



Dear Timofey Kazantsev,

First of all we would like to sincerely thank you for participating to the **Oticons Faculty** competition. We launched this ambitious project for the first time in 2014, and the participation by composers of your caliber in its 5<sup>th</sup> edition is a strong indication of its growth and global reach. Without your help we couldn't have made our competition such a success or successfully raised awareness of quality film music for a **fifth** consecutive year.

With that said, we would like to inform you that this year you competed with 211 composers from 41 different countries. The process of listening to and voting on all entries was an intensive (and sometimes exhausting) experience for our judging panel, but it was also enriching, for each time a new voice makes itself heard, our faith in the power of visual music is affirmed. This year, the level of talent was exceptionally high. Your placement in the final 20 demonstrates that this high degree of selectivity worked to your advantage.

Here is a summary of the feedback we received for your compositions:

**ASSIGNMENT ONE:** *It was a bold, and risky choice to begin your submissions with a piece of such peculiar character, and if it hadn't been executed so skillfully and earnestly, you might have lost the jury. Bird Song? Glockenspiel? Then the child vocal? It's so genuinely sweet that it's difficult not to be drawn to it, but still, it's very hard to imagine where a cue like this might actually be used in today's cinema outside of parody. Your arrangement is what holds interest to the surprising end. Next time, when asked to deliver a main theme, avoid the long introduction and plunge straight into the tune!*

**ASSIGNMENT TWO:** *What you've written here is action music for another era, and with a heavy dose of melodrama that—as with Task #1—would probably only be used as parody in the contemporary period (e.g. “Princess Bride”). Be careful of this. Train your ear to hear your music as others hear it, and to remember that in film music, melody and harmony speak a language and deliver a message. Your orchestral language dates to Korngold and before, and on top of that this isn't epic but dramatic action. However, purely musically speaking this is fantastic writing. The fact of zero errors on the score sheet makes you one of those rare composers that have studied orchestration deeply.*

**ASSIGNMENT THREE:** *From early Korngold to Wagner. You are a wonderful writer and your cue responds to the brief with a lot of storytelling skill. Again, your harmonic language feels like an unintended throwback to a very early period of film music development, and this is disconcerting to a jury listening for new voices. But the progress of your music through the scene is very well-plotted, and your ending is one of the best and most inventive in the competition. The final touch of the vocal makes a chilling ending of a thrilling piece. We wish you to find the right filmmakers to start collaborating with them and create together masterful works like this one.*

**ASSIGNMENT FOUR:** *At last, an ostinato that changes with the harmony! An almost note-perfect homage to the Mancini period. Consistently clever and virtuosic music from a writer with solid skills and an awareness of music beyond the American blockbuster idiom! And this piece is as daring a choice for your final submission as the first was for Task #1. Be careful, though. Because film music is 50% pop and 50% art, “Retro” is cool, and old things can find their way back into fashion. But do retro, not retrograde. No one is making Pink Panther movies today. Write for films as they are NOW.*

*This surely is the only cue we believe has a 'cinematic' soul, compared to your previous ones that are actually closer to concert music. Maybe the stage is the right medium for you, at the moment at least, and not Cinema? Now it's the time to contemplate on that.*

We hope you will appreciate the above comments. Our wish is for you to value them as the opinion of seasoned professionals who have worked successfully in the industry you are obviously ready to play a role in. The Oticons Faculty Competition is repeated each year, so we encourage you--till September 1<sup>st</sup>, 2018 when we'll re-launch it--to continue doing what you love most (i.e. composing music), as creativity is a muscle you have to use constantly in order to further develop your aesthetics, skills and musical vocabulary. Perhaps next year, if you'll decide to participate again, the outcome will be even better!

We want to thank you once again for the opportunity to listen to your music, and for your work on the demanding Assignments. We have designed them very carefully for composers who, like you, care about film music and the values that qualify it as a unique contemporary art form, deserving of the attention and respect of all music lovers.

With gratitude and warm wishes,

**George Christopoulos**  
Oticons Faculty Founder

**Andy Hill**  
Jury Member / Oticons Faculty  
Administrator