

Berklee College of Music

Battle with the Tarnhag:

**A musical interpretation of
Beowulf's fight with Grendel's Mother**

Submitted in partial fulfilment of the degree in
Master of Music in Scoring for Film, Television, and Video Games

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Acknowledgements

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To AIR Studios, for providing us with an incredible experience with a world-class session orchestra to make our music come to life.

To God, from whom all things live and move and have their being.

1. Introduction

It is believed that the period between 975 and 1025 A.D. conceived what may be the oldest and arguably most significant surviving manuscript written in Old English. *Beowulf*, an epic poem similar in form to the ancient *Gilgamesh* as well as *The Iliad*, is set in Scandinavia and follows the feats of Beowulf, hero of the Geats. In the story there appear three antagonists: Grendel, Grendel's Mother, and the Dragon. The first is a monster—supposed descendent of the biblical Cain—whose rage is fueled by the joviality of others, and whose terror upon the Danish hall Heorot precipitates the tale. The second is his mother who seeks vengeance for her son, slain by the Beowulf who with his bare hands rips Grendel's arm from its socket; she serves as Beowulf's equal and his opposite. The last is a dragon, a fire-breathing serpent who terrorizes Beowulf's homeland after he returns and becomes king. Each of these foes Beowulf dispatches with increasing difficulty—the final battle being Beowulf's last. “Battle with the Tarnhag”¹ is a 2-minute 27-second orchestral interpretation of the fight that ensues as Beowulf seeks to end Grendel's Mother's vengeful rampage.

One option for this project was to score to pre-existing film footage that we could obtain on our own by contacting directors or companies. The advantages to this path included being challenged to hit sync points,² navigating dialogue and sound effects, as well as establishing direct communication with a director or agent that may develop into a future relationship. While this was certainly an attractive option for me, I opted to pursue the second option: writing my own script. While I would not receive the aforementioned benefits of the first option, there were many advantages to be gained—some of which I anticipated, others which I realized after the fact. Not only did I create a script, I also created my own timecode chart³ as well as drew my own storyboard.

¹ The titular term “tarnhag” refers to one of the names Seamus Heaney attributes to Grendel's Mother in his interpretation of the Old English (1519)

² The term “sync points” refers to the syncing of a musical event with a visual event in order to induce drama. Precise sync points may require that the music be no more than two or three frames off.

³ A timecode chart is a reference which indicates the timecode's relationship to an action.

While a storyboard was not required, it was crucial to have a visual component for myself so as to emulate scoring to original footage. In fact, it was difficult for me to write the entire piece without the scene in my head, which the storyboard helped to solidify.

My choice to compose to this particular scene in *Beowulf* stems not only from my love of the epic, but also because of the musical challenge it presented. Up until this point, the music I felt most comfortable composing had been structurally simple: a soaring melody atop a lush harmony. While being an SFTV student, I learned to branch out with new textures and styles, including electronic and horror genres; still, I lacked complex and virtuosic textures in my portfolio. The London Project was my chance to use one of the best session orchestras in the world to add an impressive piece to my reel. The *Beowulf* tale proved to be a perfect candidate for interesting harmonies, complex textures, and visual stimulation. Because this type of fight exists in many films, the piece, done correctly, would prove a strong playing card in my portfolio. Inspired by Mussorski, Stravinski, and John Williams, “Battle with the Tarnhag” became a reality on June 4, 2018 in AIR Studios, London, UK.

2. The Text

The epic of Beowulf consists of a total of 3,182 lines.⁴ It is divided into three main sections, according to Beowulf's fights with the monsters described above. The following is the entire section from which I chose to interpret, the bolded section being my final selection.

