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Theater 123

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Concept Statement

In the West's capitalistic society, where work is often equated with identity and self-worth, the production team of "Inopia" aims to communicate that value and talent exist beyond traditional employment structures, especially for people with disabilities. The composer and original performer of "Inopia," Michael Stutz, has a congenital neurological disorder that prevents him from working a typical day-to-day job that many members of the audience may work. Over the last three years, Stutz has dedicated his life to music with the hope that he can turn his passion and love for music into a career. As a result, the production team will honor Stutz's fight to live a normal, healthy life producing music by designing his song "Inopia" to reflect the intense struggles and passionate hope required to face and overcome personal challenges that prevent one from being able to do the same activities as perceivably everyone else. Consequently, our central image is of a solitary figure, embodying resilience and creativity within a flowing sea of soft red and blue hues that will make up the focus of the scenic, lighting, and costume color palettes. Our lighting design will emphasize the human body, and each body part will be lit separately and directly in order to emphasize that people with disabilities may face significant challenges on a daily basis doing "everyday" tasks, but they are human beings too that should be valued and appreciated for. The body part in focus (which will have a slightly and stronger hue and more whitish/yellowish color over it) will consistently change in order to represent the diversity of abilities and challenges that each person faces on a daily basis.



Central Image

QUESTIONS FOR THE LIGHTING DESIGNER ON MUSIC BASED DESIGNS - PRELIMINARY ANALYSIS

General Questions

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

The production team wants to communicate to the audience that people with disabilities are human beings who deserve to be treated with dignity and respect. If a person with disabilities is lacking in physical or cognitive abilities that makes them unable to perform everyday tasks like walking, typing, lifting, or thinking fast, they are still human beings who should be considered valuable and worthy of inclusion.

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?

We hope that they begin to empathize with the disabled community after seeing the ever-changing light focuses on each angle of the body. Simultaneously, we hope that anyone facing physical or cognitive challenges in any form walks away feeling invigorated and inspired to overcome any daily microaggressions or discrimination they face.

3. What is the piece about?

a. Designers ask questions about:

- The feelings, ideas, story, theme or moods does that the production team want to convey.
- How do these translate into color, form, rhythm, style of movement, revelation of form, and use of stage space?

The production team wants to convey that people with disabilities are human too, and that our differences should not lead to discrimination against people based on their abilities. Each person has a special talent, and as such, we will constantly highlight different body parts to create a revelation of form that underscores the beauty and capability inherent in every form of human expression. We will use two main colors in our lighting design — soft blue and soft red — to emphasize that differences exist, but we are all human; as such, the

body part in focus will be highlighted with stronger reds and blue hues and whitish/yellowish light. The music is overall peaceful, but there are portions where the addition of a violin makes the music's pace increase and the sound is relatively cinematic/dramatic, so we will circle around the body parts faster at those times in order to further emphasize that regardless of difference, we are all human. Our dancer will primarily dance in the center of the stage so that we can highlight their humanity with lighting as they are in the middle of the different red and blue hues that make up the scene.

4. Is there a story line to your piece?

a. What is that storyline?

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

We will showcase throughout the piece a storyline that begins with the dancer, representing humanity, learning each body part and what it does. Then, the dancer encounters challenges and adaptations, showcasing resilience and versatility. Finally, the dancer reaches a harmonious integration of all body parts, symbolizing unity and wholeness. In the beginning of the piece, the music is peaceful, and we will highlight each area of the body individually with our lighting design to showcase to the audience the portions of a body with the hope that they begin to think about how they use that body part and what would happen if they did not have that portion. In the middle of the piece, we will begin to create a revelation of form by moving the focus of each body part in a continuous, fluid method so that each body part is highlighted and fades into the next part in a circle. The climax of the piece will occur at the 1:58 mark, right as the first peaceful lead-up transitions into the section of the piece

that is relatively more dramatic. At that point, our lighting design will circle around the head and shoulders with bright white and yellow and stronger blue and red lights very fast for 30 seconds in order to showcase that all elements of humanity are interconnected and that the mind and heart are central to our existence. During the end of the piece, the music becomes serene and heavenly. Consequently, each light used during the performance will go up at once, and then we will gradually bring each light down until it fades into blackout in order to symbolize the transcendence of the human spirit beyond physical limitations.

