

Music Selection for Macedonian Feature Movies Production in the New Millennium

Dojrana Prokopieva

Up to now, the Macedonian film music has not been a subject of large theoretical researches. This field was treated by a few Macedonian musicologists through some articles and papers presented at the movie symposiums, organized by the Cinematheque of Macedonia. The authors are: Dimitrije Buzarovski who treated the specific Macedonian film music, analyzing the music by Trajko Prokopiev in the movie "Frosina", and Ivan Rupnik's music in "Miss Stone"; Vlado Chuchkov analyzed the music by Trajko Prokopiev in "Volcha nokj"; Aleksandar Papesh also analyzed the music for "Frosina" and "Volcha nokj", while Snezana Anastasova-Chadikovska writes in her paper about the music by Ivo Tijardovic, composed for the movie entitled "Maliot chovek".

The starting point in our research consists of data collection. This paper contains a survey of collected data which refers to composers of film music and genres, since the beginning of the new millennium. We have analyzed the period from 2000 to 2005, just because the Macedonian film industry notices a significant development producing an important quantum of realization. Our purpose is to find out the position of composers of classic music and their engagement in creating film music.

The Macedonian feature movies production officially begins with the realization of the movie *Frosina*, shot in 1952. Since then, 60 feature movies are shot, and part of these movies are co-production with other countries.

At the beginning of the development of the feature movies production in Macedonia, the film music was composed by professionally educated persons. Thus, author of music for the first movies *Frosina* (1952) and *Volcha nokj* (1955) is the composer Trajko Prokopiev. The same composer wrote the music for the movie *Zhed* (1971). Tomislav Zografski composed the music for the movies: *Pod isto nebo* (1964), *Denovi na iskushenie* (1965), *Tatko (Kolnati sme Irina)* (1973), *Najdolgiot pat* (1976) and *Presuda* (1977). The composer Toma Proshev has signed the music for the movies: *Kade po dozhdot* (1967), *Planina na gnevot* (1968), *Vreme bez vojna* (1969) and *Republikata vo plamen* (1969). Author with the highest number of film scores is Ljupcho Konstantinov: *Crveniot konj* (1981), *Juzhna pateka* (1981), *Neli ti rekov* (1984), *Srekjna nova '49* (1986), *Hi Fi* (1987), *Tetoviranje* (1991), *Makedonska saga* (1993), *Angeli na otpad* (1995), *Preku ezeroto* (1997, with Zamfir Gjorgje) and *Vreme zhivot* in 1999.

Apart from these composers, other composers who worked on film music are: Kiril Makedonski, Dimitrije Buzarovski, Ilija Pejovski, Risto Avramovski etc. The attempts for writing film music in Macedonia, has led to high awards that Macedonian film music won at Pula Film Festival – the award *Zlatna arena* for the composers Tomislav Zografski and Ljupcho Konstantinov.

From the beginning of the 90's Macedonian film music develops in new direction. Macedonian directors begin to work with musicians and bands that create and perform popular music genres, like: jazz, ethno, electronic music, rock. Authors, arrangements and performers of music for the feature movies are: Anastasija for *Before the Rain*,

Vlatko Stefanovski for *Self-destruction* and *Gypsy Magic*, Risto Vrtev for *Farewell of the 20th Century* etc.

We started our research by making an overview of the authors of film music in the period 2000-2005. The table below shows the results:

Title	Year of production	Directed by	Screenplay by	Author of music
<i>Revenge</i>	2001	Jan Hintens	S l o b o d a n Despotovski	Bo Spenk
<i>Dust</i>	2001	M i l c h o Manchevski	M i l c h o Manchevski	Kiril Dzajkovski
<i>Warming up Yesterday's Lunch</i>	2002	Kostadin Bonev	M i l e Nedelkovski	Nikolaj Ivanov
<i>The Judge</i>	2002	Zaneta Vangeli	Zaneta Vangeli	Vlad Kaevski, Kiril Pop-Hristov, Mirko M. Mikovikj
<i>Like a Bad Dream</i>	2003	A n t o n i o Mitrikjeski	A n t o n i o Mitrikjeski, Dejan Dukovski	no data
<i>Bal-kan-kan</i>	2004	D a r k o Mitrevski	D a r k o Mitrevski	Kiril Dzajkovski
<i>The Great Water</i>	2004	Ivo Trajkov	Ivo Trajkov, Bla z h e v s k i Vladimir	Kiril Dzajkovski
<i>Illusion</i>	2004	S v e t o z a r Ristevski	S v e t o z a r Ristevski	Bei the Fish
<i>How I Killed A Saint</i>	2004	Teona Strugar Mitevaska	Teona Strugar Mitevaska	O l i v i e r Samoullian, Project Zlust
<i>Contact</i>	2005	S e r g e j Stanojkovski	S e r g e j Stanojkovski	Pir Raben, Michael Boen
<i>Secret Book</i>	2005	V l a d o Cvetanovski	J o r d a n Plevnesh, Ljube Cvetanovski	T o s h e Pop-Simonov

