

UDC 780.614.131:7.071.1(8)

DOI: 10.31866/2616-7581.2.2018.153386

*Stanislav Zhovnir,*  
*Grad Student, Assistant,*  
*Vasyl Stefanyk Precarpathian*  
*National University,*  
*Ivano-Frankivsk, Ukraine*  
*e-mail: szhovnir@gmail.com*  
*ORCID: <https://orcid.org/0000-0002-9641-8799>*

## ASTOR PIAZZOLLA'S CREATIVE ACTIVITY REPRESENTATION IN GUITAR ART OF THE LATE 20<sup>th</sup> AND EARLY 21<sup>ST</sup> CENTURIES

The article focuses on the personalized genre and style approach to the analysis of Latin American composers' artistic activity for the guitar, which gained universal acclaim and popularity in academic music culture. The background context for the following analysis causes the necessity in thorough learning of Latin American composers' creative activity for the guitar as an inseparable part of Latin American music. The author highlights the peculiarities of the main forms and genres of guitar works by Argentinian composer Astor Piazzolla. There has been defined the linkage between guitar works and major style tendencies of Latin American music in the 20<sup>th</sup> century. Contemporary performance practice is being observed together with the examples of guitar redeeming by Astor Piazzolla. Scientific novelty consists in identifying the relevance of his creative activity and importance of his phenomenal creativity in combining genres of light and classical music in a modern guitar repertoire. Main scientific approaches, which have been presented in the article, are as follows: historic and cultural (to analyze the context of composition creating for the guitar), source-based method (to define notes and sound sources of the research), personality-theory (to analyze separate performers' contribution to the representation of composers' creative activity). Astor Piazzolla's creative activity is based on the analysis of notes score and audios for the guitar by contemporary musicians, determining genre range as well as style characteristics.

Creativity of Astor Pjaccolli, his unique performing style, a combination of authentic musical traditions of folk music and new musical images significantly influenced the development of guitar art, in particular, expanded the performing pedagogical and concert repertoire of guitarists.

**Key words:** Astor Piazzolla, Latin American music, Argentinean tango, guitar performance, composer's creative activity for the guitar, genre-style characteristics, "Nuevo tango".

**Introduction.** Latin American music – (Spanish *musicalatinoamericana*) – a general name for musical styles and genres typical for Latin America, it also refers to those who originate from there as well. Music culture of Latin America historically formed on the grounds of American (Indian), European (initially Spanish and Portuguese) and African sources. The importance and influence of any of them has reflected differently in diverse regions of the continent –

depending on the level of Indian culture, Afro-American population quantity and participation, the links of the region with metropolis, economic, political, cultural development, and other reasons of historic character. At the same time, these three genetic trends are clearly seen in the structure of contemporary folk Latin American music. Here we can define, accordingly, Indian, Creolian and Afro-American music alongside with the range of interim “layers”. Out of these components, only Indian belongs to the local one, and considered authentic; Creolian and Afro-American music are comparatively young. They were formed in the 16-18<sup>th</sup> century; their contemporary stylistic features emerged approximately at the end of the 19<sup>th</sup> century. Latin American music is a complex phenomenon; its topicality is caused by the need to increase the knowledge of world music culture. Equally significant and important is to introduce the data and creative activity analysis about Latin American composers-representatives to the scientific usage.

At the turn of the 20-21<sup>th</sup> centuries Latin American writers, artists, architects gained world recognition. The works by such composers as Heitor Villa-Lobos in Brazil, Alberto Evaristo Ginastera in Argentina testify the fact that Latin American music culture reached its academic level and the ability to create musical artistic values of universal significance.

It was much more difficult for academic music to penetrate into the world music life of Latin America. The works by Latin American composers in performing art occurred infrequently. The reason for it was geographic remoteness of the region, the lack of culture relations, with residual offer from the competitors from more developed countries, and the conservative views of performers and audience that would prefer conventional classics.

