

Summary

Time as a form-creating element in accordion compositions

by Toshio Hosokawa and Yūji Takahashi.

Analysis of performance and interpretative problems on the grounds of selected works.

The purpose of this dissertation is to inquire into a few selected accordion compositions written by Toshio Hosokawa and Yūji Takahashi. The scope of this study contains: historical overview of the traditional Japanese music, a brief description of Japanese accordion music, biographical notes of the two composers, philosophical and aesthetic background regarding connections between music and time as well as analyses of four accordion pieces written by the eponymous authors, especially taking notice of the compositions' temporal structures. The body of discussed compositions includes: „Melodia” for free bass accordion, „In die Tiefe der Zeit” for violoncello and accordion, „Slow Motion” for accordion and „Like a Water-Buffalo” for accordion. The main goal of this study is to indicate a form-creating function of the element of time in the relevant compositions. Appendices to this paper include bibliography along with the lists of illustrations, tables and diagrams used hereby.

Keywords: accordion, time, Japan, Toshio Hosokawa, Yūji Takahashi, *Melodia* for free bass accordion, *In die Tiefe der Zeit* for violoncello and accordion, *Slow Motion* for accordion, *Like a Water-Buffalo* for accordion