

10 Top Music Video Clips on Makspot

Music video clips have been broadcast on the media for quite a long period of time now, but have nevertheless not received any theoretical interest at home or abroad. On the other hand, the number of video clips is constantly increasing owing to the current world video trends and the emergence of many production companies. The number of performers who mainly seek popularity through television has also increased. In this way the performers strive to present their music materials through video recordings. Video clips are intensively used in the media and prove a specific and convenient manner of spreading music pop culture.

Having this in mind, together with the spreading of IRAM's activities in the realms of video technology, we decided to approach this theoretical problem and enter a new field of methodology.

Hence the subject of our research – the video characteristics of the Macedonian pop music video clips.

When approaching the empirical material for our database, for practical reasons we decided to make the choice of video clips through the existing Macedonian top charts broadcast in the Skopje region. To our surprise, we realized that regardless of the large numbers of Macedonian clips, only some television stations have a Macedonian pop music top chart. Macedonian video clips are broadcast on the following television stations:

- as part of a mixed top chart with foreign hits-videos or
- together with the video clips from the former Yugoslav countries

Generally most of the Macedonian video clips are broadcast between two shows, as a type of intermezzo.

Thus, knowing that only the television station Makspot airs a top chart composed exclusively of Macedonian video clips – “Mak Top”, we decided to use it as a basis for our further theoretic analysis.

This top chart is formed by voting. The songs are suggested by the television station, and the list is formed by the viewers via phone voting. The voting takes place between two broadcasts of the show, i.e. every seven days.

In this research we used the top chart broadcast on 5 June, 2004.

The following 10 Macedonian music video clips are featured on the chart:

	Title of the song	Performer	Composer	Arrangement	Lyrics
1	Moj Balkane	Dario	Dario Pankovski	Sasho Mladenovski	Dario Pankovski
2	Kolku vreme	Superhiks	Superhiks	Superhiks	Petar Mladenovski
3	Ljubov	Gjorgji Krstevski	Gjorgji Krstevski	Valentino Skenderovski	Gjorgji Krstevski
4	Ne sakam da krijam	Elena Ristevska	Darko Dimitrov	Robert Bilbilov	Rade Vrchakovski
5	Site godini	Kuku lele	adapted	adapted	Robert Sazdov
6	Prikazna bez kraj	Arija	Arija	Nikola Avtovski	Vesna Malinova
7	Sino	Tamara	Aleksandar Masevski	Aleksandar i Hristijan Masevskki	Aleksandar
8	Kazhi da na ljubovta	4 play	Darko Dimitrov	Darko Dimitrov	
9	Novo utro	Katerina i grupa Pijano bend	Darko Tasev	Darko Tasev	Kristijan Gabrovski
10	Samo ti	Brejk	Robert Sazdov	Robert Sazdov	Brejk

After the first survey of the video clips from the inserted titles in the video material we received information about the performer, the title of the song, the production company, the video clip sponsors, in three examples we also noted the album that contains the song, one example notes the production and the writer of the lyrics and one example features the titles as part of the used methods. We also concluded that the core of the video clip is the performer, which affects its further characteristics.

We established the parameters, i.e. the fields of the secondary database for the researched material according to the definition of our research – the video characteristics of Macedonian pop music video clips. The input of data was based on the following 30 fields: 1) title of song, 2) performer, 3) composer, 4) arrangement, 5) lyrics writer, 6) duration of audio recording, 7) audio technology, 8) producer, 9) studio, 10) score, 11) CD, 12) video production – production company, 13) location,

14) author of screenplay, 15) director, 16) editor, 17) cameraman, 18) lights manager, 19) type of camera, 20) type of editing, 21) type of light, 22) screenplay processing, 23) duration of video recording, 24) duration of editing, 25) employed video effects, 26) number of shots, 27) cuts, 28) transitions, 29) fade-ins and 30) price of the video clip.

The first problem we faced during the input of data in these fields was the absence of most of the information concerning the authors and the people involved in the realization of the videos. In fact we may conclude that at this moment there isn't a unified standard for the secondary data that is to accompany the broadcast of the video clips. Therefore, we had to collect this data additionally through contacting the television or some of the authors of the video clips.

Apart from this, almost none of the production companies keep files on the people conducting the projects. The largest problem was gathering information about the position 9 on the top list, the song *Novo Utro* (New Morning). To our surprise, no one could give us information about this ensemble, the authors, the technical staff and the production company. Even though all production companies feature their emblem at the beginning and end of a video clip, this example did not include that practice and the only information there existed was on the styling. Our further research established that the ensemble is almost unrecognized for the public since it has existed for 2 years as a club band. The composition *Novo Utro* is their first joint project and also their first video.