It is worth admitting, that Latin American music contribution to the world music has not been properly appreciated. There is no general and historic idea about Latin American composers’ creativity for the guitar, although their artwork has already appealed to both performers-composers and audience.

Latin American music, unfortunately, has not been introduced to the Ukrainian scientific researchers. The most sufficient analysis was done by Russian scholars, such as V. Konen, I. Kryazheva, P. Pichugin – in general scope, and also by the authors dealing with the artwork of E. Villa-Lobos (Z. Kartasheva), M. de Falla (I. Martynov), A. Piazzolla (O. Nikolaev). The general tendencies of Latin American music development are observed by the authors of general case study “The Music of Latin American Countries” etc. The information about Latin American composers’ creative activity for the guitar, in particular, has firstly been introduced to the scientific usage mostly in Russian, English and Spanish sources.

The theoretical background of the article stands in the scientific approaches of the researches by Nataliya Kalashnikova, Peter Klement, James Rill. The source analysis of Astor Piazzolla’s creative work for the guitar are notes scores and audios, electronic portal content “Guitarists and Composers” etc. The main

scientific methods, that have been represented in the paper, are historic and cultural (to analyze the context of guitar works creation), source-related (to define notes and sound sources of expertise), personality-theory (to analyze separate performers' contribution to the contemporary representation of the composer's creative activity). In the given research the guitar constituent of Astor Piazzolla's creativity is singled out and analyzed, which constitutes its novelty.

**The aim of the article** is a complex analysis of the input made by Astor Piazzolla to guitar art of the late 20<sup>th</sup> – early 21<sup>st</sup> centuries from the perspective of his compositions and their representation. The following tasks are performed: specifying general artistic merits of Latin American composers for the guitar, defining genre scope as well as style characteristics of the works for the guitar of the Argentinian composer Astor Piazzolla, its update observation to enrich contemporary repertoire of guitar performance; peculiarities of artistic manner and representation of modern guitarists.

**Major material presentation.** While reflecting upon national heritage as a systematic phenomenon, the peoples become aware of their cultural unity; the comparative study of national art traditions and customs gets special significance. Consequently, it contributes to the global art. Globalization has invaded all spheres of the life, and makes necessary to study Latin American composers' creative work for the guitar as an essential part of the global culture.

Music creative activity of Latin America has been developing according to the general educational laws, although this development faces a range of specific issues, derived from special, unique historical conditions belonging to its formation. These problems refer to historic cultural diversity. In Europe, the process of appearing and emerging national composers' schools is old enough, in comparison with Latin American continent, where it became active only at the end of the 19<sup>th</sup> - the beginning of the 20<sup>th</sup> century. A typical feature of it stands in the fact that it goes under great influence of various universal trends which affect greatly the manifestations of national origin in composers' creative activity. Under such circumstances, the problematic of Latin American professional music lies in national distinctiveness, the ratio of national to international. Still the main characteristic of Latin American music is considered incomparable in its extent process of penetration of different cultures' elements, symbiosis, where various genetic roots of Iberoamerican music art, that create some unity without losing its individual features. Due to the creative activity of many composers and virtuosos of the guitar art new mainstreams and tendencies appeared. Here are some names from this list:

Argentina: **Maria Luisa Anido** (1907–1996) – an author and arranger of many works based on Indian folk; Jorge Morel (was born in 1931) – a composer and guitarist, whose melodies and arrangements were performed by many prominent guitarists; **Alberto Evaristo Ginastera** (1916–1983) – used unique composer's techniques and aleatoric in his performance, he is the author of one

of the most complex works to play; **Jorge Ruben Cardoso** (was born in 1949) – famous for being an exceptional guitarist, composer and educator; **Julio Salvador Sagreras** (1879–1942) – an Argentinian classic guitarist and composer, the founder and the first president of Argentinian Guitarists' Association.