During the period 2005/2006, three more feature movies were shot: *Shadows* by Milcho Manchevski, composer Zbigniew Preisner, *The Naval of the World* by Igor Ivanov Izi, and *Does it Hurt?* by Anita Lesnikovska. These movies at the moment are in phase of post-production and we didn't include them in our research. The other reason is that for two of them we still don't know who the author of music is.

From the table above we can see that in the mentioned period, 11 feature movies were filmed in Macedonia. It is interesting to see that beside Macedonian authors of music, there are foreign names that appear as authors of music for some of the movies. This refers to the movies which are made in co-production with other countries.

The next step of our research intends to get an insight in the data that show which Macedonian composers created the music for these movies. The table below shows this:

Movie	Composer
Dust	Kiril Dzajkovski
The Judge	Vlad Kaevski, Kiril Pop-Hristov, Mirko M. Mikovikj
Bal-kan-kan	Kiril Dzajkovski
The Great Water	Kiril Dzajkovski
Illusion	Bei the Fish
How I Killed A Saint	Project Zlust, Olivier Samoullian
The Secret Book	Toshe Pop-Simonov

Author of the largest number of film scores is Kiril Dzajkovski.

Kiril Dzajkovski

Kiril Dzajkovski is one of the founders of the electronic music in Macedonia. Back in the 80's he begins to work with the movie director Milcho Manchevski with the electronic band Bastion. With Manchevski, Dzajkovski continues to cooperate on several movies, including the soundtrack for the movie "Dust". His unique style, Dzajkovski begins to create at the beginning of the 90's, combining Macedonian ethno elements with electronic music. This leads to realization of the first album in Australia - Synthetic Theatre. Dzajkovski writes the music for many short and documentary movies, and together with the director Aleksandar Popovski he is the author of the music for several theater plays. Although Dzajkovski is well known for his modern expression, which is based on the characteristics of the electronic music, his approach to film music is always original, especially when it comes to traditional music.

Dzajkovski's music in "Balcancan" is a fusion of classical instruments (violin, acoustic guitar, French horn, clarinet, cello, brass orchestra) with electronic and traditional ethno elements (To the Sea, Balcancan Choček), as well as tango (June, July) and march (Meat Factory). The music for the film "The Great Water" reveals variety of moods and

textures, from themes inspired by the traditional music, to contemporary works. At the same time, it belongs to different categories: world music, ambient, classical. Creating this soundtrack, Dzajkovski gives an original vision, especially with the synthesis of the above mentioned classical instruments together with traditional folk instruments like kaval, kanun, zurla and tapan.

Olivier Samoullian, Project Zlust

The formation Project Zlust (professional educated musicians) up to now has realized three albums. Coming up from different cultural and ethnical environments, the members of this group integrate in their music traditional elements with modern expression, together with the experiences of the classical music education. They create specific sound, using specific combination of instruments. The French composer, and also a violist, Olivier Samoullian has written the music for “How I Killed a Saint”, together with the members of Project Zlust (performers, arrangers). This soundtrack reveals different genres: jazz, chamber music, and a traditional Macedonian vocal music.

During last 5 years, in Macedonia were recorded, produced and realized three soundtrack editions:

Dust - Original motion picture soundtrack, written, arranged and produced by Kiril Dzajkovski, Third Ear Production

Balcancan - Original motion picture soundtrack, written, arranged and produced by Kiril Dzajkovski, Lithium Records

How I Killed A Saint – Original motion picture soundtrack, music by Olivier Samoullian and Project Zlust, Sisters and Brother Mitevski, CD co-producer Chicken Madness

Conclusion

The main objective of this survey was to give an insight in the condition of the Macedonian composers of contemporary music and how much they are involved in the process of creating a movie, as authors of music. We could see that there are names from the popular music, which are not professionally educated or trained as composers. Beside this fact, there are some authors who write music for short and documentary movies. One of them is the young composer Darija Andovska, who created the music for the movies *Name this film after me* and *If you need me* directed by Mladen Djukic, which was awarded at Berlin Film Festival in 2005. Other young composer of film music is Aleksandar Pejovski, who is the author of the music for several short movies, as well as the music for the motion picture in Canadian production *Neil* (2005). Author of music for TV movie is Dimitrije Buzarovski, for the film *Vampirdjii* in 2002.