

THE DAMASCUS ROAD: OVERTURE

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Contents

Introduction	1
Initial Considerations	1
Project Search	2
Project Description	5
Research Material	6
Application of Research	9
Compositional Process	13
Conclusion	17
Bibliography	19

Introduction

When considering the Culminating Experience for the Scoring for Film, Television, and Video Games program at Berklee Valencia, a number of desirable conclusions can be inferred. Firstly, the project should demonstrate a great deal of what has been learned during the course of the program. While no one project could demonstrate every possible learned skill or technique gained over the course of the year, the Culminating Experience offers an excellent opportunity to demonstrate a wide variety of such developments. Secondly, the project should serve as a prime example of the composer's unique style and character. While many students at this level are still in their younger years and are developing their style, having an excellent quality piece of music that accurately demonstrates one's own voice is invaluable. Finally, the outcome of the project should have some form of positive impact. This ensures that the piece not only has an audience but is also able to enact positive change on said audience. It is with the hope of fulfilling these goals that this composer writes this reflection.

Initial Considerations

The earliest plans for the Culminating Experience project began during the application process to Berklee Valencia. During the process, applicants were asked to consider possible projects that could be completed as fulfillment of the Culminating Experience. My initial response was to compose a piece which would function as a type of art installation focusing on cycles within the natural world. More specifically, the goal would be to compose a piece based on the movement of the stars and other celestial bodies. This concept was inspired by more ancient lines of thought such as "Musica Universalis" or "The Music of the Spheres" and would be composed using a post-minimalist style. However, after

reviewing personal goals, this composer quickly dismissed this as a proposal for the project in favor of others which allow for more interaction with directors creating visual media.

Moving forward, three separate plans for proposals were created. The redundancy of plans served as a kind of contingency should one of the plans not come to fruition. The first plan involved connecting with a North Carolina based video game developer in order to collaborate on a small project for interactive media. The goals of this project would be to initiate connections and cooperation with developers active in the industry which may lead to career opportunities in the future, to gain experience working directly with a developer to compose non-linear music, and to continue to expand the portfolio.

The second plan was to collaborate with a young director on a new short film. The goals for this plan were similar to the first: to make connections and begin collaboration with a young director which may lead to future work, to gain more experience working on short films, and to expand the portfolio.

Finally, the third plan would be to collaborate with a director with which I have previous experience on an overture for a theatrical production. The goals of this plan would be to compose a functional overture that demonstrates the ability to state and develop themes in a short amount of time, gain experience writing from text and concepts rather than from visual material, and again to expand the portfolio.

Project Search

With these plans and goals in mind, the search for possible projects began. Beginning with the first plan, I began to research and attempt contact with developers based in North Carolina. The state has a high concentration of both large and small studios. A few that were researched for this project were Epic Games, Red Storm Entertainment, Insomniac Games, Puny Human, and Imangi Studios. However, there were many more that will not be

mentioned here. Using LinkedIn as a resource for contact and communication, I began the process of searching for developers who had previous connections with Berklee. First, I attempted contact with Epic Games. While the studio is massive and the prospect of attempting contact was daunting, Epic Games deals with many different types and sizes of projects as both a developer and publisher. It was discovered that a Mr. Moore, a graduate of Berklee, now works in the audio department at the campus in Cary, North Carolina. After messaging him, however, no response was received.

Continuing down the list, contact was attempted with other studios. Red Storm Entertainment, Puny Human, and others were contacted. No response was given. However, somewhat as a surprise, one of the larger studios responded on April 19th. Mr. Berlongieri, who is an Audio Lead at Insomniac Games and a professor at Berklee Boston, replied to my message and voiced interest in the project. After some questioning regarding the nature of the project, he sadly stated that they did not have suitable material ready at the moment as they had just finished a large project. He did however mention an opportunity to arrange a piece he had been composing, but this would not suit the needs of the project. While it was regrettable to not be able to collaborate on this project, Mr. Berlongieri is a valuable connection which may lead to future opportunities.

