Jindřich Feld

Analysis of *Concert Piece For Accordion*
**Declaration**

I declare that this thesis has been solely the result of my own work.

*Milan Řehák*
Abstract

This thesis intends to illustrate the music language presented in Jindřich Feld’s compositions for accordion. Jindřich Feld (1925-2007) was a very important Czech composer of the second half of the 20th century. As the best example of this music language, I have chosen his “Concert Piece For Accordion” which is certainly one of the most respected accordion compositions ever written. I have always appreciated the music of Jindřich Feld, which is the reason why I decided to write about him and his composition. In this thesis, I focused mainly on an insight into the form and style of “Concert Piece”. Most of my comments and analyses come from my personal experience and from my perspective as an interpreter. This composition, most likely, has not been performed in Sweden before, or it is not well-know at least. I hope that my thesis will help other accordionists and musicians to understand Feld’s music, and contribute to better and more frequent performances of his accordion music.

Keywords
Accordion, Jindřich Feld, Concert Piece, Concert Piece For Accordion, Analysis, Solo
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1 Introduction

In the beginning of this work, I shall shortly introduce to you Feld’s biography. But most importantly, I shall analyse and comment on the composition “Concert Piece For Accordion” from three major points of view.

In the analysis of the musical form, I will describe all the parts, themes, and musical ideas. I believe that understanding of the structure of the piece is necessary for its perfect interpretation. From my personal experience, I can tell that the more I understand the form, the easier it is to play the piece, especially by heart. The way Feld works with the musical material is very sophisticated but very clear at the same time. I believe that a good knowledge of the form is extremely important in this case because most of the music by Feld is very cold and strict; and the real value of his pieces is based more on its internal structural ideas than on a performer’s expression. Meaning you will reach the best interpretation if you precisely follow the score and the composer’s instruction. Thus, for this reason I have analysed the piece – it simply helps a performer to see the form structure behind all the technically difficult passages.

In the analysis of melodic and harmonic aspects, I will explore the main elements that Feld uses in this composition. The composer here uses elements and techniques like retrograde, imitation, clusters, as well as many other specific accordion techniques.

In the final part of the thesis, Instrumentation and performer’s view, I will share my personal knowledge, comments, and experiences. I have been playing this composition for quite a long time, and I believe, with modesty, I can provide a credible description of technically demanding passages and very typical accordion aspects.

Hopefully, these three parts create a comprehensive insight into this unique piece.

2 Background

I have played several compositions by Jindřich Feld which I appreciated. I have always had an admiration and respect for his accordion music because it is so knowledgeable, and uses the possibilities and attributes of accordion in a very unique way. “Concert Piece” is a composition that is very sophisticated and definitely worth analysing. Although “Concert Piece” is a great composition, there are not many opportunities, besides accordion competitions, where you can hear this piece. I hope that this work will be useful for future accordionists and students and help find a way to the music of this Czech composer. This is the reason I have decided to perform and analyse this piece.
3 Purpose

The main purpose of this thesis is to provide an in-depth analysis of “Concert Piece For Accordion” by Jindřich Feld, and present the piece to accordionist and music lovers in Sweden and other countries.

4 Method

In this thesis, I draw mostly on my own interpretation. As I have said, I play this piece myself, thus I know it quite well. On the other hand, “Concert Piece for Accordion” is not so well known and there are not many recordings of this piece. I have not found any professional recording of this composition on the internet, which means that my own interpretation serves as the main source for this analysis. In the analysis of the musical form and harmonic and melodic aspects, I draw on my knowledge and experiences in counterpoint, musical forms and harmony. Basically, I tried to analyse the piece according to my knowledge. I admit, there may appear some differences of opinion about my analysis of the form structure, but I believe, my analysis is accurate, and in the thesis, I support my assertion by logical and verifiable arguments. Also, I have made three graphs which clearly illustrate the form and structure of the piece. These graphs are included in the Attachments together with the Motif catalogue.

In order to get a clearer picture of Feld’s music for accordion in a broader context, I also listened to and studied two other of Feld’s accordion compositions, namely “Suite for accordion” and “Concert for accordion and orchestra”. These two works are composed with a very similar technique as “Concert Piece”, and all these compositions share mutual elements and characteristics. On top of this, “Suite for accordion” has been officially released on a CD by Milan Bláha (“Milan Bláha’s concert accordion”, 2011). My own recording of “Suite for accordion” from a live concert is available on YouTube (https://www.youtube.com/watch?v=X6qcypvvEAQ).