Brazil: **Heitor Villa-Lobos** (1897–1959) – a prominent composer, conductor, educator, synthesized modern rhythms and consonance with folk art of Brazilian Indians and Afro-Americans. **Francisco Mignone** (1897–1986) is one of the most active propagandists of national music of Brazil; **Arnaldo Freire** (1968) – a Brazilian composer, guitarist, educator, producer, synthesizes folk rhythms with post tones techniques, exquisite counterpoints and extraordinary instrumenting.

**Leovigildo Brouwer** (was born in 1939) – is one of the most prominent Cuban composers and guitarists, a conductor, the author of the unique works of different styles of aleatory and avant-garde compositions, based on Afro-Cuban rhythms, decorated by classical, sophisticated harmony.

**Manuel Ponce** (1882–1948) – a leading Mexican composer, conductor, pianist and educator. The author of numerous works, full of bright national color for different instruments of chamber and symphonic genre.

**Agustin Barrios Mangori** (1885–1944) – a genius Paraguayan composer as well as a guitarist-class act. He managed to increase guitar's capacity by creating new type of music for the guitar-solo in terms of functional harmony.

A peculiar artistic discovery, at the intersection of light and academic music, has appeared. It is the music by Argentinian composer Astor Piazzolla (March, 11<sup>th</sup> 1921 – July, 4<sup>th</sup> 1992), Argentinian musician and composer of the second part of the 20<sup>th</sup> century. Piazzolla's creative activity is a constant internal controversy, revolution changes and strive for academic performance, sensitive tango rhythms and classical symphonic suites, deep love for traditions and a great desire to change them.

Piazzolla's music does not fit fully the so-called conventional frames of the stylistic tendencies and trends of contemporary music. In the composer's creative activity Argentinean, European and American (jazz) traditions symbiosis takes place. However, he does not use avant-garde techniques. At first sight, Piazzolla's music looks available, but in fact, it is rather refined and professional. As the result of the analysis of the harmony language of the instrumental plays by A. Piazzolla, we defined the following patterns:

- frequent usage of polyphony of third chords and chords with inducted and substituting tones;
- crystallization of «tango play», is rich in historical semantics (saraband), has developed in Piazzolla's creative activity into «tango symbol»;
- complex techniques' implementation of jazz music: rhythmic (bosa nova), structural-harmonic characteristics (parallelism, organ point, pollyaccords), jazz syntax (sequence, variation repetition of units).

Piazzolla did not belong to the composers whose music features of contemporary harmony is presented fully and inclusively. Although his harmony is difficult to perceive without taking into consideration new laws typical of the 20<sup>th</sup> century music. Everything that has been mentioned about contemporary harmony can be referred to Piazzolla's harmony. But it is rendered differently and individually, moreover it acquired its artistic significance by the composer. (Fedotova, 2016). Altogether Piazzolla created 750 artworks, including concerts, songs, music to performances and films, operas and others. However, his music heritage is related to tango. In 1985 Piazzolla was given the title of an honorable citizen of Buenos Aires. His style was proclaimed to be the style of Tango Nuevo.

Nowadays his works are of considerable interest for many performers. They have completely turned over traditional tango, representing it in modern prospective, combined jazz elements and classical music – by means of implementing new instruments, such as saxophone and electronic guitar, new harmonious and tuneful structures within the traditional tango. This style obtained the name Tango Nuevo. Piazzolla's tango's interpretation is the music of worries. A complex drama has been set in it. It is eclectic like contemporary mode of life. It consists of salon-like music, jazz, retro, classics and modern. In the 20<sup>th</sup> century, it was one of the most daring attempts to rethink the idea of popular musical tradition. Piazzolla was not only the master of tango, but also a reformer, who is able to break stereotypes, a real artist capable of relating his own creative activity to the musical tradition that had been rejected by him. Without losing an organic link with the heritage of the past, Piazzolla managed to enrich it; in his best works he touched the deepest strings of human-being – a coy action, that no one could realize.