Beowulf got ready,
 Donned his war-gear, indifferent to death;
 His mighty, hand-forged, fine-webbed mail
 Would soon meet with the menace under water.
 It would keep the bone-cage of his body safe:
 No enemy's clasp could crush him in it,
 No vicious arm lock choke his life out.
 To guard his head he had a glittering helmet
 That was due to be muddied on the mere bottom
 And blurred in the up swirl. It was of beaten gold, 1450
 Princely headgear hooped and hasped
 By a weapon-smith who had worked wonders
 In days gone by and adorned it with boar-shapes;
 Since then it had resisted every sword.
 And another item lent by Unferth
 At that moment was of no small importance:
 The brehon handed him a hilted weapon,
 A rare and ancient sword named Hrunting.
 The iron blade with its ill-boding patterns
 Had been tempered in blood. It had never failed 1460
 The hand of anyone who had hefted it in battle,
 Anyone who had fought and faced the worst
 In the gap of danger. This was not the first time
 It had been called to perform heroic feats.

⁴ Compare with *The Illiad*, which contains 15,693 lines, and the *Mahabharata*, which contains over 200,000 lines.

When he lent that blade to the better swordsman,
 Unferth, the strong-built son of Ecglaf,
 Could hardly have remember the ranting speech
 He had made in his cups. He was not man enough
 To face the turmoil of a fight under water
 And the risk to his life. So there he lost 1470
 fame and repute. It was different for the other
 Rigged out in his gear, ready to do battle.
 Beowulf, son of Ecgtheow, spoke:
 “Wisest of kings, now that I have come
 To the point of action, I ask you to recall
 What we said earlier: that you, son of Halfdane
 And gold-friend to retainers, that you, if I should fall
 And suffer death while serving your cause,
 Would act like a father to me afterwards.
 If this combat kills me, take care 1480
 Of my young company, my comrades in arms.
 And be sure also, my beloved Hrothgar,
 To send Hygelac the treasures I received.
 Let the lord of the Geats gaze on that gold,
 Let Hrethel’s son take note of it and see
 That I found a ring-giver of rare magnificence
 And enjoyed the good of his generosity.
 And Unferth is to have what I inherited:
 To that far-famed man I bequeath my own
 Sharp-horned, wave-sheened wonder blade. 1490
 With Hrunting I shall gain glory or die.
 After these words, the prince of the Weather-Geats
 Was impatient to be away and plunged suddenly:
**Without more ado, he dived in to the heaving
 Depths of the lake. It was the best part of a day
 Before he could see the solid bottom.**

Quickly the one who haunted those waters,
 Who had scavenged and gone her gluttonous rounds
 For a hundred seasons, sensed a human
 Observing her outlandish lair from above. 1500
 So she lunged and clutched and managed to catch him
 In her brutal grip; but his body, for all that,
 Remained unscathed: the mesh of the chain-mail
 Saved him on the outside. Her savage talons
 Failed to rip the web of his war shirt.
 Then once she touched bottom, the wolfish swimmer
 Carried the ring-mailed prince to her court
 So that for all his courage he could never use
 The weapons he carried; and a bewildering horde
 Came at him from the depths, droves of sea-beasts 1510
 Who attacked with tusks and tore at his chain-mail
 In a ghastly onslaught. The gallant man
 Could see he had entered some hellish turn-hole
 And yet the water did not work against him
 Because the hall-roofing held off
 The force of the current; then he saw firelight,
 A gleam and flare-up, a glimmer of brightness.
 The hero observed that swamp-thing from hell,
 The tarn-hag in all her terrible strength,
 Then heaved his war-sword and swung his arm: 1520
 The decorated blade came down ringing
 And singing on her head. But he soon found
 His battle-torch extinguished: the shinning blade
 Refused to bite. It spared her and failed
 The man in his need. It had gone through many
 Hand-to-hand fights, had hewed the armor
 And helmets of the doomed, but here at last
 The fabulous powers of that heirloom failed.