The last part, instrumentation and performer’s view, is based on my accordion skills and experiences. I attempted to provide as precise and detailed analysis and description of accordion elements, present in this piece, as it is possible. I describe all the tricky parts and important elements that I personally consider to be essential in the composition. I believe, this part of the thesis supply enough information about the accordion techniques that are commonly used, not only in this kind of music, but also in other compositions for accordion. This is also the reason the thesis can serve as instructions for some composers that might be interested in composing for accordion; they can find information about certain accordion techniques and possibilities, and what sounds and effects that are possible to reach using them.
5 Biography of Jindřich Feld

Jindřich Feld (February 19, 1925 in Prague – July 8, 2007 in Prague, Czech Republic) was a Czech composer of classical music. He was born into a musical family. His father was a well-known professor of violin at the Prague Conservatory.

He began his music education as a violinist and viola player; both parents were violinists. Subsequently he studied composition in Prague with Emil Hlobil at the conservatory (1945-8), with Jaroslav Řídký at the Academy of Musical Arts (1948-52) and read musicology, aesthetics and philosophy at Prague University (PhD 1952). From 1972 to 1986 he was professor in composition at the conservatory. Other appointments he held include teacher of composition and composer-in-residence at the University of Adelaide, visiting lecturer at the University of Indiana, Bloomington (1981, 1984), and other American and European institutions; head of music at Czech Radio (1990-92) and deputy president of the Bohuslav Martinů Society. He has received a number of awards, among them the State Prize (1968) and the first prize at the XVII Concours International de Guitare (1975, for the Guitar Sonata). Feld’s output can be divided into three periods. The first, up until the end of the 1950s, draws on the music of Martinů, Stravinsky and Bartók; examples of this are the Concerto for Orchestra and the Flute Concerto. In the second period (the 1960s) Feld created an individual language by adopting new stimuli, including 12-note writing and aleatorism. Finally, from the 1970s onwards, there is the process of syntheses, a period characterized by brilliant technique and even greater individuality.

6 Jindřich Feld and accordion


The works are composed mostly by serial technique with frequent imitations and other contrapuntal techniques. Very significant elements in Feld’s compositions is usage of several contrasting parts, well-arranged structure with returns of ideas, motoric motion, and conscious use of broad technical possibilities of accordion. All of this shows that Jindřich Feld was a real expert of this instrument and

that he put very high demands on the artist. His compositions are truly among the best accordion compositions that have ever been written.

7 Introduction to the analysis of the piece

“Concert Piece for accordion” is probably the best solo accordion composition by Jindřich Feld. This piece has also won “Prix SACEM/UPAC” award in Paris in 1975. “Concert Piece” is also a composition that is very difficult to perform due to high demands regarding both technique and expression.

This composition was written in 1974 and collaborated on with probably the best Czech accordionist, Milan Bláha. There are also two quite similar pieces: “Suite for accordion” (I played this piece several years ago and really appreciated it; while it was less demanding, it helped prepare me for this “Concert Piece”), and, “Concert for accordion and orchestra” (which literally used the same parts and techniques as in “Concert Piece”).

7.1 Form

According to my analysis, it is a sonata form with a reduced recapitulation. The foundation of this piece is contrasting parts of the first and second subject group and the closing theme. The development is pretty temperate in comparison to the other parts. The first subject group and the closing theme are repeated again in the recapitulation, however, a repeating of the second subject group is missing.

7.2 Character and tempo

The tempo of this piece is Allegro con brio which predicts a virtuosic character of the composition. Overall, it has a very dramatic and thrilling flow. But the music is also powerful and soft, virtuosic and calm, serious and playful at the same time. All these moods and characters work perfectly together and make one unique piece.
8 The analysis of the musical form

8.1 Exposition

The exposition is composed of the first subject group, second subject group and closing theme (codetta). Each of these groups present a very different character of music.

The first subject group is very dramatic, virtuosic and powerful. This group is very important for the whole character of the piece.

The second subject group is calming and feels quite playful (scherzando).

The closing theme brings the biggest contrast. It is very lengthy and the tempo is also slowed down. Unlike previous themes, it is based on an imitation technique.

The thematic material is always composed of twelve-tone rows. Between the groups are transitions that connect them.
8.1.1 First subject group

This group is composed of three small parts. In the first part (bars 1-8), the main theme is presented. In the second (bars 9-20) and third (bars 20-25) part of the first subject group, the main theme is processed. In the third part, the main theme is processed by a retrograde technique. These three parts are further developed and processed in the development and recapitulation.