At Piazzolla's disposal there was the whole range of modern techniques, in spite of the fact that he did not support the statement that great music must be hard to perceive. Even the most challenging of his works have never been boring – availability and almost cinematographic clarity beneficially stand them out from the majority of «sufficient» works, created by his contemporaries. Undoubtedly, it explains his great attraction for current performers, who are eager to serve audience with something «ultramodern» and «easily reflecting» (The New Republic, 2000). Astor Piazzolla contributed new rhythms and harmonic intonations to tango, that are easily adapted to the classical guitar. In early 80s Piazzolla created five extraordinary works for the guitar, and later some more sufficient, including Tango Suite, for the guitar duet Assada. Nowadays his «The Tango Story for the Flute and Guitar», «Double Concert for the Bandoneon, Guitar and String Orchestra» go together with the best composers' works of the 20<sup>th</sup> century (The project «Guitarists and Composers»). The most popular Piazzolla's works, such as tango «Oblivion», «Libertango», «Angel's Death», series «Seasons» and others have become the most favorite ones for the arrangements, transcriptions and interpretations for the guitar.

Among the arrangers it is worth mentioning B. Tarakanov, A. Nosov, A. Abraham, B. Soussan, A. Psieto, B. Benites and many others.

«Oblivion» is the most common work to perform for the guitar. It is one of the most traditional tangos by Piazzolla, less jazz, than some of his other well-known compositions (James Reel). Al Di Meola a famous American guitarist of Italian origin plays «Oblivion» with harmonious sophistication and bright sorrow (Al Di Meola Live in Sofia, 2010). Al Di Meola is a guitarist virtuoso, one of the most influential performers in the world, in 2009 he was included to the list of the best guitarists of all times by the magazine Classic Rock. The performer sticks to jazz fusion, an amalgamation of jazz rock, flamenco, Latin American and Arabian music. He is the holder of the prestigious awards given by the magazines World Magazine and Guitar Player Magazine, Tomasa Edisona and German Echo. He was proclaimed the best world's guitarist and jazz guitarist 14 times. More than 20 records have gone «golden edition» in the world. Al Di Meola's albums have become the guitar albums of the year for seven times. He was awarded three prizes for the best guitar trio, which consisted of Al Di Meola, Paco de Lucia and John Mc Laughlin.

A famous work «Libertango» is a composition in Tango Nuevo style, was recorded in 1974 in Milan. Its name derives from the word cluster «liberty» (Spanish Libertad) and «tango» (symbolizing Piazzolla's work's transformation from classic tango to Tango Nuevo). In general, the composition was created in the form of variations on basso ostinato – strong chords beats in tango rhythms constantly repeat, making up a kind of platform for infinite improvisation. While listening to this composition, one can have a feeling that the performers are constantly improvising – as a result, Piazzolla has obviously been given the love of audience and peers. (Kalashnikova, 2012). Classic guitarists play this work with special attention. Thus, Tetyana Ryzhkova a Belorussian performer represents this work in full and soft sound, exquisite and sensitive musicality, style elegance and virtuosity. (Libertango by Tatyana's, 2014). She was born in Minsk, graduated from Minsk musical college after Glinka and Higher School of Music after Liszt Ferencz in Weimar (Hochschule fur Musik Franz Liszt Weimar). The laureate of numerous contests in Belorussia, Russia, Poland and other countries, the nominee participant at the international festivals in Poland, Germany, Italy.

The work «Cuatro Estaciones Porteñas», known as «Estaciones Porteñas» or «Four Seasons in Buenos Aires» presents the Suite, makes up four tango compositions, created by Astor Piazzolla at different periods and under various circumstances (although the year 1968 of the work done is mentioned), Piazzolla sometimes performed them together. Having inserted the word «Porteño» in the name of the composition, Piazzolla hinted on those who was born and live in Buenos Aires, the capital of Argentina, in a poor area near the harbor. Piazzolla freely uses the form of the baroque concert, alternating solo and tutti fragments, combining different music traditions: classics, jazz, Afro-

Spanish (James Reel). Two tangos belong to the most popular plays from the series «Las cuatros estaciones porteñas» «Verano porteño» and «Primavera porteña» have been adopted for the guitar.

