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Theater 23

13 December 2023

Concept Statement

In today's digitally-driven era, where social media influences beauty standards and relationships often encounter numerous challenges and distractions due to a volatile political climate, the artistic team of “Chronology of Love” aims to encourage our audience to spend time understanding their romantic partner’s dreams, aspirations, and experiences and put genuine effort into their relationship to navigate through these modern complexities. We hope that our audience walks away reflecting on their relationships, looking for areas where they can invest more time and effort to strengthen their connection. The author — Pixabay’s editorial staff — intended for “Chronology of Love” to be used as an “atmosphere, love, [and] romantic sound effect,” but otherwise left open to interpretation the meaning of the sound effect. The artistic team believes that “Chronology of Love” details the stages of healthy love: infatuation to bickering to understanding and happiness to death to the afterlife. We will design the piece with this thought in mind by using symbiosis (or lack of) of colors to represent one’s progression through these stages and designing the set minimally so that the dancers are free to improvise and perform the stages of love as they relate to it over the entire stage. We believe that love is unique to every person each day, and how one views love can change based on one's emotional state; as such, our production will be designed to accommodate flexibility in changes in dancers’ movements and expressions. Our central image is a sunset since, much like love stories, no two sunsets are alike. We chose this image because looking out at sunsets at the end of the day

usually inspires self-reflection, and it symbolizes the ever-changing and eternal nature of both love and sunsets. Our lighting and set design will work in harmony with this image to visually convey the evolution of love's stages. The use of warm and soft colors during moments of intimacy and connection, contrasted with cooler lighting during the bickering phase, will accentuate the emotional journey of the dancers as they traverse the bare stage.



The central image is a picture of a sunset over water. This picture was taken at Glass Beach.

QUESTIONS FOR THE LIGHTING DESIGNER ON MUSIC BASED DESIGNS

General Questions

1. What does the production team want to communicate to the audience?

The production team wants to communicate to the audience that love is more than infatuation; love requires time and effort to understand one another, and it can transcend beyond death. This overarching message underscores the idea that love is a profound and evolving journey. We intend to reveal that while infatuation may serve as a starting point, the enduring power of love primarily comes to fruition through the dedication of time and effort by both partners in a relationship toward truly comprehending and connecting with one another. Additionally, the production aims to depict that love can surpass the boundaries of mortality, and that the concept of forever love should be a guiding principle in relationships; people may die on Earth, but love transcends our realities, either through love in the afterlife or through the legacy and driving influence that love can have on one's living loved ones. Ultimately, the production team endeavors to convey that love is a complex, transformative, and eternal force that enriches the human experience and should inspire individuals to seek out genuine connections with their partners.

2. What do you want the audience to walk away from the performance of your piece thinking, feeling, and knowing about the world of this piece of music/dance?

I want the audience to walk away from the performance of my piece appreciating the complexity and depth of love in real-life relationships. They should leave the theater thinking that love is a multi-faceted journey that goes beyond mere infatuation. Rather, love as portrayed in our production, involves the investment of time, effort, and unwavering commitment toward understanding one another. The audience should be contemplating the importance of open and

respectful communication in their relationships, and hopefully begin to feel that engaging in meaningful conversations — even if they involve disagreements — is necessary for long-term success. Just like the two lovers in this piece learn to grow and connect through respectful bickering and taking the time to showcase their love for one another by understanding each other's desires, the audience should understand that conflict is a vital part of building a deep and lasting bond; pure infatuation forever is a fantasy. Finally, because our production of "Chronology of Love" emphasizes the idea that love endures even beyond death, I want the audience to believe that the legacy of love remains in the memories and impact left behind, whether in the afterlife or through the love's enduring influence on those left on Earth.

3. What is the piece about?

The piece is about stages of love (e.g. infatuation, bickering, death) and the importance of taking the time to understand and show love to your significant other.

a. Designers ask questions about:

- **The feelings, ideas, story, theme or moods does that the production team want to convey.**

The production team wants to convey the feeling of love's depth and complexity as it evolves through various stages, including infatuation, bickering, and ultimately death. This involves capturing the various stages of love the couple in our production undergoes. From the initial stage of infatuation — where emotions run high and passion is at its peak — to the phase of bickering, where the challenges and conflicts within a relationship become evident, and finally to the portrayal of death as a stepping stone to forever love, the production team seeks to convey the full spectrum of human emotions tied to love. Simultaneously, the production team

wants to convey that genuine time and effort is needed by both partners to move a relationship past its infatuation stage into a more long-term, healthy stage, since without taking the time to deeply understand each other's aspirations, experiences, and desires, a couple may fall out of love. We hope that the audience self-reflects on their relationships and begins to consider areas of improvement where they could put in more effort to better understand their partner.