Hygelac's kinsman kept thinking about
 His name and fame: he never lost heart. 1530
 Then, in fury, he flung his sword away.
 The keen, inlaid, worm-looped-patterned steel
 Was hurled to the ground: he would have to rely
 On the might of his arm. So must a man do
 Who intends to gain enduring glory
 In a combat. Life doesn't cost him thought.
 Then the prince of War-Geats, warming to his fight
 With Grendel's mother, gripped her shoulder
 And laid about him in a battle frenzy:
 He pitched his killer opponent to the floor 1540
 But she rose quickly and retaliated,
 Grappled him tightly in her grim embrace.
 The sure-footed fight fell daunted,
 The strongest of warriors stumbled and fell.
 So she pounced upon him and pulled out
 A broad, whetted knife: now she could avenge
 Her only child. But the mesh of chain-mail
 On Beowulf's shoulder shielded his life,
 Turned the edge and tip of the blade.
 The son of Ecgtheow would surely have perished 1550
 And the Geats lost their warrior under the wide earth
 Had the strong links and locks of his war-gear
 Not helped to save him: Holy God
 Decided the victory. It was easy for the Lord,
 The Ruler of Heaven, to redress the balance
 Once Beowulf got back up on his feet.
 Then he saw a blade that boded well,
 A sword in her armory, an ancient heirloom
 From the days of the giants, an ideal weapon,
 One that any warrior would envy, 1560

But so huge and heavy in itself
Only Beowulf could wield it in battle.
So the Shieldings' hero, hard-pressed and enraged,
Took a firm hold of the hilt and swung
The blade in an arc, a resolute blow
That bit into her neck bone
And severed it entirely, toppling the doomed
House of her flesh; she fell to the floor.

The sword dripped blood, the swordsman was elated.

A light appeared and the place brightened 1570

The way the sky does when heaven's candle

Is shining clearly. He inspected the vault:

With sword held high, its hilt raised

To guard and threaten, Hygelac's thane

Scouted by the wall in Grendel's wake.

Now the weapon was to prove its worth.

The warrior determined to take revenge

For every gross act Grendel had committed—

And not only for that one occasion

When he'd come to slaughter the sleeping troops, 1580

Fifteen of Hrothgar's house-guards

Surprised on their benches and ruthlessly devoured,

And as many again carried away,

A brutal plunderer. Beowulf in his fury

Now settled that score: he saw the monster

In his resting place, war-weary and wrecked,

A lifeless corpse, a casualty

Of the battle in Heorot. The body gaped

At the stroke dealt to it after death:

Beowulf cut the corpse's head off. 1590

Immediately the counselors keeping a lookout

With Hrothgar, watching the lake water,

Saw a heave-up and surge of waves
And blood in the backwash. They bowed gray heads,
Spoke in their sage, experienced way
About the good warrior, how they never again
Expected to see that prince returning
In triumph to their king. It was clear to many
That the wolf of the deep had destroyed him forever.
The ninth hour of the day arrived.
The brave Shieldings abandoned their cliff-top
And the king went home; but sick at heart,
Staring at the mere, the strangers held on.⁵

1600

⁵ Heaney, Seamus, *Beowulf: A New Verse Translation*. New York: W.W. Norton & Company, 2000

3. Themes

It was here that I was presented the first of several unforeseen challenges: a scene always takes longer than it reads. Thematically, the quoted section makes sense for the cue, but the scene would not be able to fit inside two-and-a-half minutes. I needed to find where inside this section I could begin the cue and still maintain natural breaks. Ultimately, I decided to score from lines 1494 to 1568. The period from which she rockets to the surface with Beowulf in her grasp until her head is cut off by a giant sword is sufficient for an intro, main section, and outro, but short enough to encompass the frenetic character of the fight.

