

BEYOND THE EDGE David Long

music from the motion picture



01	A Beekeeper from Tuakau	3:47
02	Kathmandu	1:56
03	Seventeen Days of Marches	3:20
04	Khumbu Icefall	5:16
05	The Plan	2:45
06	The Lhotse Face	4:25
07	High Emotions	1:32
08	First Attempt	2:42
09	A Strange Place	1:46
10	A Fine Day	5:19
11	The Hillary Step	2:57
12	Summiting	3:59

This music was composed for the motion picture *Beyond The Edge*. The film was directed by Leanne Pooley, edited by Tim Woodhouse, and produced by Matthew Metcalf for General Film Corporation.

Production: David Long

Orchestration: Ewan Clarke


Orchestra conductor: Hamish McKeich

Orchestral recording & mixing: Graham Kennedy

All other recording & mastering: Mike Gibson

Photography: Grant Maiden

Design: UnkleFranc



David Long

viola campara, quattro, feedback,
bowed banjo, balalaika, percussion

Riki Gooch

percussion

Natalia Mann

harp

Richard Nunns

taonga puoro

Strings:

Emma Barron
Matt Cave
Megan Molina
Rowan Prior
Alexander Gunchenko
Rebecca Struthers
Sally Isaac
Andrew Thomson
Andrew Joyce
Belinda Veitch
Anna van der Zee
Vesa-Matti Leppänen
Haihong Lui
Kristina Zelenska
Alan Molina

Woodwinds:

Bridget Douglas
Peter Dykes
Phil Green
Robert Weeks

Horns:

Dave Bremner
Mark Carter
Sandrew Jarviz
Sam Jacobs

Comments about Beyond The Edge

by David Long

This album is comprised of a selection of pieces composed for Leanne Pooley's film, Beyond the Edge, a 3D documentary about Sir Edmund Hillary and Tenzing Norgay's momentous expedition to reach the summit of Mt Everest in 1953.

Before I starting work on the music, producer Matthew Metcalfe said to me something like, "When you think of Ed Hillary and Everest, an obvious type of score comes to mind. Don't do that". This comment set the tone for the project. I've worked with the director Leanne Pooley and editor Tim Woodhouse on a number of occasions, and the experience has always been great. They are amazingly supportive, and often push me further. Our working method is very fluid: I send demos



Photography by Grant Maiden

while the edit is in progress; they adjust the cut to the score and suggest changes.

I often use feedback in my work, and for this project I was able to play with approaches developed for more experimental pieces, such as the score for Douglas Wright's show, Rapt. I have some very cheap little microphones that I plug into a bunch of distortion pedals and then into an amp. They feedback easily, but when carefully controlled they create very atmospheric sounds. Spinning the mics in time with the music creates beautiful swooping sounds that add rhythmic tension to the music. Sometimes I tune these sounds to the piece, other times I leave them raw and bare. This technique was used extensively throughout the score for Beyond the Edge.

Gongs were used throughout the score, too. They were, I think, the only sound that referenced traditional Nepalese music (apart

from a small amount of jaws harp). I have a few Indonesian gongs, so these combined with samples are an important part of the sound, as are stringed instruments such as electric guitar, viola campara, Quattro, balalaika and bowed banjo. I used bowed banjo a lot in the score. I recorded it in my little studio late at night when there is less outside noise, and played it with a cello bow. It works well, both atmospherically and rhythmically.

For the orchestral component of the score, Hamish McKeich assembled and conducted a group of players from the NZSO. I owe a lot to Hamish. He was very open and added so much to the performances from these wonderful orchestral musicians. Ewan Clark prepared my scores with great precision, and made excellent suggestions for doubling lines and making more of certain parts. Graham Kennedy recorded the orchestra and mixed the whole

score, and Mike Gibson recorded all of the other instruments. Both engineers do beautiful work. Riki Gooch (percussion), Richard Nunns (taonga Puoro) and Natalia Mann (harp) each brought their special magic to the score. I've worked with Riki many times, and he's one of my favourite musicians. Richard added an eerie, atmospheric layer to some tracks that made them feel very human, and after hearing Natalia perform I knew she would be perfect for this score.

I'm privileged to work with such wonderful musicians and engineers, and to mix in such a great facility as Park Road, but it makes all the difference when one is working on a great project, and for that I gratefully thank Leanne Pooley.

I hope you enjoy it.
David Long



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