- **How do these translate into color, form, rhythm, style of movement, revelation of form, and use of stage space?**

As my production focused on the development of love within a single couple, I plan on leaving the entire stage bare — save for roses outlining the stage to symbolize love's everlasting presence — so that the entire attention of the audience is on two dancers representing a couple. The dancers will have the freedom to dance over the entire stage because I want to convey that the amount of effort one can put into love is limitless. Dancers will have the freedom to rhythmically improvise their movements around the stage since I believe love is unique to every individual and the nature of love can change daily based on one's emotional state — that is why taking the time to understand your partner is important in relationships.

In the initial stage of infatuation, warm and passionate colors like red and pink are dominant, and colors will not be intertwined in the lighting design since pure infatuation can blind a couple from understanding each other's aspirations and desires. However, once the couple begins to argue and then put in effort into the relationship, the cyclorama colors will begin to mix, showcasing that each partner is dipping into the world of the other. Blues and purples will be dominant, along with traces of the original red and pink, because I want to showcase a change in the couple's attitude toward one another. Their individual sides are mixing, thus I use colors related to the old ones but not exactly a mixture since in relationships,

when you take the time to learn more about your partner, you usually learn new information about them. I want to emphasize that understanding new information is crucial to the stability of a healthy relationship. Towards the end, when the couple is ready to die of old age, the colors will change to lighter yellow-oranges (symbolizing the glow of heaven), but traces of pink, blue, and red will be there because their relationship is symbiotic. They care for each other, and that love is forever.

4. Is there a story line to your piece?

a. What is that storyline?

The overarching storyline in my interpretation of the piece is that two teenage lovers become enamored with each other, marry, and go through life together; while they may bicker as they get older, the couple realizes that they need to move past infatuation and place effort into demonstrating love and truly understanding each other as quality time together is precious and should be cherished. By the end, the wife and husband promise each other to be together in the afterlife as the husband dies of old age, but the couple is at peace knowing that they will soon be together forever. My piece emphasizes that couples going through life together will experience the ups and downs of love and romance, but by taking the time to cherish each other, even if it means arguing with one another, they can forge a bond that transcends time. If they stay together, they may experience a profound connection and unity that transcends beyond death. The final message of my piece is that in the afterlife, lovers can be together forever, symbolizing the eternal nature of their love.

b. What are the Beginning, Middle, End and Climax of the piece?

The beginning of my piece is when the two teenagers — represented by two dancers — fall in deep love at first sight. Their infatuation with each other makes them inseparable and codependent, and they prepare to spend the rest of their lives together. The middle of my piece is when the two teenagers progress through each decade of adulthood. The music moves slightly faster starting at 0:34.5, and the music notes being played become primarily flats. At this point, the climax occurs. The couple begins to fight (represented by dance) as they each build up unreleased resentment towards small things that the other fails to do or does wrong (i.e. forgetting chores). However, the couple soon reconciles after understanding each other better through their arguments near the end of my piece (0:50) when the music slows down. At the end of the piece (beginning at 1:02) the husband dies of old age. Neither the husband nor wife are sad because they know this is just a temporary goodbye; they will soon be together in the heavenly afterlife forever.

5. How many dancers/performers are in the piece?

My vision for the piece is that there is only one male and one female dancer — representing the two lovers — in the piece, and the dancers are infatuated with each other. There is no one else on stage as I want the focus of the piece to be on the character development of each of the dancers individually and as a couple as time progresses.