A similar situation occurred with another well-known studio. It seemed odd that while no smaller studios were responding larger studios were showing interest. Mr. Lewin, who is also a Berklee graduate, is the Music Lead at Bungie, Inc. He too showed initial interest in the project yet voiced concerns regarding legal issues. Being that it is an academic project, no payment may be received by the composer. Yet, if the material for which the music is composed attains revenue, the composer is not paid. This could possibly make for a complicated situation. Having discussed the issue previously with the department head and he with Berklee staff as well as the staff at AIR Studios, it was determined that no problems

should arise should an agreement of no payment be clearly defined and AIR Studios not be credited in the official release. Mr. Lewin replied that he would begin a search for suitable material for the project, yet he stated that the process may be slow. As of the date of this writing, no response regarding the project has been received. While it is again regrettable that no collaboration has been established, contact with this Mr. Lewin offers another valuable connection for future prospects.

Lastly, it was discovered that a graduate of the SFTV program was currently working for Avalanche Studios Group. After contacting this graduate, Mr. Perry responded on May 7th. While he was not interested at the time in a collaborative project, he did however offer some advice regarding the Culminating Experience and the London recording session.

As I was beginning to feel the pressure of time, the search expanded beyond interactive media and into short films. The search for projects aligning with the second plan began while research into developers continued. Being that this author has some familiarity with this university, and being that it has a record of producing excellent graduates, contact was attempted with students at the Cinematic Arts department of Liberty University. On May 13th conversations with Ms. Novoselac, a graduating director/producer, began. Sadly, her situation as well as that of her colleagues was similar to the developers previously contacted. Due to the nature of their program, all of their projects for the year had already been completed and released. However, Ms. Novoselac was kind enough to disperse my information and demo reels among her fellow graduates and other students in the department which may hopefully lead to future projects.

Being that the first two plans had not resulted in a collaborative project for the Culminating Experience, the third plan became the focus. Even though this plan would not involve composing for screen, the medium of theatre offers unique challenges and develops specific skills which are critically important to scoring any other medium. The essential

concepts of scoring remain the same. Also, while being constrained to the form of an overture, this also allowed for more freedom in the timing of the piece. While it was regrettable that I was unable to work with a new director or developer, the opportunity to work once again with this director is a welcome one. The decision was made to collaborate on an overture for a theatrical production with Billy Arrington. Mr. Arrington, who is the director and playwright of Lamplight Theatre, was contacted as early as the fall semester regarding the possibility of collaboration on a new production which was coming in the spring. While the theatre offers a wide variety of productions of different genres and formats, the particular production in question is that of a Biblical Epic detailing the conversion story of Saul of Tarsus into Paul the Apostle. After the longer search for a project, it was settled that I would compose the overture of the production of *The Damascus Road*.

Project Description

While a full script will be supplied with this paper, a small amount of detail regarding the narrative is necessary. In essence, *The Damascus Road* is about radical transformation. The genre is that of the Biblical Epic. It could also be considered a period piece set during the early 1st century. Considering the setting, it revolves around the socio-political and religious climate of Jerusalem and its surrounding area circa 36 A.D. The cast of characters includes the early followers of Christ, members of the Sanhedrin Council, Saul of Tarsus/Paul the Apostle, and the apparition of Christ.

In summary, the narrative follows the remembrances of Paul during his imprisonment in Rome as he writes the Epistles. It opens with the members of the early church beginning ministry in Jerusalem where it continues to the persecution of said church at the hands of Saul and others. Finally, the climax is reached during Saul's encounter with Christ after which he

undergoes a drastic paradigm shift and transformation, becoming not only a follower of Christ but one of the most influential and prolific of the early church leaders.

Thematically there is much to consider in this production. During the initial conversations with the director, a number of themes were discussed. These included the early church, Stephen the Martyr, Jerusalem, the Sanhedrin, Christ, Saul/Paul, Ananias, and Paul's imprisonment in Rome. Being that time is an essential factor to this project, only a few of these themes were able to be chosen.

Research Materials

Once the working script was received and themes of the production discussed, research began. The goal in this research was to find material which centered around similar narrative and time period. Being that the production is a Biblical Epic, the music of Miklos Rozsa as heard in *Ben-Hur* was the first obvious choice.¹ Similarly to *The Damascus Road*, *Ben-Hur* narrative follows the radical transformation of the protagonist as the result of an encounter with Christ. Musically, it opens with a phenomenal overture which demonstrates excellent thematic statement and development in a short period of time. While many books could be written about the score to *Ben-Hur*, and indeed they have, a brief analysis of the overture will serve here.

A number of the most important themes are stated in the overture as follows: "Anno Domini" at M. 1, "Judea" at M. 9, "Esther" at M. 59, "Miriam" at M. 103, "Friendship" at M. 129, and "Anno Domini" again at M. 171.² The respective tonal centers of these themes are

1. *Ben-Hur* directed by William Wyler (1959; Beverly Hills, CA: Metro-Goldwyn-Mayer).

