *molto cantabile*, *tristemente*. They emphasize the character of the flute part, which is close to a sad, even mournful song. In general, the contrast of the episodes of the piece embodies the richness and variety of styles inherent in this historical period and evokes associations with the fluidity and changeability of life episodes of a person’s life.

This part, like the previous one, is characterized by freedom of performance and improvisation of both parts, which is close to projections of dance drawings of the soloists, that in the last part will come together in a dramatic finale (in unison sound of instruments).

The musical language of the “Concert d’aujourd’hui” finale (*Presto*, *molto ritmico*) is full of extratonal complexes, eccentrically chromatic flute melodies with shifted accents and jazz-improvisational elements. The guitar part is based on an ostinate glissando figure, which serves as a constant in the dynamic unfolding, depicting stability in the flow of movement. The part ends with the unison octave sound of the instruments, full of expression and dynamic growth. The simultaneous combination of performing techniques – glissando of the guitar and *frulato* of the flute – testifies to the renewed symbols of tango in the modern world.

In general, “The History of Tango” is an extremely illustrative work, and its modern interpretations almost always take place with the use of theatrical productions, dance additions, video broadcasts, etc. The composer’s choice of two instruments – the flute and the guitar – as two participants in the dance, as two creators of the dance mystery, is also projected onto the two guises of tango, namely choreography and music.

The creativity of A. Piazzolla in the interpretation of Ukrainian and other performers on folk instruments

At the current stage, the music of the Argentinean composer is gaining increasingly more popularity in many countries of the world, and in the last twenty years in Ukraine as well. It sounds in concert halls, in sound recordings, it firmly entered the pedagogical and competition-festival repertoire. The popularity and recognition of A. Piazzolla’s work has been confirmed in many international competitions and festivals in various countries of the European and American continents. His works were included in concert programs by world musicians of both the chamber-academic direction and the academic folk-instrumental direction, in particular, bandoneonists – P. A. Glorvigen, L. D. Matteo, D. Zaluzzi, A. Borda, D. Y. Mozalini, N. Marconi, D. Cabrera, D. Binelli, V. Sabatier; accordionists – (bayanists) V. Beltrami, E. Marini, R. Galliano, F. Lips, Yu. Shishkin; violinists – Antonio Agri, Fernando Suarez Paz, Gidon Kremer; cellists – Mstislav Rostropovich, Yo-Yo Ma, K. Rodin, V. Tonkha; guitarists – Cacho Tirao, Baltazar Benitez, Assad brothers duet, El Di Meola; jazz improvisers – Jerry Mulligan (saxophone), Gary Barton (vibraphone), Phil Woods (saxophone); pianists – Emmanuel Ax, Arthur Moreira Lima, Daniel Barenboim, and others.

In addition, A. Piazzolla’s work has organically entered the repertoire of chamber ensembles – *Intime Quintet*, *Novigaro Quintet*, *Viljamaa-Juhola* (Finland), *Quintetto Accento* (Austria), *Neofonia*, *The Saxophones*, *Alma Dancante Jazz sextet*, *Cronos Quartet* (Italy), *Baltic International Quintet* (Lithuania), national symphony orchestras of Colombia, Costa Rica, Panama, USA, Argentina, Great Britain, Italy, Poland, and other countries. Interesting and extraordinary arrangements of the composer’s work were also represented by world-class singers – tenors Placido Domingo and Jose Carreras; pop singers M. Mathieu, D. Morgan; as well as choreographers-ballet masters M. Plisetskaya, A. Mayorov, A. Sigalova, D. Dikumar, A. Shoshin, and others.

The famous Ukrainian accordionist Vyacheslav Samofalov (born in 1963) became an arranger of the music of A. Piazzolla and other composers for the ballet “Stories in Tango Style” (2018), choreography by A. Shoshin, production of the Kyiv Municipal Academic Theater of Opera and Ballet for Children and Youth.