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

The original piece has 1 person who performed the music. Our production of the piece will have 1 dancer on stage to symbolize that despite our physical and cognitive differences, everyone is human.

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

- Costumes, scenic, etc.

The visual pallet of the costume and scenic design will consist of soft red and blue hues and will match the lighting design. The red and blue will not blend together because we want the audience to understand that differences exist in society, but that is alright.

Consequently, the set will be bare and divided into two portions: the stage right portion will be red and the stage left portion will be blue. Our dancer will dance primarily in the center of the stage to visually bridge the gap between the two different sides.

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://www.youtube.com/watch?v=IbAAfytBsp8> (Free to use for non-commercial purposes)

a. The title of the piece(s)?

The title of this piece is “Inopia.” The term “inopia” originates from Latin and it refers to a state of lack, deed, destitution, and/or helplessness according to the Glosbe Dictionary.

b. The composer of the piece(s)?

Michael Stutz is the composer of this piece. According to his Patreon profile, Stutz is a freelance composer and self-producer trying to turn his hobby for music production into a job so that he can live independently. He lives with a congenital neurological disorder that prevents him from working a typical day job, so he is hoping to turn music into a career.

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

The piece was published on YouTube on February 8, 2022, and while the date of writing is not specified, it is likely that he spent 1-2 months composing and publishing this piece given that he has to complete the composition and production process himself but that he continuously produces music because he wants to turn music into his career.

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

The piece was performed by Michael Stutz. There are no words.

e. When was this selection/recording done?

The final piece was published on February 8, 2022, so it is likely that the final recording was done between 1-2 weeks before that so that he could edit and produce it efficiently with high quality.

f. What is its geographical origin?

Stutz does not state the location of his home, but his Patreon profile (which he directs listeners to on all other platforms) contains information about him in both

English and German, so it is likely that he originates from a German-speaking country.

g. What is its historical origin?

Michael Stutz has posted 16 songs of his own creation on his YouTube channel,

which is the primary host of his music. His first piece was published on March 16,

2021, and his most recent video was posted on April 9, 2023.

2. How long is the piece(s)?

The piece's length is 4:01.

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

a. What is the genre of the music chosen?

The genre of the music is ambient/cinematic. Most of the piece is either calm and peaceful (piano portions) or relatively dramatic (violin pieces).

b. What is the compositional style of the music?

According to Stutz, the music was composed with piano and strings and written in

C Major.

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

The music itself is not explicitly divided into movements and was designed to be one

cohesive piece. There is a section, which is around 1 minute, that consists of a

peaceful piano lead-up into a relatively dramatic violin piece, and that is repeated

twice during the song.

d. What is its pace or rhythm?

The song's average beats per minute is 88. The pace is relatively calm throughout

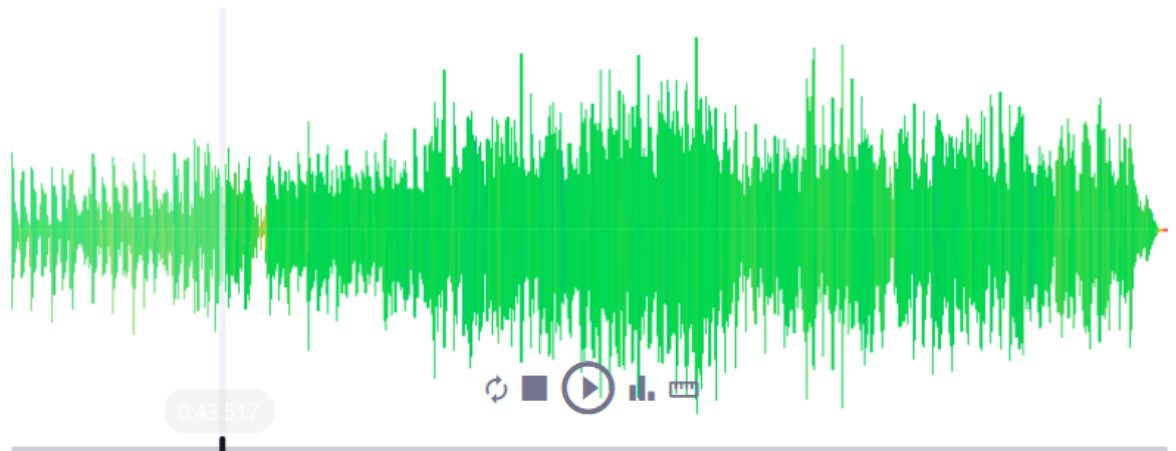
the song, but it does speed up during the occasional relatively dramatic violin

pieces. Consequently, our lighting design, which constantly highlights different

body parts, will speed up at those points.