2. Ralph Erkelenz. "Ben-Hur: A Tale of the Score." *Pro Musica Sana*, no. 61 – 66, (2010): 20, accessed June 6, 2021
<http://www.miklosroza.info/html/Ben-Hur%20complete.pdf>.

A, A, Bb, F, C, and Eb.³ Within these themes, one can see the use of Rozsa's "cell" motive which includes the intervals of a perfect fourth and major second.⁴ Also, the major second interval prominently featured in "Anno Domini" reappears in several themes as well including "Esther" and "Christ" which appear later in the score.⁵ These two returning motives create a sense of cohesion and unity throughout the score.

Considering the Rozsa's harmonic approach, he generally maintains a form of neo-tonality within the score. Cadences are generally approached by seconds while dominant relationships are avoided. While there are a few V- I cadences, these are reserved for moments of specific dramatic emphasis as in the theme for "Esther." Rozsa also contrasts both quartal and triadic harmonies. Quartal harmonies are generally used to illustrate the harshness and difficulty of life in Judea during that time while triadic harmonies describe warmth and deep compassion as heard in the "Christ" theme. His approach to the "Christ" theme is also interesting. In it, he uses a rising melodic contour within the Lydian mode and accompanied by syllabic choir in order to invoke a sense of awe, wonder, and sacredness. Throughout the score, one may also note the use of bII harmonies as well as tritonal relationships.

A more recent film regarding this time period and similar themes is *Risen*.⁶ With music composed by Roque Baños, the story also revolves around an antagonist becoming the protagonist after an encounter with Christ. It takes place directly after the crucifixion from the perspective of a Roman tribune tasked with solving the disappearance of Christ's body. As with Rozsa, Baños makes use of the bII harmony. He also further elaborates on traditional

3. Miklós Rózsa. "Overture." Loew's Inc. *Ben-Hur*, 1959.

4. Roger Hickman. *Miklós Rózsa's Ben-Hur: a Film Score Guide*. (Lanham, MD: The Scarecrow Press, Inc., 2011), 10, 96, 97.

5. Hickman. 95, 97.

6. *Risen*, directed by Kevin Reynolds (2016; Culver City, CA: Columbia Pictures).

Hebrew modes. The mode most commonly heard is the Ahavah Rabbah which is part of the musical tradition of Nusach. The Nusach is the collective traditional music of various Hebrew communities most often used in chant or recitative prayers.⁷ The Ahavah Rabbah, which may be translated as “Great Love and Everlasting Love,” is associated with one of the most common scriptural quotations known as the Shema.⁸ Thus, this mode is and would have commonly been chanted with scripture in Jewish services. The mode itself is most similar to the Phrygian mode with a raised third. It is even sometimes referred to as Phrygian dominant. This creates the characteristic augmented second between the second and third scalar degrees. Because of this, it is often described as most “Jewish” sounding of the Nusach modes. It is also worth noting that Baños also uses choir to represent encounters with Christ.



Finally, one more film may be mentioned which bears similarities of narrative and tone. *The Prince of Egypt*, while not taking place in a time period close to that of the previous two titles, also features similar plot points.⁹ An adaptation of the Exodus account from Moses’s perspective, it can again be seen as a transformation of an individual as a result of a conversation with God and the consequences of said transformation. While the modes and

7. Baruch Joseph Cohon. “The Structure of the Synagogue Prayer-Chant.” *Journal of the American Musicological Society* 3, no. 1 (1950): 17–32, accessed June 6, 2021, <https://doi.org/10.2307/829846>.

8. Adele Berlin. Essay. In *The Oxford Dictionary of the Jewish Religion*.

9. *The Prince of Egypt*, directed by Brenda Chapman, Steve Hickner, and Simon Wells (1998; Glendale, CA: Dreamworks Animation).

styles used here are separate from the previously mentioned films, the continued use of choir during encounters with God is to be noted.

Application of Research

In applying the aspects of the previously mentioned research, the goal is not to mimic the styles of any particular composer. While attempting to invoke similar moods, it is also important to not overdo certain qualities that would make the piece sound overtly Hebrew and campy. Firstly, I set out to create themes that would maintain cohesion and unity in the same manner as Rozsa's thematic material in the *Ben-Hur* overture. The list of themes and their order of appearance is as follows: "Christ A," "Early Church," "Jerusalem," "Saul," "Christ A/B," "Paul," reprise of "Early Church," and finally "Christ B." The respective tonal centers of each theme are D, Db, F#, F#, D/Db, Ab, and Db.