In order to make structural decisions, I followed a two-step mantra: Scene and Theme. What is going on visually, and which themes were important to introduce? My options included the following:

- Beowulf's theme
- Grendel's Mother's theme
- Hrunting's⁶ theme
- Battle theme

While deciding on which part of the text would be translated into music, I wrote a motif for each of these themes. Beowulf's theme would have played as he donned his armor, preparing to leap into the water. Hrunting's motif would have played as Unferth gifted the sword, and as Beowulf pondered the blade's ineffectiveness against Grendel's Mother. Beowulf's full theme, as well as Hrunting's first motif, were ultimately not realized because they appear prematurely to my final

⁶ Hrunting is the legendary sword given to Beowulf by Unferth, his Danish verbal opponent. Earlier in the text, he and Unferth engage in a boasting battle (typical for the time) during which both claim to be the better man. By giving Beowulf his blade, Unferth acknowledges Beowulf as the better, more courageous man.

selection. Hrunting's second theme would have warranted a longer, dramatic sequence of Beowulf pondering the sword's failure, which was cut in the final "visual" edit.

BEOWULF'S THEME

Beowulf's theme, however, is not completely absent. It makes a cameo in the first scene when he is taken up to Grendel's Mother's lair by the witch herself. The steady, militaristic motif is present in low strings, brass, and percussion as a male choir chants a perfect fifth atop of it. For the text, I selected a line prior to this incident in which Beowulf and Unferth exchange boasts of their past feats. The text in Old English is as follows: "heaporaés fornam mihtig meredéor þurh mine hand." Roughly translated, it means, "In the battle-rush I destroyed the mighty sea beast with my hand."⁷ This line is significant for multiple reasons:

1. It references past victories as well as foreshadows future ones where he would use his hands to overthrow his adversaries. In this speech, Beowulf describes a "mighty sea which attacks him during a race in open water, which he slays without weapon. The method is to be repeated during his fight with Grendel (though he be not a sea monster), with whom he believes to be equals, and therefore needs no weapon for victory. Finally, with Grendel's Mother, though he ultimately uses a sword made by giants to slay her, Beowulf challenges her with his hands after realizing his own manmade blade was ineffective against her scaly flesh.
2. The male choir establishes the time and location. I did not know what the choral music of that time and culture would have sounded like, if it existed. What was important was to get the feeling across to the audience so that they imagine themselves in the correct time in and place. The chant signals preparation for battle, something that the Scandinavian warriors

⁷ Slade, Benjamin. "Beowulf." Beowulf. 2002 – 2012. <http://www.heorot.dk/beowulf-rede-text.html>

might have sung before the fray. Since Beowulf was currently in a position of weakness, grasped tightly in his foe's arms while moving into her turf, the tune needed to possess a sense of ominousness—of the unknown—as even Beowulf was not confident in the outcome. After all, Grendel's Mother is Beowulf's equal in terms of strength and ferocity. To reinforce this idea, the aleatoric strings which provide a growing sense of chaos eventually completely drown out the choir, and with it, the claims to defeat her with his hand.

3. It is evident that Beowulf is able to tap into a greater power within him—a “controlled rage”⁸—to defeat his opponents. Grendel's Mother is no exception. According to Thomas Wymer and Erin Labbie, we can see four in which rage was used in *Beowulf*:

- “Rage is a tool used by the Good to maintain the social order.
- Rage is cultivated, reached through a process that is controlled and subordinated to a rational end when it is used for good.
- Rage out of control is a serious threat to the social order.
- Rage out of control can most effectively be met by rage in control.”⁹

Rage might be invoked through pre-battle boasts. Such an example is in Beowulf's decision to disarm himself when fighting Grendel: “I count myself no less in battle strength, in war deeds, than Grendel does.”(677 – 678) Boast becomes prophecy as the hero defeats the monster with his own hands. My decision to include a different boast about killing sea monsters with his own hands implies that he is invoking that same rage before fighting Grendel's Mother.

⁸ Wymer, Thomas L., and Erin F. Labbie. "Civilized Rage in 'Beowulf'." *The Heroic Age*. 2004. <http://www.heroicage.org/issues/7/labbie&wymer.html>.