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

The amplitude of the piece gradually increases throughout the first minute before stabilizing, and a graph of the amplitude is attached below.



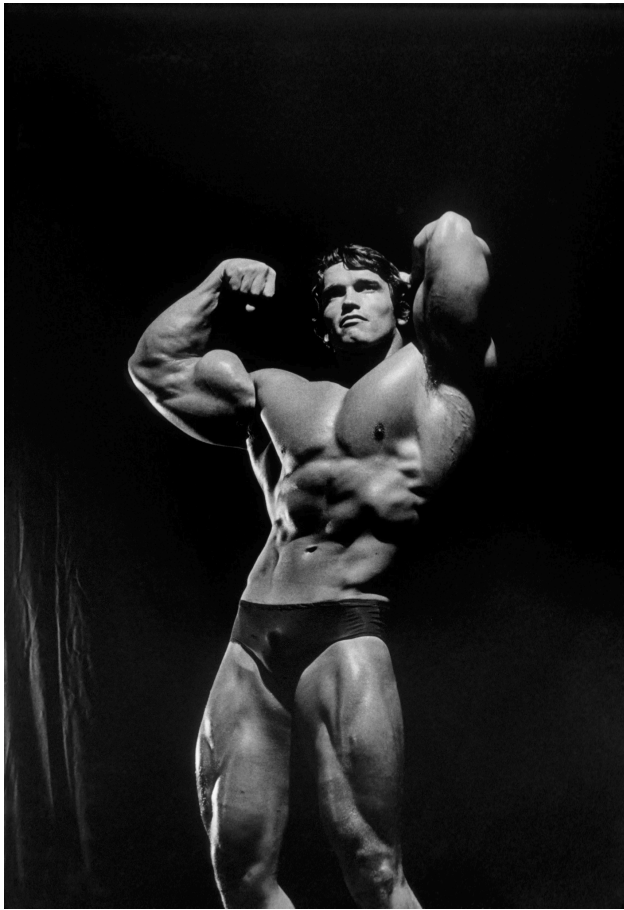
4. What is the emotional approach or context of the piece(s) of music?

Michael Stutz is trying to turn music into a career because he can't work due to his congenital neurological disorder. This piece reflects the lack, deed, destitution, and/or helplessness (Glosbe definition of "inopia") that he feels due to his inability to work and do "everyday actions" that most people can do.

Visual Research

**Figure 1**

Figure 1 is a picture of a blue and red sunset. These three colors — blue, red, and the pale yellow/whitish color of the sun — represent the three colors I will primarily use throughout my piece. The blue and red, which will be distinctly separated on the stage similar to how it is in this image, will be used to symbolize the physical and cognitive differences between people with disabilities and those who do not have them, and the pale yellow will bring those differences together similar to how in this image, the yellow sunset brings together the red and blue aspects of the sky to create one beautiful view.



Figures 2 and 3

Figures 2 and 3 are images of bodybuilders whose body parts are highlighted with dimension. My cues that highlight individual body parts will have added white light, similar to the light present in the images, in order to add dimension to the body parts in

order to emphasize their value to the human body. Furthermore, during the middle of the piece when I begin to create a revelation of form by cycling through the body parts, each body part focused on will have that lighter tone to it. The other body parts will still be colored, but less strong. Occasionally, we will emphasize multiple parts at the same time (such as how Schwarznegger is displayed with highlights on the thigh and upper chest) to showcase the value of body parts in conjunction with each other.



Figure 4

Figure 4 is an image of moving shadows of people walking. I will use the concept of moving shadows during the climax of my piece, when four lights repeatedly go on and off in an incredibly fast circle, the dancer's shadow appears to circle around the dancer. The moving shadows symbolically represent the similarity of humanity in the face of our physical differences. While some people with disabilities are unable to move, that does not mean that their lives are devoid of movement and expression; on the contrary, they have unique ways of engaging with the world and contributing to the tapestry of human experience, and we will convey this idea through the moving shadows in the lighting design during the climax of the piece.