When analyzing the video clips we began from the information about the music. The first presented table includes the names of the performers, composers, lyrics writers and the arrangers. It may be concluded that his group of authors is rarely noted in the text introduction of the video clips. This proves that the audience has no information about them and identifies the videos through the performers.

This is not a new situation in music, since it is present in almost all popular genres, including classical music, where the identification of the work with the composer began in the 18th century. Thus the top chart is neither a chart of the above-mentioned composers, nor a chart of video authors, but rather a chart of performers. We have also noticed that none of the chosen compositions have a score. The performers make first contact with the song not through a score, as in classical music, but through the composer's or some other performer's singing.

In the further section of this text we shall regard the distribution of the obtained results according to some of the researched fields.

From the 10 chosen compositions, Darko Dimitrov figures as an author of two compositions, whereas one composition has been adapted – the song *Site godini* (All these years) originally performed by Randy Crawford. Robert Sazdov also wrote the lyrics for this song.

In the analysis of fields 3 and 4 it becomes evident that often the authors of the songs are also the arrangers of the compositions. Only four songs have different arrangers.

	Title of the song	Duration of recording	Audio recording equipment	Producer	Studio	Score	CD
1	Moj Balkane			Aleksandar Mitevski	Torus		Site porazi i pobedi
2	Kolku vreme		Atlan 64	Oliver Dimitrov	Dimitrovi		Trumano
3	Ljubov		Digital Yamaha O2R	Valentino Skenderovski	Enterprise		
4	Ne sakam da krijam	90 min	Atlan 64	Darko Dimitrov	Dimitrovi		Den i nok
5	Site godini		Digital Yamaha O1 B96	Robert Sazdov	Sazdov		
6	Prikazna bez kraj	2 days	Digital MOTU	Nikola Avtovski	Avtovski		
7	Sino	2 hours		Aleksandar Masevski	Sky music		
8	Kazhi da na ljubovta	4 hours	Atlan 64	Darko Dimitrov	Dimitrovi		
9	Novo utro	2 days	Digital Yamaha O2R	Darko Tasev	Enterprise		
10	Samo ti	5 hours	PAL 625/25 Mono 1/2	Robert Sazdov	Sazdov		I jas sum takov

A large number of audio studios appeared with the development and emergence of video production companies on the market. Many of these are featured on the presented table. It is clear that some of them are more esteemed among the pop

music performers, thus, in many clips we see the same audio production companies such as for instance the Dimitrov studio and Enterprise. During the research we realized that some of the audio recordings were made in home improvised studios.

One of the further statements resulting from the analysis of the material from our base is the practice of one person having several functions. Furthermore, we could not obtain information about the sound engineers who recorded the audio. In fact, in this category of recording the difference between sound engineer and producer seems not to exist, the producers having both functions.

The field *duration of recording* of the audio material in most instances cannot be specified since the recording of several songs or one album usually occur during one interval.

As far as the technical equipment of the studios is concerned, we managed to obtain information for only five production companies.

One of the features of the video clips is their functional intertwining with the video drama, which intensifies their influence on the viewers. We therefore created this field in order to analyze the ones responsible for the visualization.

The results prove that the visualization of a particular song is closely related to the price of its realization. Since the performers mostly finance the video realizations themselves, the visualization depends on the financial capacity of the performer. This aspect is reflected in the video screenplays, which are the basis for the conducting of the visualization. Since the performers finance the recording of the video, they chose the production company. The next phase involves the ideas for visualizing the video clip. Since the functions are intertwined, i.e. one person usually performs several functions, the ideas can be provided by the director, the editor, and even the performer.

The general conclusion is that a true screenplay does not exist. A book of recording is therefore not to be expected. Owing to this the video clips do not feature a name of a professionally oriented screenplay writer.

	Title of the song	Video producer	Screenplay	Director	Editor	Camera	Lights
1	Moj Balkane	100%	Ugro	Ugro	Ugro	Gago	
2	Kolku vreme	Alek	Aleksandar Rusjakov	Aleksandar Rusjakov	Sofija Samoilovska	Goran Trpchevski	
3	Ljubov	F/X	Goce Nakov	Goce Nakov	Goce Nakov	Dragan Gaikj	Toshe Fidanovski
4	Ne sakam da krijam	PNK	PNK	PNK	PNK	PNK	
5	Site godini	Rocj&Roll division	Goran i Kuku lele	Goran Djordjevikj	Goran Sirkarovski i Marjan Jovchevski	Achko	
6	Prikazna bez kraj	Euroforum	Goran Talevski i Aria	Goran Talevski	Goran Talevski	Goran Talevski	
7	Sino	Tomato Vrteleshka Live	Bane Popovicj	Bane Popovicj	Ljupco Trajkovski	T. Trokovski A. Lembanov	Toshe Fidanovski
8	Kazhi da na ljubovta	Tomato Vrteleshka Live	Bane Popovicj	Bane Popovicj	Darko Antonovski	Andrej Lembanov	Toshe Fidanovski
9	Novo utro	Vox	Vox	Sasho i Zhivko	Misho i Deko	Sashe	Sashe I Zhivko
10	Samo ti	Avalon AXON	Chedo Popovski	Chedo Popovski	Chedo Popovski	Antonio Bozhinovski	