These and other works by Astor Piazzolla were included into the repertoire of a Croatian and American guitarist and educator Ana Vidovic. The queen of the guitar, and genius began playing at the age of five inspired by her elder brother Victor. At eight and eleven, she performed at world contests, and at thirteen - became the youngest student at the prestigious National musical academy in Zagreb. She studied under supervision of Professor Istvan Romer (Ana Vidovic, 2015). Her rendition is very confident, precise and possesses complexity in performing any passage. Her creative playing conveys musical plot of the tetralogy: «Verano Porteño», «Milonga Del Angel», «La Muerte Del Angel», «Primavera Porteña» (Clemente, 2012).

The episode «Invierno Porteno» (Buenos Aires, Winter) was interpreted by a German guitarist Anika Hutschreuther (Anika Hutschreuther, 2013). The musician studied at the conservatories in Stuttgart, Kassel (Musical Academy) and Gamburg, passed the exam with honor. In 2006 she won the first prize at Concours d'Ufam in Paris, the third award was at «Kita Rika» in Koper, Slovenia. She performs solo as well as a chamber ensemble member in Germany and abroad – with Hamburg symphonic orchestra. Teaches in the musical school after J. Bach in Eisenach. (Waldeckische Landeszeitung, 2017).

It is worth mentioning three brilliant Piazzolla's tangos: «Extasis», «Made in USA» та «La calle 92» performed gloriously by virtuoso guitarist Marko Topchii and domra musician Natalya Geri (Marko Topchii and Natalya Geri, 2012). Marko Topchii is one of the most talented and entitled musicians of a new generation, multiple nominee of national and international contests. He is considered to be a Guitar Paganini. He has already won ninety awards, took part in different guitar competitions. Marko is constantly touring, his concerts got great popularity in the USA, Japan, Mexico, Spain, France, Lichtenstein, Portugal, the Czech Republic, Poland India. The guitarist plays solo as well as with symphonic orchestras. He is an official performer representative of the American guitar string and musical accessorize producer, mostly for the guitars, D'Addario (Topchii, 2016).

**Conclusion.** Merits experience of Latin America's art during the 20<sup>th</sup> century proved, that its greatest achievements are the symbiosis of the national, authentic and human. It became apparent in composers and performers' creative activity. In composer's music language there were found out personal means of expressing sense, typical of this continent, rich in various cultures both old and modern. Latin American professional music assimilated European experience and started working out new models on its background. The genres of Latin American popular music such as samba, rumba, salsa, bosanova, tango and others have become compulsory components in dancing competitions; Latin American brass and percussions instruments have holistically entered timbre-

rhythmic constituent of many ensembles' harmonies regardless of national ethnicity. Latin American composer's creative activity for the guitar has significantly increased academic musical institution's curriculum, as well as regional and international contests. Getting acquainted with new music images from authentic traditions of folk music, founded on the grounds of different non European musical system enriches the range of distinctive means and renews music guitarists' language.

We can say with confidence, that Astor Piazzolla's music influences greatly the development of the guitar performance culture, stimulates performance and improvising manner and fantasy. Astor Piazzolla created his unique music style without damaging mode system, and at the same time enriching it. He pays special attention to the following means of expressiveness, such as rhythm, timbre, dynamics, agogics. He highlighted their unused resources, special power of the emotional impact. Piazzolla's works give an opportunity to master skills, polish techniques and show the instrument in the best possible multidimension, using the following specific guitar methods such as an amalgamation of tirando and apoyando, golpe, rasgueado and tambourine.