6. What is the visual pallet of the other design elements?

- **Costumes, scenic, etc.**

The color scheme for all design elements will primarily involve pinks, reds, and blues. Regarding scenic design, I will not include furniture in my piece because I want the dancers to

be able to move around the stage freely to express their love for each other, as love can be shown in many different ways, and I want the dancers to have the freedom to explore that and improvise. The only scenic elements that I would include would be red and pink roses outlining the stage. There would be roses downstage, stage right, stage left, and upstage but only on the edges of the onstage space. I want the roses to set the piece with an enchanting atmosphere from the beginning since my piece focuses on the development of love over time rather than its formation. I would like the male dancer to be dressed with hints of red and the female dancer to be dressed with hints of pink, as my light design associates the pink with the female and the red with the male at the very beginning and end. They do not have to be fully red or pink, but rather I would like hints of red and pink to be part of a deep blue (nearing purple) color and white costume. The deep blue can represent the complexity of and struggles within relationships, and in my light design, I use it to represent the growing pains in a relationship each member of a couple experiences when they bicker. One may win an argument, but one cannot win a relationship. The white would represent purity and hope, as I want to convey that there is always some hope of reconciliation and renewal in a loving relationship, even amidst the complexities and challenges.

Musical Analysis

Basically, what is this music and how does this music work?

OR

What is the historical, cultural, philosophical, psychological, sociological, and emotional context of this piece of music?

1. What music will be used?

<https://pixabay.com/sound-effects/chonology-of-love-6094/>

- a. **The title of the piece(s)?**

The title of the piece is “Chonology of Love.” The first word’s spelling is “Chonology” and not “Chronology.”

b. The composer of the piece(s)?

The piece was likely composed by a member of Pixabay’s editorial staff. While Pixabay allows any user to compose and upload sound, this piece is credited as being composed and uploaded by Pixabay itself.

c. When was/were the piece(s) written?

The piece was published on August 4, 2021. While there is no public information about when it was written, the piece was likely written in early-to-mid-2021.

d. The performer(s) of the piece(s)?

There are no words in the song, so there is no singer. The performer of the music is unknown, but it is likely a member or members of Pixabay’s editorial staff.

e. When was this selection/recording done?

The recording date of the piece is not specified, but the piece was published on August 4, 2021. Consequently, the recording was likely done in mid-2021.

f. What is its geographical origin?

Pixabay was founded by Germans and is currently owned by both its two German co-founders and the Australian company Canva. However, their staff comes from all over the world, so there is no public information about the piece’s geographical origin.

g. What is its historical origin?

There is little to no public information about the historical origin of the piece itself. It does seem to be a popular piece of music because it amassed 394,379 plays and 15,982 downloads since its release date as of December 12, 2023. Pixabay itself was founded in November 2010, and the company has been publishing sound effects

since then; the Pixabay editorial staff has published 76,716 sound effects as of December 12, 2023.

2. How long is the piece(s)?

The piece is 1 minute and 22 seconds long.

3. What is the artistic approach of this piece of music(s)?

a. What is the genre of the music chosen?

The music's genre is cinematic. The piece was designed to be a soundtrack for anyone to use in their creative projects.

a. What is the compositional style of the music?

The piece was composed in the key of F# major, and the piece was designed to be performed by a solo piano player. The piece was written in a 4/4-time signature.

b. Is the piece of music in movements or sections?

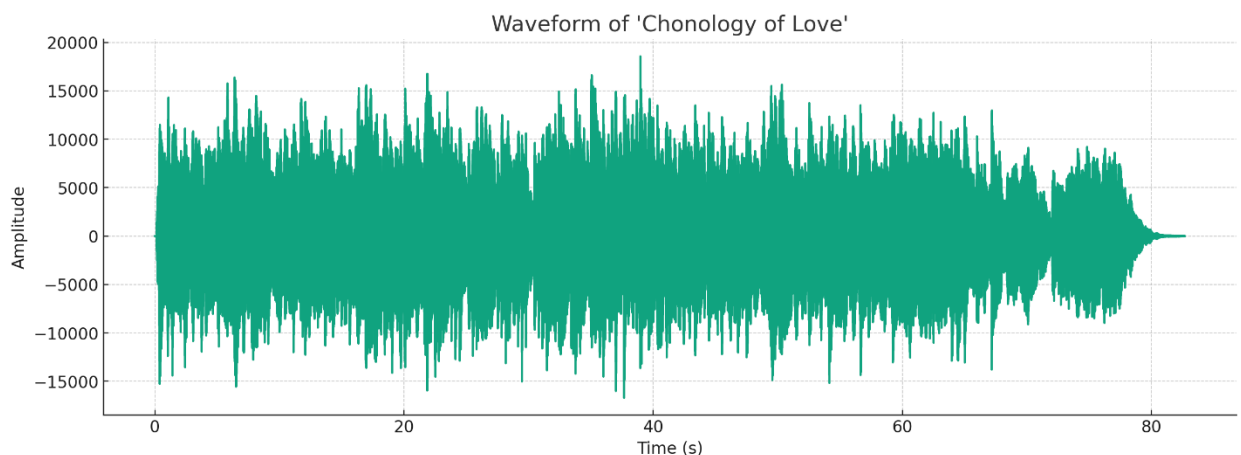
This piece of music is not explicitly divided into movements or sections as the entire piece was designed to be one sound effect. However, the end of the piece is significantly different in pitch and tone than the rest of the piece, and thus the end of this piece can be considered a different section from the rest of the piece. Unlike the soft, soothing tone of the beginning and middle of the piece, there is a shrill ringing sound right before the ending. The pitch of that sound is significantly higher than any other pitch in the entire piece. The pitch then drops down for one final whole note to end the piece.