With all of this in mind, the task of applying what was learned from this research began. Naturally, the thematic material is of the greatest concern. The creation and analysis of said themes will be discussed here. The first half of the "Christ" theme, described as "Christ A," appears as the opening statement. While the overture to *Ben-Hur* opens with the "Anno Domini" theme, I wanted to frame this overture around the "Christ" theme. Being that the events taking place within the narrative occur immediately following His ascension and

Christ A

The image displays a musical score for the "Christ A" theme. It consists of two systems of piano accompaniment. The first system is written in treble and bass clefs, with a key signature of one flat (Bb) and a time signature of 2/4. The second system continues the piece, also in treble and bass clefs, with a key signature of one flat (Bb) and a time signature of 4/4. The score includes various musical notations such as notes, rests, and dynamics, and is framed by a double bar line at the end.

occur as a consequence and continuation of His earthly ministry, this seemed like a logical step. This also invokes the “Alpha and Omega” concept of Christ and enables the use of musical bookends much the same as Rozsa.

The “Early Church” theme occurs a minor 2nd below the initial statement of the “Christ A” theme, which begins to establish the Jewish feel of the Ahavah Rabbah. The scale here is a modified version of the Ahavah Rabbah which uses both a raised and lowered second scalar degree. This is to ensure that the Hebrew feel is suggested without becoming too strong. This theme also uses a form of neo-tonality similar to Rozsa’s where a definite tonal center is maintained while functional harmony involving dominant relationships is avoided.



The “Jerusalem” theme uses a mode on the 4th scale degree of the previous theme. It maintains the raised 6th of the Dorian mode in order to provide a sense of hope, being that Christ has already come and begun the Kingdom of God which shall start in Jerusalem and extend beyond through the work of the Early Church. This also serves to continue the use of the Ahavah Rabbah.



The “Saul of Tarsus” theme maintains the same tonal center of the Jerusalem theme being that he was a product of that culture and religious tradition being called a “Hebrew

born of Hebrews.”¹⁰ Here is heard the strongest iteration of the Ahavah Rabbah but in the minor version of the mode which acts as direct contrast to the “Early Church” theme. This lowers the sixth scale degree which darkens the mode and creates an augmented second between it and the raised seventh furthering tensions. The use of this mode, along with the phrasing evokes the chants which Saul may have been accustomed to reciting in the temple. The tone here is made harsher by the use of quartal harmonies moving in parallel. This suggests the aggression and militance Saul held for the Early Church.



The combination of both A and B sections of the “Christ” theme functions as the pivot point of the piece on which it, like the B portion of the theme, loops in on itself and comes full circle. The A portion of the theme returns to the original key on the sixth scalar degree of the mode used in Saul’s theme. Using tritonal harmonies it modulates back to Db, which is the same key as the Early Church theme. This serves to illustrate how these two concepts relate and how one grows from the other. During the B portion of the theme, the Lydian mode is used to evoke a sense of wonder and transformation.



The “Paul the Apostle” theme follows the same melodic content of the “Saul” theme. However, it now is in 6/8 time and the same mode use in the “Early Church” theme. Also, the

10. Philippians 3:5 (HCSB).

“Jerusalem” theme reappears in the form of a countermelody in the Lydian mode, combining both “Jerusalem” and “Christ” theme. Not only this, but it also has moved to the dominant key of the “Early Church” theme. The mode and dominant relationship suggest how Paul has now become part of the Early Church and will be pivotal in launching it forward beyond Jerusalem.

Paul the Apostle

The reprise of the “Early Church” theme follows much the same as before, only now it continues to the B section of the “Christ” theme. Now that Saul has become Paul and become a part of the church he once persecuted, the “Christ” theme ends the overture, signifying how the story of Paul, the Church, and Christ will continue after.

In order to achieve unity within the score, certain motivic devices are spread throughout the other themes. This is similar to how Rosza uses both the “cell” motive as well as the Anno Domine seconds within different themes.