## References

---

- Marko Topchii [official page]. Retrieved from <https://www.topchii.com>. [in English].
- Eyhler, D. (2000, July 3). Astor Pyatstsolla i preobrazheniye tango [Astor Piazzolla and the transformation of tango]. *The New Republic* [in Russian].
- Kalashnikova, N. (2012, November 30). Astor Pyatstsolla i yego Libertango [Astor Piazzolla and his Libertango]. *Novaya muzyikalnaya gazeta*. Retrieved from <http://musicnews.kz.astor-pyaccolla-i-ego-libertango> [in Russian].
- Astor Pyatstsolla [Astor Piazzolla]. *Proekt «Gitaristy i Kompozitory»*. Retrieved from <http://www.abc-guitars.com/pages/piazzolla.htm> [in Russian].
- Ana Vidovich [Ana Vidovic]. *Proekt «Gitaristy i Kompozitory»*. Retrieved from <http://www.abc-guitars.com/pages/vidovic.htm> [in Russian].
- Fedotova, N.A. (2016). Teoreticheskie aspekty analiza proizvedeniy A. Pyatstsollyi: sovremennaya garmoniya i argentinskoe tango [Theoretical aspects of the analysis of the works of A. Piazzolla: modern harmony and Argentine tango]. *Olimp*, 4 (5), 89-91. Retrieved from <https://scientificmagazine.ru/images/PDF.2016.4.teoreticheskie-aspekty-analiza.pdf> [in Russian].
- Ana Vidovic plays Astor Piazzolla – four pieces. (2009). *YouTube.com*. Retrieved from <https://www.youtube.com/watch?v=iWKG0tTp5fU> [in English].
- Al Di Meola Live in Sofia «Oblivion» Astor Piazzolla. (2010). *YouTube.com*. Retrieved from <https://www.youtube.com/watch?v=8BQWVJXLEig> [in English].
- James Reel. Astor Piazzolla. Oblivion tango. *All music*. Retrieved from <http://www.allmusic.com/composition/oblivion-tango-mc0002388965> [in English].
- Libertango by Tatyana's Guitar Quartet. *YouTube.com*. Retrieved from <https://www.youtube.com/watch?v=pPu1om4WZsQ> [in English].
- Marko Topchii and Natalya Geri. Astor Piazzolla in the Tchaikovsky National Music Academy – Ukraine. (2012). *YouTube.com*. Retrieved from [https://www.youtube.com/watch?v=A3\\_wawPyt\\_k](https://www.youtube.com/watch?v=A3_wawPyt_k) [in English].

- Piazzolla: Invierno Porteno. Anika Hutschreuther, Guitar. *YouTube.com*. Retrieved from <https://www.youtube.com/watch?v=2oOw4pBecLE> [in English].
- Schlosskonzert mit Anika Hutschreuther. (2017). *Waldeckische Landeszeitung*. Retrieved from <https://www.wlz-online.de/waldeck.korbach.happy-info-sti760775.schlosskonzert-anika-hutschreuther-8554247.html> [in English].
- Azzi, S. & Collier, S. (2000). *Le Grand Tango: The Life and Music of Astor Piazzolla*. Oxford University Press [in English].

© Zhovnir S., 2018

УДК 780.614.131:7.071.1(8)

*Станіслав Жовнір,  
аспірант, асистент,  
Прикарпатський національний  
університет імені Василя Стефаника,  
Івано-Франківськ, Україна  
e-mail: szhovnir@gmail.com  
ORCID: <https://orcid.org/0000-0002-9641-8799>*