⁹ *Ibid.*

GRENDEL'S MOTHER'S THEME

Before one can understand Grendel's Mother's theme, one must understand who and what Grendel's Mother was. According to numerous translations, she is described as "monster of women," "wolf-of-the-deep," "tarnhag," a "monstrous hell-bride" who is "doomed to dwell in dreary waters."¹⁰ In many ways, she plays the woman and the man. On the one hand, she exhibits a motherly care as well as plays the feral female hunter. According to social customs at the time, "she is weaker than a man...and more cowardly," as she flees from the threat of Heorot's retaliation. On the other hand, she inverts the role of the Anglo-Saxon idea of a queen and woman, filling the role that Grendel's father might have been. In those times, a murdered son was avenged by his father. Since Grendel's father was not present, the mother had to step up to defend her so-called tribe's honor. She is described as queen of her own hall, yet her reception of Beowulf, her "hall-guest," was beyond rude. The inversion of queen-hood and womanhood makes her a perfect opposition to the pure-hearted, God-protected Beowulf who executes his masculine role flawlessly. She is his equal in battle and opposite in character.

It is idea of being both Beowulf's equal and opposite that I wanted to bring out in Grendel's Mother's theme. I needed write a twisted version of Beowulf's theme: a relentless, harmonically dense foundation with a melody line that adds tension. The listener needed to fear and hate Grendel's Mother.

The next step was to find my musical inspiration. Once I realized the mood I was aiming for, it was obvious that I needed to look to the Russians for guidance. Mussorski's *Night on Bald Mountain* and Stravinski's *Rite of Spring* (particularly "Dance of the Young Girls") were my top candidates; they made me feel as I wanted my listeners to feel. The first time I heard *Night on Bald Mountain* was while

¹⁰ Nietzsche, Jane C. "The Structural Unity of Beowulf: The Problem of Grendel's Mother." *Texas Studies in Literature and Language* 22, no. 3 (1980): 288-293

I watched Disney's *Fantasia*. I was frightened by the devil. The first time I saw "Dance of the Young Girls," I was creeped out by the dancers' aggression. I wanted to imbue my theme with these textures so that I could attribute the same fear to Grendel's Mother, the tarnhag.

HRUNTING'S THEME

This theme did not make it into the composition. Hrunting was an allegedly legendary sword that "had been tempered in blood" and "never failed the hand of anyone who had hefted it in battle." (1460-1461). When its owner Unferth lent the blade to Beowulf, it was a grave moment. Unferth, who claimed to be Beowulf's equal or better—the one who engaged in the boasting battle with the hero—at this moment acknowledged Beowulf as the better man, the one who would fearlessly risk his life for glory. The handing over of Hrunting called for a somber and reflective theme that held mystery, gravity, and power. My final edits of the scene did not allow for the inclusion of this theme.

BATTLE THEME

The most important aspect of the battle theme was not necessarily the melody, but the orchestration. Since the fight was between two characters, it was important for me to have a close, raw sound. As tempting as it was to create a "big sound" with the orchestra, it was a healthy challenge for me to use all fifty-one players to create a small, yet potent sound. Unfortunately, this meant that I would need to use sampled instruments in addition to the live orchestra.

To achieve a raw sound, I used uilleann pipes to double the first and second violins playing the melody in unison. At first I was hesitant because the scale was unauthentic, but I later realized that uilleann pipes—or Irish bagpipes—would not have been in Scandinavia. What I needed was a sound, not an existing instrument. So, I combined the Irish pipes with a Scottish bagpipe, doubled with the clarinet and strings to create a Scandinavian sound. It may have been a beneficial to also double both the drone and melody with a Norwegian hurdy-gurdy, but I did not think of it at the

time. The other element that would bring the mix closer was percussion. The disadvantage to this was that this section became percussion-centric. Instead of war drums accompanying the orchestra, the drums became the source of energy, not the orchestration. This meant that it would be difficult for the orchestra to find the energy on their own; even if they had the percussion stem in their headphones, I had to find a way to instill that energy at the recording session. It was not easy, though by the final take, I believe the orchestra found the mood I wanted. Even so, I needed to reinforce each section with their sampled counterparts. It was a sacrifice that I was aware of, and a good learning experience.