c. What is its pace or rhythm?

The overall tempo of the piece is 91 beats per minute.

d. Are there any major tempo, stylistic, or instrumental/vocal changes?

The tempo slightly increases at the 0:34.5 mark before gradually returning to its pre-0:34.5 mark. At the 0:50 mark, the tempo of the music begins to significantly slow down. Stylistically, more flats are introduced at the 0:34.5 mark. Furthermore, at the 1:02 mark, the pitch rises quickly, but the last note of the piece is a constant, lower-pitch whole note. There are no vocal changes as there is no singer, and there are no instrumental changes since the entire piece is played by a solo piano player. I also graphed the waveform of the piece, and I attached the graph below. The song becomes relatively softer toward the end of the piece (starting at around the 1:02 mark). Otherwise, the amplitude of the song is relatively consistent throughout with slight reoccurring ups and downs.



4. What is the emotional approach or context of the piece(s) of music?

The author of the piece states that the piece is an “atmosphere, love, romantic sound effect,” and the piece is tagged as “romantic,” “love,” “sad,” “hope,” and “emotional.” Cinematic soundtracks that are similar in tempo and tone to this piece are often used as background music to narrate the chronological progression of a story in a short amount of time. For example, in *M.S. Dhoni: The Untold Story*, the song “Kaun Tujhe”— which is

similar in pitch, tone, and overall composition to this piece — plays in the background as the film visually showcases the love story — focusing on the simple happiness they found together — of cricket player Dhoni and his girlfriend Priyanka before Priyanka dies in a road accident. Similarly, I envision my piece to serve as a powerful, emotional narrative backdrop for the story of two teenage lovers progressing from infatuation to growing pains to a long-term, healthy, and genuine relationship until death does the couple part.

Visual Research

First Light Cue: 0:01 (3 Second Fade)



This image is of Emma Louise Hunter's new hair after stylists at HH Hair died it half red and half pink.

The concept of split cyclorama lighting is important to my piece because the split lighting visually depicts differences coming together. I want to showcase that despite one's different backgrounds or experiences, two people passionate about each other can easily fall in love and stay in love. Both the red hair and pink hair are a part of Hunter's hair and seemingly fit

together despite each part being a different color. I would like to replicate that idea of different parts coming together as one, especially in the beginning, to showcase that love can be limitless; any two people can fall in love, but it is time and effort that turns infatuation into a long and happy relationship.

While it is true that both the red and the pink come together to form Hunter's hair, the red and the pink don't intersect or interact with each other. This symbolizes the dangers of pure infatuation: two people may be enamored with each other in a puppy-dog-like love, but unadulterated infatuation can hinder couples from engaging in meaningful conversations about the deeper aspects of their relationship, such as their hopes, fears, and aspirations. Therefore, I plan to split the cyclorama for my first cue without much interaction between the red and the pink to symbolize the importance of introspection within relationships.



This image is of a split sunset over a Montreal neighborhood taken by Reddit user u/ivanrg.