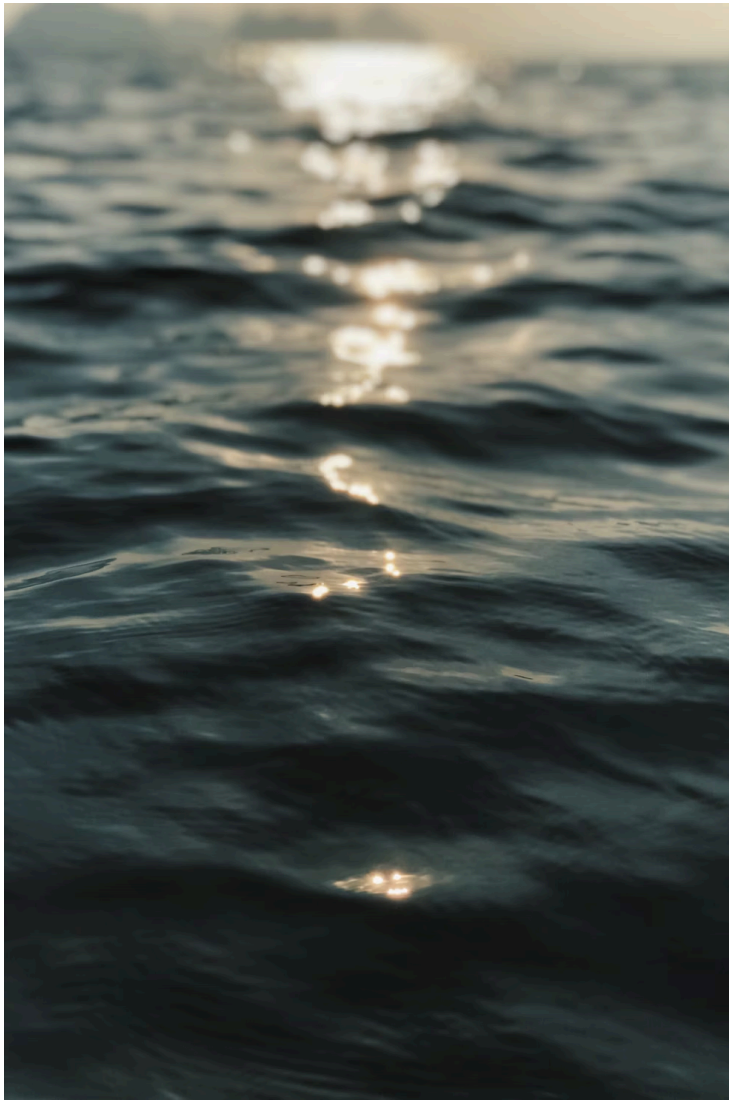


Figure 5

Figure 5 is an image of a serene, teal ocean illuminated by a sun in the background. After the first relatively dramatic portion of the piece, each individual body part of the dancer will be highlighted in concurrent succession (the lights will remain on rather than turning off as we focus on a new body part). Then, the lights will switch into a still cue that appears to resemble the ocean in the image; this will be the first still cue (not an effect with quickly switching lights) in over 2 and a half minutes, and consequently it will give the audience to reflect on both the different conjunctions of body parts they had just seen

highlighted and how they are used and how society may discriminate others based on their ability to use that said body part before we continue on into the final portion of the piece.



Figure 6 (La Sainte Trinite)



Figure 7 (Satan Before the Lord)

Figures 6 and 7 are Biblical paintings showing the battle between good and evil. In both

of these images, there is a set distinction between blue and red or yellow, and the use of light and shadow to emphasize the contrast between divine and demonic forces. My final light cues will circle through different shades of red and blue to reflect the ongoing struggle and interplay between these opposing forces, mirroring humanity's resilience and adaptability in the face of our differences. We want the audience to be more adaptive and understanding to the disabled community after watching and reflecting on this piece, so consequently, I will end by bringing all the lights up to create a sunset similar to that in Figure 6 that symbolizes the conclusion of conflict and the arrival of peace. Finally, I'll bring each light down in groups to showcase that despite our differences and the battles we face, unity and collective harmony are achievable. This final moment serves as an opportunity for the audience to reflect on the piece with the hope that they will look at how they may discriminate against people with disabilities and work to fix it.