Many Ukrainian soloists and ensembles (of academic and jazz performance directions) include A. Piazzolla’s works in their concert programs and musical projects both in the original version and in the author’s arrangement. Among the famous performers of the Argentine composer’s music on the bandoneon, there is Honored Artist of Ukraine I. Sayenko, as well as accordionists and bayanists: People’s Artists of Ukraine Ye. Cherkazov and V. Murza, Honored Artist of Ukraine V. Zubitsky, I. Syrotyuk, I. Zavadsky, and also duets (honored artists of Ukraine Bohdan and Ruslan Pirogy, duet of accordionists Concertino (M. Cherepanyn, M. Bulda)), chamber-instrumental ensembles (Dzherelo ensemble (directed by E. Cherkazova, accordion, domry, kobza-bass); duet E. Cherkazova – accordion, G. Nuzha – cello; Kyiv Trio (People’s Artist of Ukraine V. Samofalov (bayan), K. Bondar (violin), M. Vikhlyaeva (piano), Yergiev Family Trio (bayan, violin, piano), Risol Quartet (leader I. Sayenko), Melody Quintet (leader V. Vyazovskiy), Kiev Tango Project tango orchestra (founder and violinist K. Sharapov), Quattro Corde string ensemble (artistic director A. Prykhodko), and others).

One should also note three brilliant tangos by A. Piazzolla: “Extasis”, “Made in USA”, and “La calle 92” in a wonderful performance by the Ukrainian duet – the famous virtuoso guitarist Mark Topchii and the domrist Natalia Geri [12].

A. Piazzolla’s piece “History of Tango” (“Histoire du Tango”) for flute and guitar has entered the repertoire of many Ukrainian collectives, such as the ensemble of the Khmelnytskyi Regional Philharmonic “FLAUTANDO” consisting of laureates of international competitions Taras Malik (flute) and Maksym Zavodny (guitar), soloists of the National Philharmonic of Ukraine, honored artists of Ukraine Andriy Ostapenko (guitar) and Yuri Shutko (flute), in particular, to the program “Musicians’ Conversation”.

In general, arrangements of A. Piazzolla’s works are included in the repertoire of many soloists and ensembles – performers on folk instruments (mixed composition), as well as for a combination of folk instruments (bayan, bandura, domra, guitar, cymbals) accompanied by a piano. In addition, the author’s compositions are also arranged for folk-instrumental ensembles of a homogeneous composition with the involvement of soloists of melodic instruments (flute, accordion, saxophone, etc.) and percussion [3].

A. Piazzolla’s work “Libertango” was included in the repertoire of the famous duo “B&B Project” (Bandura and Button accordion) consisting of Tetiana Mazur and Serhiy Shamrai, who perform numerous popular compositions in translation for such an ensemble, destroying stereotypes about the nature of the repertoire for folk instruments.

Piazzolla’s double concerto for bandoneon and guitar has also been actively reinterpreted by Ukrainian musicians today and sounds in an arrangement for bandura, accordion, and piano (Dmytro and Anastasia Varfolomeeva, Tetiana Motorna – Odesa), bandura, accordion and chamber orchestra (duet “Dialogues” – Igor and Nadiya Evenko, and chamber orchestra “Harmonia nobile” – Ivano-Frankivsk), and others.

In Castelfidardo (Italy) – a city in which since the 19th century, accordions are produced and which is home to the oldest accordion museum, the ACCORDION INTERNATIONAL PRICE CASTELFIDARDO international competition has been held annually since 1975. On the occasion of the composer’s 100th birthday, A. Piazzolla’s bandoneon, restored by the city’s craftsmen, was presented at the competition, which sounded at the competition’s concerts. The international competition ASTOR PIAZZOLLA is also held in the same city. Its winners

were Ukrainian musicians – accordionist quartet “Rizol”, accordionist Vyacheslav Samofalov.

In 2021, in honor of the 100th anniversary of the birth of A. Piazzolla, an international online competition of soloists and ensembles (Piazzolla Music Competition) was held. The competition jury included GRAMMY-winning pianist, composer and former member of the legendary Astor Piazzolla Quintet Pablo Ziegler (chair), GRAMMY-winning bandoneonist Hector del Curto, and GRAMMY-nominated bandoneonist/composer Daniel Binelli. Performers from all over the world took part in the competition – bandoneonists, accordionists, pianists, guitarists, violinists, ensembles of various compositions, soloists accompanied by symphony orchestras. The main requirements of the repertoire were original and arranged works of the composer, which contributed to a new wave of actualization of his work.