The B section of the “Christ” theme can be reduced to a turnaround using alternating thirds and seconds framed around a perfect fourth. It could also be described as interlocking thirds. Suggestions of this motive are found in the other themes. The “Early Church” theme features in its first phrase a turnaround which leaps a third before falling step-wise to a perfect fourth. It also uses the same scalar degrees of the “Christ B” motive albeit in a different mode. Following this there is an ascending line which also follows the alternating third and second pattern. Similarly, the “Jerusalem” theme uses a turnaround that also revolves around alternating thirds and seconds. This time, the intervals match that of the

original motive. The “Saul” theme features in its second phrase a descending line of fourth and seconds, contrasting both the rising lines of the “Early Church” and “Christ B” themes.

Compositional Process

The process of composing the piece, as well the revisions to it, included a variety of techniques and approaches. As a pianist, this composer has to consciously take steps to avoid composing too heavily from the keyboard. This would result in passages that while idiomatic for the piano may be unnatural for other instruments. Following this conclusion, the themes were written away from the keyboard as much as possible. Most of them, along with the many rejected iterations, were written at random moments throughout the day such as during class breaks or upon waking. Only one, the “Jerusalem” theme, was composed solely at the piano.

Once the themes were decided, a variety of sketches were created in order to begin the orchestration process. A map of the piece was created in order to delineate when and where each theme would appear and develop in the arc of the piece. This ensured narrative coherence as well as continuity of harmonic development. It was at this point that it was decided to begin and end the piece with the “Christ” themes. Not only does this method mirror that which Rozsa employed during his overture for *Ben-Hur*, but it in much the same way creates unity in the piece. As mentioned previously, it narratively implies Christ as the “Alpha and Omega” or “Beginning and End” of the story. Continuing with this concept through the use of the narrative map, the “Christ” theme was again employed during the climax as the “Saul” theme is transformed into the “Paul” theme. With these themes and their central position decided, the other themes were positioned so that the piece as a whole pivots around them. This moment reflects the structure onto itself. From the beginning of the piece to this moment, the order of the themes was “Early Church,” “Jerusalem,” and “Saul.” After

the central statement of the “Christ” theme, they are ordered “Paul,” which includes multiple statements of the “Jerusalem” theme, and “Early Church.”

Once the structure and framework of the piece were established, various sketches were created. These mainly included various combinations of the thematic materials with differing harmonies and tonal centers. The goal here was to set the melodic content of the themes within a harmonic bed which would not only augment the themes and their meanings but also ensure smooth transitions between them. Thankfully, the various modes previously mentioned such as the Ahavah Rabbah supplied a wealth of harmonic material with which to work. This was especially useful in drawing contrasts between the parallels of the “Saul” and “Paul” themes as well as separating and distinguishing the “Christ” theme from the other thematic material. In total there were twenty-five sketches created including both isolated instances of the themes and various possible combinations and arrangements.

Upon satisfactorily creating a sketch combining the themes, their harmonies, and their transitions, the orchestration could begin in earnest. While a fully detailed description of the orchestration process would be beyond the scope of this paper, there are several important points that can be considered. First came the decision of which instrument or instrument group would primarily establish the themes and enable them to develop over the course of the piece. While the use of choir was initially met with hesitation, the previously mentioned films and their use of choral material adequately demonstrated the effectiveness of the approach. While it could be said that the use of choir around sacred themes is a cliché, it still remains very effective at evoking the sensation of the divine. This being the case, the beginning statement of the “Christ A” theme makes use of choir prominently. The mixed chorus coupled, with the use of a tritonal harmonic relationship, creates a sensation which is simultaneously sacred, otherworldly, and haunting. From the perspective of Saul during his titular encounter with Christ, these emotions may very well have been present. The light

thumping of the timpani and bass drum as the choir continues invites the audience member into the narrative as it implies a depth that lies below the surface level of the padding harmonies.

These percussive elements then build the energy into the arrival of the “Early Church” theme. Here, a mixed orchestration was chosen for the theme in order to continue to entice the listener’s attention and set the scale and scope of the narration which is about to commence. The melody of this section is occupied by the violins in octaves, the trumpets, and the flute and oboe in their higher octaves. This ensures a brightness of color in order to characterize the Early Church as well as to offset the darker mode of the Phrygian dominant or Ahavah Rabbah. The countermelody, while also occupying part of the woodwinds, is dominated by the horns which mimic a sort of heralding fanfare. This suits an introduction of the Early Church which is also often referred to as the Kingdom of God. The final phrase of the section builds upon a rising third movement as it crescendos. As the phrase climbs, the root likewise descends a third to the characteristic bII of the Ahavah Rabbah mode. This functions as the pivot chord into the next section.