4. Challenges and Solutions

From the beginning of the project, writer's block already kicked in. I had to make a decision: video or script? On the one hand, I wanted to form beneficial connections and create a jaw-dropping cue. On the other hand, I was tempted by the freedom offered by creating my own script. I battled with this decision for too long, so that by the time I decided to write a script, ended up rushing to deliver my mockup on time. Despite my ability to write well under pressure, for some reason this project took me much longer than it should have. I had solid material, but I ran into my age-long problem of being unable to develop it further. There were two steps that I took to move forward: create a mental scene so that I had something to score to, and seek help in Directed Studies.

The storyboard was born out of frustration and a need to engage my mind in another art. Ever since I started composing, I needed a story in my head before writing music. It was not enough to have a poem: I needed to see every detail and every action. The scene needed to be whole before I could create its soundtrack. I began by creating the concept for Grendel's Mother. How would my interpretation of her add drama to the story? Taking artistic liberties, I took to heart her curse to "dwell in dreary waters" and made her into a creature half-woman half sea serpent. It was how I justified her ability to grab Beowulf at the bottom of the lake and launch them both to the surface into her mere. She must be familiar with navigating the water with ease. Beowulf I already conceived as something similar to *Skyrim's* dovahkiin—I did not need to create a visual reference for the music. After establishing Grendel's Mother's appearance, the rest of the scene began to come together. I roughly sketched the first few scenes, then later finished the board—the "footage" that I was going to score to.

The next challenge was to create compelling sync points. The way I usually work is by using steady tempo and compound meters as opposed to tempo changes, if I can help it. This way, I

eliminate the need for unpredictable *accelerandos* that compromise session time. Based on the initial draft of my cut, I was able to determine the appropriate sync points and lock them into an SMPTE timecode. When I finalized the cut with my revised storyboard (Appendix B), I needed to adjust the sync points.

Once I had my sync points and overall arc in place, it was time to connect the themes together. This is where my musical problems began. Throughout this program, my biggest enemy had been stagnation—specifically in holding onto a pedal tone for far too long. It felt like a curse from which I did not know how to escape. Finally, during Directed Studies, I asked Alfons to get me out of the rut, and he gave me a musical diet of great classical composers familiar to me. It was apparent to me that my work in music had left me hesitant to listen to music at all, so my brain was not being fed the right food. Alfons' diet worked. I was able to break out, to experience new harmonies and textures almost immediately. I would return to these pieces when I needed inspiration, as well as others I picked up along the way. It was helpful for developing my main themes in “Battle for the Tarnhag.” However, it was only enough to get me halfway. I would spend ten hours a day working on four bars—sometimes getting nowhere. I knew something was wrong, but I was exhausted. There was a lot of mediocre material, and it was all in a-minor after the first modulation. After taking it into Vicente (who was substituting for Alfons), he gave me tips on basic modulating techniques in film scoring. It was so simple: if the first half of the battle was not even finished, I need to extend it by repeating the sequence. Music is all about repetition. After that, I finished the piece with ease, and was proud of the result. Alfons and Vicente were able to see the problem that I knew was there, and provide a solution that I did not think of. I learned to think in formulas in order to expand my creativity.

5. Experiences Learned

The London Project was the culmination of nearly everything I had learned during the Scoring for Film, Television, and Video Games (SFTV) 2018 program. As far as technology goes, it seemed appropriate to use Digital Performer (DP) and Vienna Ensemble Pro 6 (VEP) in order to create a robust orchestral session. Though I do not find it easy to compose in DP, it is a powerful tool for MIDI sequencing. I was able to export stems quickly into my ProTools session when I needed them.