Among the finalists of the competition, there were Ukrainian musicians – the duet Kandinsky (Sofia Syliayeva (guitar) and Daria Zernova (flute), graduates of the National Academy of Music named after P. Tchaikovsky (Kyiv), who are studying in Germany).

In the process of understanding the performance interpretation of A. Piazzolla’s work, attention should be paid to the identification of the components of his compositional style and the definition of its characteristic features. Among such elements or components of style, which should be paid attention to in the process of stylistic analysis of a composer’s musical work, one should consider ideological-aesthetic, thematic, content-figurative, genre aspects, as well as composer’s musical language (including texture and harmonic organization), artistic methods of shaping (development of intonation) [10, p. 191]. The performers consider the interpretation of Piazzolla’s composer’s works from the standpoint of synthesizing the development trends of Latin American musical culture and the peculiarities of their own national culture, which is represented by means of folk instruments.

The active use of Piazzolla’s works for modern folk instruments testifies to the neo-folkloric trend, which manifests itself not only in the work of composers, but also in the search for original works for translation (arrangement) using folkloric-based musical themes belonging to other ethnic cultures [11, p. 72].

It should be noted that the work of A. Piazzolla led to numerous composer reflections. Thus, Argentine classical guitarist and composer Maximo Diego Pujol, under the influence of the “History of Tango”, wrote a work called “Suite Buenos Aires” (1995), which is structurally and in its intonation close to its prototype.

The famous Ukrainian composer V. Zubitsky (born in 1953) in honor of the composer wrote “Omaggio ad Astor Piazzolla” (“Dedication to Astor Piazzolla”) – a concerto for accordion and chamber orchestra (1999), in which quotes from “Libertango” of Piazzolla are used. Both the accordion and the bandoneon are related instruments, and the work of V. Zubitsky and A. Piazzolla are united by the virtuosity of performance, bold creative searches of a genre, form-creating, expressive nature.

“Omaggio ad Astor Piazzolla” uses the synthesized rhythm of Piazzolla’s works (a combination of syncopated and clearly metrical movement), as well as the soloist’s singing of the “Libertango” melody as the emotional climax of the work. The interpretation of the work is characterized by exquisite concert theatricality and elements of jazz improvisational music [7]. The work is saturated with numerous author’s nuances, which contribute to the maximum approach to the stylization of A. Piazzolla’s work: *fingers* – clicking with the fingers, *be of keyboard* – striking the keyboard, *rimshot* – rhythm in the jazz style of performance, *swing* – playing with rhythmic rocking, etc.

V. Zubitsky’s work “Omaggio ad Astor Piazzolla” is widespread in many author’s instrumentation and arrangement options (in particular, for accordion and folk orchestra, accordion and

symphony orchestra, accordion and piano, etc.). Its popularity attests to respect for the Argentine composer, constant interest in the interpretation of his work. At the Sixth International Competition of Bayanists-Accordionists “Kryvbas Cup” (2006), V. Zubitsky’s composition “Omaggio ad Astor Piazzolla” was widely represented in the participants’ repertoire.

4 Conclusion

The work of Astor Piazzolla, one of the outstanding composers of the 20th century, represents the invaluable heritage of the treasury of world musical culture. Based on the sources of national Argentine music, he modified the popular dance genre of tango into one of the academic ones. Having created the *New Tango*, the composer managed to preserve its authenticity, national specificity, figurative and dramatic richness, impressive melodiousness and penetrating music.

The performance of Piazzolla’s works requires from the musician a universal training: mastery of academic and jazz manners of playing, clear and accurate reproduction of the rhythmic structure, articulation, accented sound production, theatrical ‘reincarnation’ of the author’s idea, flexible intellectual thinking, which is manifested in the ability to subjugate musical form and complex means of expressiveness to revealing the figurative sphere of the work. These skills are actively developed by performers on bayan-accordion, bandura, cymbals, in various ensembles, synthesized spectacular projects in Ukraine and the world.

The musical work of A. Piazzolla became a vivid and original phenomenon of the world musical culture of the 20th–21st centuries in general, and significantly influenced the rethinking of the possibilities of folk instruments as academic and concert instruments.

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