8.1.2 Transition

This transition calms down the powerful opening theme. It connects the first subject group with the second subject group.

8.1.3 Second subject group

The Second subject group starts at bar 30. It brings a different character, whereby the composer moves the *staccato* accompaniment to the right hand while the left hand takes the melody over.

At bar 48, the first part of the second subject group is developed. The melody in the left hand develops the theme further while the right hand plays motor sixteenths.
8.1.4 Transition

The next transition plays the role of a small coda of the second subject group, and as its climax, it closes the group.

8.1.5 Closing theme

The closing theme starts at bar 64 and brings a maximal contrast in tempo, dynamics and timbre (because of a different registration).

8.2 Development

In my view, this development is quite moderate according to its range. The composer works with all the parts of the exposition here, including the transitions.
8.2.1 Development of the first subject group

At bar 89, the material from the second part of the first subject group is developed. It starts with very low dynamics and escalates up until bar 104 where it then begins the most powerful and dramatic part of the development.

The climax of the piece is most likely at bars 111-116. At bar 116, the development of the first subject group ends after the previous escalation.

8.2.2 Transition

Then comes another transition which calms the music down and prepares us for the next part. This transition could evoke the transition from bars 26-29, but instead, through its polyphonic processing, evokes the closing theme.

8.2.3 Development of the second subject group:

The development of the second subject group does not bring any new elements due to the exposition.
8.2.4 Transition

Transition starts at the second beat of bar 141. It calms down the previous theme that dynamically escalated.

![Image of Transition]

8.2.5 Development of the closing theme

It starts at the second beat of bar 143. There is not so much difference in comparison to the closing theme of the exposition. It also has a very contrasting character.

![Image of Development]

8.2.6 Recapitulation

The recapitulation starts at bar 156. The composer recapitulates the whole first subject group, transition and closing theme. There is no recapitulation of the second subject group at all. The transition between the development and the recapitulation is very similar to the transition between the exposition and the development.

8.2.7 Recapitulation of the first subject group

First, the composer recapitulates the third part of the first subject group. This part starts from an absolute silence and escalates to *fortissimo*. 
After that comes a dynamic shift which starts the second part of the first subject group. It is a verbatim quotation of the motif.

This recapitulation part is further developed by using material from the development (bars 104-109).

8.2.8 Transition

At bar 182 there is a transition that is practically the same as the transition in the exposition. The only major difference is that it does not bring a sudden contrast. It continues in the dynamic of fortissimo, and it calms down during the following two bars. This transition brings a calming effect, however, it does not connect the previous part with the second subject group. I think the lack of the recapitulation of the second subject group is justified by the overall extent of the piece. The recapitulation of that part would make the composition a bit lengthy and less dramatic. Thus, there comes the recapitulation of the closing theme directly.
8.2.9 Recapitulation of the closing theme

This theme is processed again with an imitation technique. It ends at bar 198 in pianissimo and ritennuto. The ending of this part feels very peaceful, so it creates an enormous contrast when the first part of the first subject group begins.

This return of the main theme makes an absolutely escalated and effective closing of the composition.

9 The analysis of harmonic and melodic aspects

9.1 Introduction

“Concert Piece” is composed using a serial technique which works with the rows of twelve tones that are the fundamental material for all the themes and transitions of the piece.

Serialism is a method of composition in which a fixed permutation, or series, of elements is referential. Most commonly the elements arranged in the series are the 12 notes of the equal-tempered scale.\(^2\)

In the context of these rows, many techniques are used. For example – rhythmic work with the row of these twelve tones, transposition, retrograde, imitation, etc. Regarding the harmony of the piece, the most common intervals are perfect fourths, major seconds and thirds. This harmony is the foundation for the melodic order of the twelve-tone rows. There are also quite a lot of different clusters being used. Regarding the rhythmic figures, there are three important different rhythmic models in general: motor move of sixteenth notes (first theme), specific rhythm of staccato eighteenth notes that make a contrast to melody (second theme), and calm quarter notes in strict legato (closing theme).

9.2 Melodic aspects

The way of working with the thematic material is the most obvious from the first subject group. The twelve tone row is composed by these intervals: minor second, augmented third and minor second again [m2-A3-m2]. I believe that this interval order is based on the opening chord of the piece. This formation is repeated two more times one major second higher.

![Picture 17]

9.2.1 Rhythmisation using bellows shake

The main theme of the first subject group is quoted using the “bellows shake” technique. It means that every tone of the theme is repeated using this technique. It is a certain kind of augmentation but the pulsation of the sixteenth notes is preserved.