Through my process of creating script and storyboard, I learned a great deal about different aspects of film. Once I was ready to write my script, I suddenly realized that I had no idea how to write a script—not even how to write the first word, or form a basic template. I had no conception of what was important in a script, or how to present it. Besides researching the basic technique of script writing, I studied the original screenplays of films which contained scenes similar to my own: *The Dark Knight*, *Lord of the Rings*, and *The Matrix*. Since my scene contains no dialogue, I needed to find a part with one-on-one, close-shot battles between two people. I was surprised to find such a stark contrast in the level of detail described in *The Matrix* versus *Lord of the Rings*. *The Matrix* ended up being my primary source of inspiration when forming my screenplay of the fight between Beowulf and Grendel's Mother. I learned about angles, the importance of the time of day, how to clearly cut between scenes, and when to let the choreographer take over.

Once I had the script, I was able to flesh it out visually with the storyboard. After my first draft, I created a template modeled after existing storyboards. The research I accomplished taught me even more about angles, composition, lighting, and shots. It taught me what details were important to include, and which ones could be filled in by the audience. I learned about consistency, and how to transition so as to not confuse the audience. It taught me how to read the screen by

creating one. Though I am no artist by trade, I was grateful for the opportunity to use a different part of my brain for this project.

As far as recording a session goes, I learned that I need to be assertive about what I am dissatisfied with. While I was up on the liveroom podium, I could not help but feel that the sound in the live room was different—inferior—to the sound in the booth. For most things, I figured it was a flaw in my orchestration, and trusted that it would sound better once I mixed it. For example, I wanted the horns to play *cuivre* during Grendel's Mother's theme but for some reason I could not find the words to request this from them. The violins did not understand my notation in the aleatoric section; they asked me if it should be random tremolos, to which I replied, "No." I meant it, but once I realized it was not working, I should have asked half the section to play tremolos while the others continued sliding up and down. Finally, there is a 5/4 bar during which there is a quarter note rest on the last beat before the drum break. In my mockup, I have the orchestra playing all the way through the measure until the percussion comes in. In my score, I notated it with the rest, but I should have just asked them to play through it. They would have, but I did not want to annoy anyone. Because of this awkward rest, I needed to get creative with my additional sounds, which includes a reverse falling screech I recorded to accompany the aleatoric rise in the intro. All this to say, if I had been more assertive in my desires, the session may have turned out differently without my having to blend my mockup stems so much.

6. Conclusion

The London CE gave me an incredible insight into every aspect of the film scoring process from beginning to end. It was an opportunity to not only oversee each step of the way, but to also involve others—peers, mentors, and those outside the program—when looking for guidance and an extra pair of ears. The skills that I applied and learned while creating “Battle with the Tarnhag” gave me a confidence that I know will serve me well in the field, no matter what the job is. It is evidence of the comprehensive and exhaustive education given us by our passionate faculty, and the fruit that can be achieved through hard work and perseverance throughout the year. I am excited to take what I have learned at Berklee into the world in hope and anticipation that this will not be the last time I will have this experience.

Appendix A

The Storyboard Template

TITLE: _____

PAGE ___ of ___

SCENE	PANEL

SCENE	PANEL

SCENE	PANEL

SCENE	PANEL

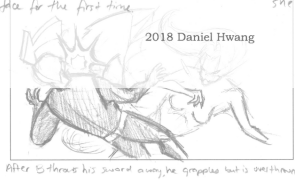
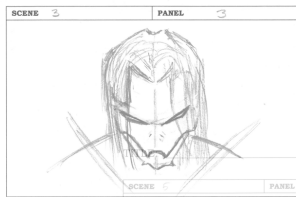
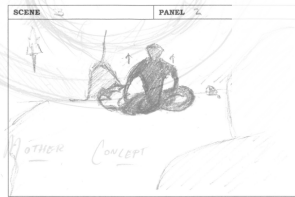
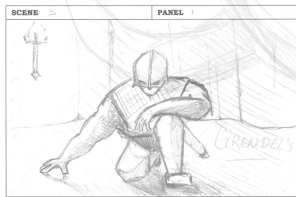
Appendix B