## **РЕПРЕЗЕНТАЦІЯ ТВОРЧОСТІ АСТОРА П'ЯЦЦОЛЛИ В ГІТАРНОМУ МИСТЕЦТВІ ДРУГОЇ ПОЛОВИНИ ХХ – ПОЧАТКУ ХХІ СТОЛІТТЯ**

У статті представлено персоніфікований і жанрово-стильовий підхід до аналізу творчості композиторів країн Латинської Америки для гітари, що здобули широке визнання й популярність в академічній музичній культурі. Актуальним контекстом аналізу стала необхідність вивчення творчості латиноамериканських композиторів для гітари як складника латиноамериканської музики. Автором статті розглядаються основні форми і жанри гітарних творів аргентинського композитора Астора П'яццолли, визначено їхній зв'язок з основними стильовими тенденціями латиноамериканської музики ХХ ст. Мета статті – розгляд сучасної виконавської практики та репрезентації прикладів гітарного виконання композицій Астора П'яццолли. Наукова новизна полягає у виявленні та актуалізації його феноменальної творчості на перетині жанрів легкої і академічної музики для формування сучасного гітарного репертуару. Основні наукові методи, що використані в роботі, – історичний та культурологічний (для аналізу контексту створення композицій для гітари), джерелознавчий (для визначення нотних і звукових джерел дослідження), персонологічний (для аналізу внеску окремих виконавців у сучасну репрезентацію творчості композитора). Дослідження творчості Астора П'яццолли ґрунтується на аналізі нотних партитур композитора та аудіозаписів виконання його творів для гітари сучасними виконавцями, визначенні жанрового кола й аналізі стильових характеристик. Висновки Творчість Астора П'яццолли, його унікальний виконавський стиль, поєднання аутентичних музичних традицій народної музики та нових музичних образів мали великий вплив на розвиток гітарного мистецтва, зокрема значно розширили виконавський педагогічний та концертний репертуар гітаристів.

**Ключові слова:** Астор Пьяцолла, латиноамериканська музика, аргентинське танго, гітарне виконавство, композиторська творчість для гітари, жанрово-стильові характеристики, «нуэво-танго».

**УДК 780.614.131:7.071.1(8)**

**Станислав Жовнир,**  
аспірант, асистент,  
Прикарпатський національний університет  
імені Василя Стефаника,  
Івано-Франківськ, Україна  
e-mail: szhovnir@gmail.com  
ORCID: <https://orcid.org/0000-0002-9641-8799>

## **РЕПРЕЗЕНТАЦИЯ ТВОРЧЕСТВА АСТОРА ПЬЯЦОЛЛЫ В ГИТАРНОМ ИСКУССТВЕ ВТОРОЙ ПОЛОВИНЫ XX – НАЧАЛА XXI ВЕКА**

В статье представлены персонафицированный и жанрово-стилевой подход к анализу творчества композиторов стран Латинской Америки для гитары, получивших широкое признание и популярность в академической музыкальной культуре. Актуальным контекстом анализа стала необходимость изучения творчества латиноамериканских композиторов для гитары как составной части латиноамериканской музыки. Автором статьи рассматриваются основные формы и жанры гитарных произведений аргентинского композитора Астора Пьяцоллы, определена их связь с основными стилевыми тенденциями латиноамериканской музыки XX в. Цель статьи – рассмотрение современной исполнительской практики и примеров гитарного исполнения композиций Астора Пьяцоллы. Научная новизна заключается в выявлении актуальности и важности его феноменального творчества на стыке жанров легкой и академической музыки в формировании современного гитарного репертуара. Основные научные методы, использованные в работе, – исторический и культурологический (для анализа контекста создания композиций для гитары), источниковедческий (для определения нотных и звуковых источников исследования), персонологический (для анализа вклада отдельных исполнителей в современную репрезентацию творчества композитора). Исследование творчества Астора Пьяцоллы основывается на анализе нотных партитур композитора и аудиозаписей исполнения его произведений для гитары современными исполнителями, на определении жанрового круга и анализе стилевых характеристик.

Творчество Астора Пьяцоллы, его уникальный исполнительский стиль, сочетание аутентичных музыкальных традиций народной музыки и новых музыкальных образов значительно повлияли на развитие гитарного искусства, в частности расширили исполнительский педагогический и концертный репертуар гитаристов.

**Ключевые слова:** Астор Пьяцолла, латиноамериканская музыка, аргентинское танго, гитарное исполнительство, композиторское творчество для гитары, жанрово-стилевые характеристики, «нуэво-танго».