Moving onto the “Jerusalem” theme, the woodwinds become the focus. While not an artifact of the time period of the piece, the predominance of woodwinds here somewhat mimic styles of klezmer music held in various traditions of the Hebrew diaspora. This is further accented by the use of dance-like rhythms within the compound meter as well as the use of more functional harmony. The oboe part is worth mentioning here. While it dips uncomfortably low at measures eighteen and nineteen, the coarser tone of this register helps to accentuate the feel of woodwind instruments that may have been more prominent at the time of the second temple in Jerusalem. In order to secure the tone, however, this is also doubled by the violins on the same octave. During this same moment, the trombones begin to

enter. This offers a sense of grandeur while simultaneously transitioning into the most prevalent instrumentation of the next section.

As the “Saul” theme begins, the lively dance of the “Jerusalem” theme is stifled. In the place of the agile rhythmic figures is an almost stagnant statement in parallel quartal harmonies. In the same way Rozsa used this form of harmony in *Ben-Hur* to demonstrate the harshness of life in Judea during the Roman occupation; it is used here to demonstrate the hardness of the character Saul. Furthermore, the heavy reliance on horns brings to mind the usage of more primitive horn instruments such as the shofar which may have been used during the time of the second temple. Here we can also hear the characteristic augmented second of the Ahavah Rabbah in its minor mode. As the theme builds, the rest of the brass as well as the woodwinds and strings enter for support. While most of this support doubles the horns or expands on their quartal harmonies, the violins ascend into a tremolo which seeks to add a sense of uneasiness and energy into the section. This tremolo also acts as a segue into the next section.

The choir returns as the violin tremolo invites the “Christ A” theme to return in much the same fashion as it appeared in the beginning. However, we now have the harmonic support of the horns and full string section as well as a fluctuating figure in the clarinets and flutes. The greater support coupled with the movement in the woodwinds creates a greater sense of anticipation as both reflect back to initial statements of the “Early Church” theme as well as help to move into the “B” section of the theme which itself opens with the same tonal center of the “Early Church” theme. As this section begins, the same compound duple meter of the “Jerusalem” theme begins as the woodwinds once more assume the melody with the strings. This is the first statement of the “Christ B” theme which is alluded to in the structure of the other themes. The trombones and celli add impetus to drive the section forward to the climax of the piece as a whole. As the theme continues to modulate, the texture is thickened

with the horns while the woodwinds resume their fluctuating pattern. While this section is in many ways the confluence of the piece, it finally serves its purpose when the “Saul” theme is reintroduced in the “Paul” theme.

While the brass section carries the “Paul” theme similarly to how it carried the “Saul” theme, here it does so through the use of triadic harmony. This contrasts warmly to the more planar and harsh sound of the quartal harmonies heard before. Also, while it is not restated in its entirety, the “Jerusalem” theme returns in a form of “call and response” to the main melody of the “Paul” theme. Here again it is stated in the woodwinds, clearly mirroring the Lydian modality of the “Christ B” theme. Finally, the last phrase of the theme is heard in both the horns and the violins as a Mannheim Rocket marks the climax of the piece. As the figure from the “Jerusalem” theme builds until it occupies the whole orchestra, the timpani is heard strongly once more as it was at the introduction of the “Early Church” theme. It is at this point where the music finds itself where it began.

As the restatement of the “Early Church” theme begins, it is more steady and stately than it was when first heard. This “cool down” illustrates the security and peace of the new believers while also allowing the listener’s ears to rest for a moment before the final crescendo. As the piece draws to a close, the “Christ B” theme is heard once more tying the piece together while also illustrating that the transformative work of Christ still will continue through Paul as he is sent to the nations.

Conclusion

The three most desired outcomes of the Culminating Experience project are to demonstrate what has been learned over the year of study in the program, to compose a piece that functions as an excellent example of personal style, and to use the music in such a way that it has a tangible benefit on the world. I hope that through the piece composed for this

project and through the reflection given in this paper I have demonstrated the desired outcomes mentioned above. I am thrilled to have this piece used for a production at Lamplight Theatre being that this organization maintains a reputation for positive tangible impact in and outside of its community. I hope that not only is this music able to assist in this way during the production, but that it is also able to encourage and invite those who hear it to consider its themes and message in a way in which they previously never had.

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