Concept Art and The Storyboard



TITLE:

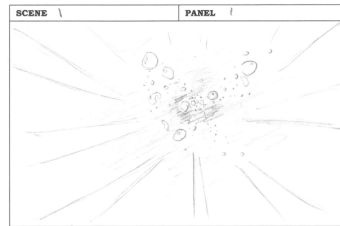
PAGE 2 of 4



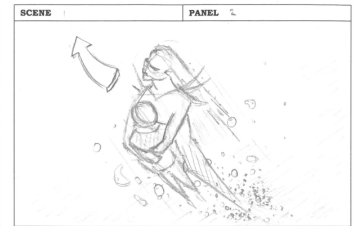
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TITLE: Beowulf (BATTLE WITH TRAINING)

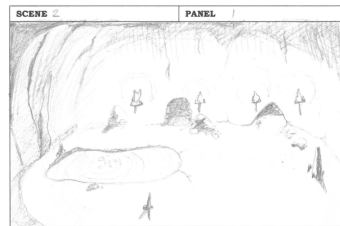
PAGE 1 of 1



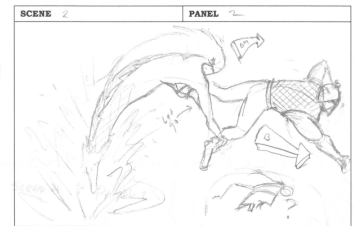
GM + the others, inside the cave. A huge energy from the depths



GREUNDL'S MURDER HAS BEOWULF IN A TIGHT ENBRACE (SUCH THAT SHE COULDN'T MOVE) AS THE ROCKET UP TO THE SURFACE

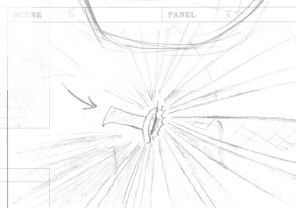
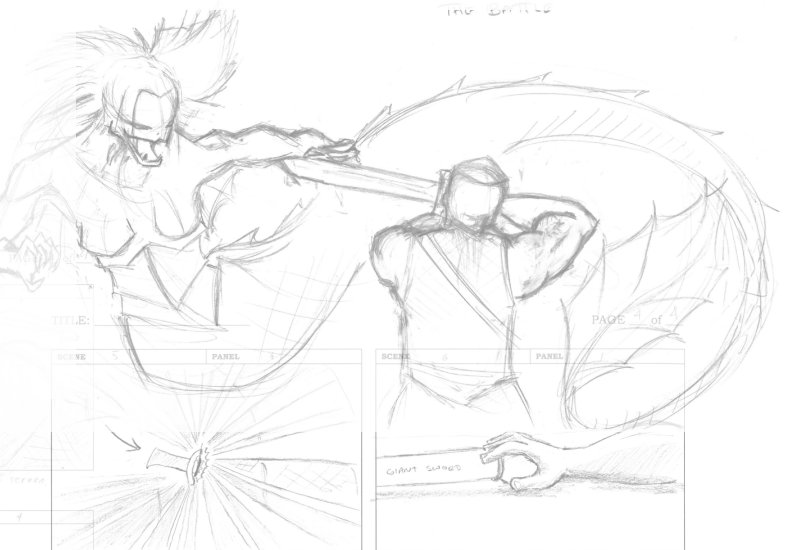


breaks the scene in (CRAWLED)



Edgewise sides

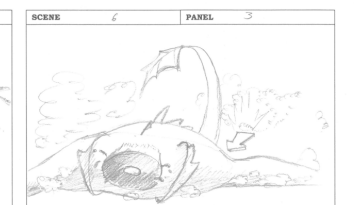
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GM's knife glances off B's helmet and buries into GM's feet, thus loosening her grip. B escapes.



GM springs, B stuns and wallops her head off



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Soli Deo Gloria