![Picture 18]

9.2.2 Retrograde

This row is quoted many times in a retrograde, even using the bellows shake, so the row has a declining character.

![Picture 19]
9.2.3  Rhythmisation

The developing using rhythmisation is a very important supporting element here. For instance in the second part of the first subject group, the pulsation of the sixteenth notes is unexpectedly interrupted by the eighteenth rests. The pulsation is getting more and more regular along with the escalation of the part.

Picture 20

9.2.4  Imitation

The closing theme is processed using an imitation technique. The main idea of the closing theme starts in the right hand. It has a declining character. This idea is imitated in the left hand three beats later. It starts one major seventh lower and it has a rising character. It imitates the original voice in an intervallic overturn which means that it is a reverse imitation.

Picture 21
9.3 Harmonic aspects

9.3.1 Composition of intervals

The harmonic aspect of the piece is mostly composed of chords of minor seconds, augmented thirds and perfect fourths. This composition of intervals is the fundamental material for intervallic composition of the twelve tone rows.

Picture 23

9.3.2 Ostinato accompaniment

The chords that are composed of these intervals are often used as an ostinato accompaniment for the melody in the right hand. The upper voice of the chords supports the melody.

Picture 24

We can find an ostinato accompaniment also in the right hand. The chords have the typical intervallic composition. The upper voice supports the melody with its movement again.

Picture 25
9.3.3 Griffs

In order to achieve the best playability and the most virtuosic effect, the composer uses a.k.a. griffs. The intervallic composition (interval distance) is static which means that a player does not need to change the fingering, especially on a button accordion. This is very important at the places where there are long leaps or quick chord changes.

These griffs are also used in tremolo. The virtuosic part in sixteenth notes is thickened at every odd note by a three-voice chord. Neither the tempo, nor momentum is affected. This is possible only when playable griffs are used, because there is no need to change a fingering.

9.3.4 Clusters

A usage of specific clusters is very typical of Jindřich Feld, especially in his accordion works. These clusters are formed in the left hand, on the Stradella Bass System, where the composer uses two to four
diminished chords at the same time. This is a very interesting and clever idea because four simultaneously sounding chords in fifths relationship create the harmony of the whole twelve tone scale. Even this relates to the material of the twelve tone rows.

![Music notation](image)

**Picture 28**

9.3.5 Conclusion

In the musical language of Jindřich Feld, everything is well-thought-out. Harmonic and melodic aspects are closely related, and they are derived from each other. Everything is written in a way that respects the specific characteristics of the instrument. The used musical material creates a completely unique and distinctive sound of the composer’s pieces. This makes Feld’s pieces absolutely unique and non-interchangeable. You can easily recognize Feld’s music from the very first notes of each composition.

10 Instrumentation and performer’s view

"Concert Piece" is indisputably a very difficult piece to perform. This composition is very demanding even in comparison to other compositions by Jindřich Feld. Several technical and expressive possibilities of the accordion is being used. From my point of view, I must say that the performer’s skills are thoroughly examined in this piece. The performer must have a perfect command of his instrument in order to perform all the virtuosic passages without any problems. Also, the overall interpretative conception of the piece and capturing of character of certain parts is very difficult. First of all, I believe it is necessary to thoroughly review the piece in order to understand the context of particular parts and differentiate their content from one another. At the same time, it is necessary to maintain the overall atmosphere and dramatic mood of the piece. Because of the extraordinary technical demands, only a skilful and experienced accordionist, who has no technical problems and who can fully focus on the expression, can handle this composition.
10.1 Technically difficult parts

The quick runs of sixteenth notes in the right hand are definitely one of the most technically demanding moments of the piece. And they are quite common. Although there is no articulation marking for such places, speaking for myself, it should be played *non legato* a.k.a. *Leggiero*. The player does not connect particular tones in this case. He plays as if on the surface of the keys or buttons using such a technique. Thanks to this technique, these passages sound more clear and virtuosic. These runs are based on the intervallic composition of the first chord of the piece and melodic progress in the first bar. These runs always contain an interval of perfect fourth. In a virtuosic tempo, this passage is certainly the most difficult one. These runs occur in the second part of the second subject group (which is a development of the first part of the second subject group) and at the beginning of the development. The player should carefully consider what fingering he or she should use here.

![Picture 29](image29.png)

The other runs, those without octave shifts, are not so technically difficult. On the contrary, they are very playable thanks to the griffs.