The table clearly shows that at the moment there are several production companies who professionally work with producing video clips. From the 10 video clips we analyzed, two are produced by the production company Tomato – Vrteleshka Live. Similarly to the audio, one person usually performs the functions of several roles such as director, editor, cameraman, etc. There are several factors that trigger this practice – economic, technical, the difficulty of tasks, etc. Some of the production companies create professional teams who complete the tasks jointly and hire individuals for different projects.

For the video clip set design usually a natural location is used, making minimal changes. Set designers do not exist, and again the choice is made by the director and the executor is the organizer. In the analyzed videos two or three different locations are used, interiors and exteriors. The location determines the choice of recording shots.

Set costumes do not exist in the traditional sense, as well, so the singers and the remaining participants make the choice of dress themselves. Apart from the Tomato production which has their own make-up artist, the styling is again the choice and result of the performers.

Several doubles are made during the filming and according to the producers the total of recorded material ranges between 20 and 60 minutes. The top record in terms of the duration of the recorded material of the analyzed video clips is held by the song *Site godini*, which sums up to 2 hours and 30 minutes.

As far as the recording technology is concerned, most video clips use Beta cam with the exception of the production company AXON which used a digital beta camera for its video.

All videos from the list are edited through computer editing programs. Editing and post-production take up the longest period in the video material realization. The shots that follow the idea of the screenplay are chosen from the complete material. Since there isn't a score of the melody, the editing is carried out through the lyrics, following the rhythm of the music. All the editors confirmed that they kept to these principles apart from the editor of the song *Site godini* who stated that he only took account of the textual changes, without following the music rhythm.

	Title of the song	Camera	Editing equip.	Lights	Duration of prep.	Duration of video recording	Duration of editing	Special effects
1	Moj Balkane		Matrix		2 weeks		6-7 days	
2	Kolku vreme	JVC DV cam	AVIT	Ziber blends	5-6 days	1 day	25 days	3D Animation
3	Ljubov	Beta cam	Computer	Classic	5-6 days	1 day	15 days	
4	Ne sakam da krijam							
5	Site godini	JVC DV cam	SONY Beta	Standard	1 day		15 days	Chroma, animation
6	Prikazna bez kraj	Beta Sony	SONY Beta		2-3weeks	3 days	5 days	Sepia
7	Sino	Beta cam	Computer		1 day	15 min	2 weeks	
8	Kazhi da na ljubovta	Beta cam	Computer		1 day	5 hours	2 weeks	Soft
9	Novo utro	Canon XL-1	Matrox			14 hours	10 days	
10	Samo ti	Digital Beta	Digital Edit	20KW	3 days	3 days	20 days	Graphic animation

For us it was particularly interesting to learn that the video of this song features recordings of girls dancing to a completely different composition.

Our expectations that the editors used all the traditional means such as cut, fade-in etc. were confirmed in the analysis of these 10 videos.

The number of shots were of particular interest to us, since the main feature of the video clips in comparison to the other video genres is the number of changes, which was confirmed in our case.

	Title of the song	Nr. of shots	Transitions	Cuts	Fade outs
1	Moj Balkane	88	30	40	14
2	Kolku vreme	114		114	
3	Ljubov	70	2	35	
4	Ne sakam da krijam	47	41	3	
5	Site godini	129			
6	Prikazna bez kraj	71	71		1
7	Sino	40	2	34	
8	Kazhi da na ljubovta	70	14	47	7
9	Novo utro	84	51	15	
10	Samo ti	52	17	25	2

In the conclusions from the analysis of the empiric material it is necessary to state that this research achieved its primary aim to enable inspection and access to a music field which had been beyond the theoretical interests of musicology. In fact, our idea was to use this analysis as a pilot research for the planned project of analyzing the structural characteristics of video clips in Macedonian music video production. During this research we encountered several methodological problems and this initial experience will aid us in precisely defining the methodology of our future research in this field. It is obvious that our major interest concerns video realization, thus disregarding other aspects, such as the social, economic, cultural, aesthetical etc. We hope that this paper will inspire other researchers to conduct similar research in this neglected music field.