Looking out at the sunset is often romanticized as a cherished activity for couples, symbolizing the close of the day. Streaks of pink, orange, red, and sometimes blue converge to form a unique tapestry of colors with each sunset. Just as no two sunsets are alike, each relationship is also distinctive and special. Gazing at the sunset can inspire moments of self-reflection, prompting individuals to ponder the intricacies of their connection with one another, especially due to the ever-changing and ephemeral nature of this phenomenon. I want to encourage the audience to put time and effort into their relationships with loved ones, but to figure out where to put in that time and effort, they need to self-reflect on how they currently show love. Therefore, the overall lighting composition for each light cue (including the front,

side, and back lighting) will be designed to symbolically resemble the soft nature of a sunset — in this cue’s case, a split sunset — to encourage the audience to think: at the end of the day, how much work do I spend (or if you do not have a significant other, how much do you want to spend) listening to, cherishing, and doing deeds out of kindness for my significant other.

Second Light Cue: 0:34.5 (3 Second Fade)



This image is of a sunset I witnessed on December 29, 2019 at 5:40 p.m. while on a Caribbean cruise.

For my second light cue, I want to explore the concept of natural symbiosis. In contrast to the first cue, where the cyclorama was divided into distinct pink and red segments, I envision the cyclorama in my second cue resembling a vast sea of red, blue, purple, and yellow hues. At

this point in my piece, the musical composition shifts, primarily embracing flats, and the tempo subtly quickens. Consequently, I envision the dancers traversing each decade of their lives together as if embarking on a journey through time. The unified backdrop of vibrant colors symbolizes the profound connection and interdependence that is growing between them as the years go by, mirroring the intricate beauty of symbiosis in the natural world. I envision the lovers bickering at this point as they try to move away from infatuation into a committed relationship, but I want to emphasize that bickering, when respectful, is perfectly alright in relationships since it can show that you care about the relationship and are comfortable expressing your thoughts and concerns.

Just like how the center (the sun) of this image is shining, through the front, side, and backlighting the dancers will stand out from the cyclorama background, and the audience will implicitly be invited to imagine themselves as the dancers and visually engage with the intricacies of their movements, expressions, and interactions. The dancers will be lit with red, orange, and blue sidelight (similar to the colors displayed in the image) not only to add warmth to their characters but also to demonstrate that each individual in a relationship needs to take the time to understand each other for the relationship to be long-lasting. One individual doing so is not enough, so both dancers are covered in a colored sea of lighting that also makes them stand out so that the audience can empathize with the emotional journey of the lovers.

My goal is for the audience to connect the dancers' argumentative movements with areas for improvement in their own relationship, but to also understand that it is important to not let bickering take over your relationships. After the lovers bicker, they grow closer together in their 50s and 60s as a result of the genuine connection they built, and this will be represented by the dancers' interaction with one another on stage. I want the audience to see the lovers reconcile in

a symbiotic sea to understand that by taking the time to understand and care for your partner, it can be possible to form a long-lasting, harmonious relationship.

Third Light Cue: 1:02 (6 Second Fade)

This image captures the enchanting beauty of Kashmir in autumn, often referred to as "Heaven on Earth" because of its breathtaking natural scenery.

Towards the end of my piece, as the old couple in their 80s make peace with the concept of death, there is a profound shift in the music at the 1:02 mark. The pitch, which had remained mostly constant throughout the piece, suddenly rises, symbolizing an ascension to heaven. In this poignant moment, the husband passes away. The wife remains serene by his side, comforted by the knowledge that they will reunite in the afterlife, where they can be together for eternity.

The glowing yellow-orange hues of this image mirror the warm and comforting atmosphere surrounding the couple's departure and symbolize the beauty and serenity of their reunion in the heavenly realm. Consequently, the cyclorama will display a symbiotic sea of not only pink and green but also yellow-orange (rather than red) to represent the husband's ascension to heaven. By returning to pink (which was the original hue representing the female lover), I aim to leave the audience with a sense of hope that pure infatuation can turn into a

forever-lasting relationship if the couple takes the time to understand each other, open up to each other, and demonstrate love toward one another.

This transition in the cyclorama color palette serves as a visual metaphor for the couple's journey, illustrating the eternal love and connection that extends beyond the earthly realm. In addition, the overall composition of this cue is much lighter compared to the first and second cues to symbolize the ethereal nature of forever love that couples may experience after death. I want the audience to believe that love does not end at death but rather continues afterward, whether in the afterlife or the legacy left behind by a couple on their loved ones on Earth. Consequently, light at the end of the performance underscores the enduring power of love, even beyond mortality, and hopefully inspires the audience to seek out, put effort in, and/or commit to long-lasting romantic relationships.