![Picture 30](image30.png)
10.2 Bellows shake

The use of the technique of rhythmic bellow-movement “Bellows shake” in sixteenth notes belongs to the next technically demanding elements in this piece. In this technique, the player makes the articulation by short and fast opening and closing of the bellow at constant possession of the keys and buttons. Thanks to this, it is possible to repeat not only individual tones but also whole chords. The composer uses such a repeating of whole chords at the very beginning of the composition. This makes it an integral part of the rhythmical motif and all the places where the motif is processed. In addition to that, it feels very dramatic thanks to the bellows shake technique, almost like a shout.

From my personal experience, “Concert Piece” is also very physically demanding with a very fast tempo, strong dynamics and a frequent use of bellow shake.

10.3 Use of the Stradella Bass System

Another important value of this piece is primarily Feld’s perfect knowledge of the specific properties of the accordion. This is obvious not only from the use of bellows shake, but also from the way he uses the Stradella Bass System where he creates unique clusters. This has been described above. In addition, these clusters are multiplied by two to four octaves, depending on the quality and type of an accordion, thanks to the mechanics of the left-hand manual. Feld, using these clusters, reaches a very unique and wracking timbre that makes the overall character of the composition. The composer uses these clusters primarily in the most expressive parts.
These clusters are also used for stronger dynamic gradations. In dynamics of \textit{piano}, there is only one diminish chord in the left hand, but with the increasing gradation, the second, third and even fourth diminish chord is added.

Feld also does not hesitate to use several deep bass tones at the same time which is very demanding on the air consumption. For that reason, these deep tones are used only on very short areas combined with the bellows shake technique. It creates unexpected and dramatic shouts. We can find these cases, for example, at the very beginning of the piece.
10.4 Combination of the Stradella Bass System and the Free Bass System

Another very smart thing is that Feld uses the Stradella Bass System in the dramatic and expressive passages, while in the dynamically and expressively weaker passages, he uses the Free Bass System.

At the places with the Stradella Bass System, which has an ability to multiply every tone and every chord to several octaves, Feld uses the Pleno register (16+8+8+4) in the right hand. On the contrary, at
the places with the Free Bass System, Feld uses a much softer registration. This also shows an enormous familiarity of the instrument.

10.5 Griffs
As I have already described, griffs are one of the most important elements in the piece. The presence of griffs is so important for the player, especially for accordionists who play button accordion, because Feld moves certain griffs to different positions of an accordion manual and the player does not need to change fingering. This allows the player to perform many virtuosic passages very smoothly and almost without any effort.

10.6 Griffs in the left hand
The buttons of the bass tones and chords are ordered in the circle of fifths in the manual of the Stradella Bass System. Thus, if a composer wants to use this manual even in some virtuosic passages, he needs to respect this order of buttons. And Jindřich Feld is well aware of this fact. We can see the relations of fifths in all the places where the manual of the Stradella Bass System is used. In case there is a different intervallic relationship, it would not be possible to perform it in this tempo. For example, it is almost impossible to play a chromatic scale so quickly on this manual. Another disadvantage of this manual is a bigger rigidity of the buttons. That is caused by the mechanical construction of the manual of the left hand.

On the contrary, the buttons of the Free Bass manual are chromatically ordered. It is quite tricky to play runs in circle of fifths, but it is extremely easy to play chromatic runs. So Feld respects this fact too and uses it.
Overall, I must mention that the technical possibilities of the accordionist’s left hand are very limited. The player can orient only by touch, and, in addition to that, the hand is tight by the strap that controls the bellow. If a composer wants the left hand to be equal to the right hand, he has to respect the button order. And as previously stated, Jindřich Feld does respect this order and this inequality does not disrupt and does not break the virtuosic character of the composition.

10.7 Tremolos

Feld uses *tremolo* of sixteenth notes at the most dramatic parts of the piece. The music graduates strongly this way. The chords are always combined with single tones. In such a virtuosic *tempo*, it is essential that the *tremolos* are based on a certain griff.

At the end of the development of the first subject group, almost the same kind of *tremolo* is used. But in this case, there are clusters instead of Major chords. There is *tremolo* even in the left hand among the chords of the Stradella Bass manual. By using these elements and techniques, Jindřich Feld reaches an absolute peak for this section.
10.8 Registration

Another proof of Feld’s perfect knowledge of accordion is a well-defined registration. The registration does not only change timbre but also allows one to use a wider range of the instrument, and, not least, it helps to improve the readability of certain passages that would otherwise disappear.

At the places with strong dynamics, Jindřich Feld uses the Pleno register which brings the necessary vigour.

For more virtuosic places, an 8'+8'+4' stop register is used. Feld reaches a very nice contrast of timbre removing a 16' stop register. The 4' stop register brings a sharpness and vigour.

The composer uses only an 8’ stop register for the calm and less dramatic places.
The registration enhances the contrast between some parts. For example, there is a maximal contrast in dynamics, character, expression, and *tempo* and musical material in the closing theme. Also, the compositional technique changes there. All these changes are supported by the change of timbre. In this case, Feld uses an 8’ stop register in the right hand and a 4’ stop register in the left hand after the Pleno register.

Gradual strengthening of the registration enhances the dynamics, and the melodic and expression gradation.
The original tempo is 120 BPM. This is the tempo that is defined by Jindřich Feld. However, it is commonly performed even faster, around 144 BPM. In my opinion, the reason for this difference in tempo is the fact that most composers compose at the piano (including Feld). But the timbre of accordion has completely different characteristics; it has quite a few aliquots. While the characteristics of a piano tone would make the composition feel very virtuosic in the slower tempo, it would have felt quite boring on the accordion. On the contrary, the faster tempo would feel completely messy on the piano.

The second reason is the accordion mechanics. The mechanics of an accordion is much lighter and softer in comparison to piano mechanics. Thus, the virtuosic possibilities are usually much greater than composers might think.

10.10 Conclusion of the instrumentation and performer’s view

I have tried to point out the most important aspects of instrumentation of the piece. From all of these things, it is obvious that Jindřich Feld was a real expert of accordion. I must admit that we barely see such perfect instrumentation in other accordion compositions.
11 Results

- Better understanding of the form; which helps to a better and more convincing interpretation of the piece.
- Better understanding of Feld’s music in the context of his accordion works.
- Designation and description of the accordion techniques used in the piece; which helps to an easier orientation in the pieces where such techniques are used as well.

12 Conclusion

I have chosen this composition because I currently play it, and it is a very interesting and rich form to analyse. As I said before, it is one of the top accordion pieces and it is a mandatory piece in many great international accordion competitions and contests. I have played some Feld’s pieces before and I enjoy his music because it is always very demanding to perform. His music is quite cold and strict in most cases, and that makes it much more difficult for a performer to play because you must be very focused on all the techniques and quality of the tone; and every little mistake is noticeable. I believe the best way to perform this kind of music is following the score strictly as it is written. The only exception in strict following of the musical text is the defined tempo which the performer can raise slightly. Such rise of the tempo opens a space for the performer to show his or her virtuosity and enhances the character of the piece in general. Also, in this piece, Jindřich Feld makes full use of the possibilities of accordion, like bellows shake, use of the free-bass, enormous dynamic changes, and so on. It means that a perfect command of the instrument and high level skills are necessary. While writing this thesis, I realised many important things regarding the form and structure which helps me to perform this piece even better and with a grace. And that is actually the main purpose of this analysis, as I have mentioned several times, to provide more information about this piece for its use on practical and real occasions, like live performing, recording and in music education.
13 References

13.1 Literature


13.2 Music sources

13.3 Online sources
Jindřich Feld – Concert Piece For Accordion

EXPOSITION

<table>
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<th>BAR NUMBER</th>
<th>1</th>
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FIRST SUBJECT GROUP | TRANSITION | SECOND SUBJECT GROUP | TRANSITION | CLOSING THEME

THEME (beginning only)

 MOTIF

DYNAMICS
Jindřich Feld – Concert Piece For Accordion

DEVELOPMENT

BAR NUMBER  
89  116  123  141  144  154


THEME  
(beginning only)

MOTIF  
\( a^I \)  \( f \)  \( c^II \)  \( g \)  \( e^II \)

DYNAMICS
Jindřich Feld – Concert Piece For Accordion

RECAPITULATION

BAR NUMBER
155
165
182
185
199
206

RECAPITULATION OF THE FIRST PART OF THE F.S.G.
RECAPITULATION OF THE SECOND PART OF THE F.S.G.
RECAPITULATION OF THE CLOSING THEME
RECAPITULATION OF THE FIRST SUBJECT GROUP
RECAPITULATION OF THE FIRST SUBJECT GROUP

THEME
(begining only)

MOTIF
\(\alpha_x\) (a.m) \(\alpha_{II}\) \(b_{II}\) \(e_{III}\) \(\alpha_x\)

DYNAMICS
Jindřich Feld – Concert Piece For Accordion

Motif Catalogue