

Optimal

by Campbell Phillips

Level Two

Composed for the 2012 Australian Percussion Eisteddfod



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Composed for the 2012 Australian Percussion Eisteddfod, Sydney.

Notation Legend:

The diagram illustrates notation for four percussion parts: Snare, Tenor, Bass, and Cymbals. Each part has four examples of notation with corresponding text descriptions:

- Snare:**
 - Stick Clicks:** click own sticks together
 - Backstick:** rotate L or R to play with butt of stick on drum head
 - Outwards Clicks:** Click sticks with neighbour (both LH and RH move outwards)
 - 'Keck':** a high pitched Rim Shot which uses just the top 1" of the stick
- Tenor:**
 - Rim Click:** Rim Click on notated drum
 - Double Hit:** Hit both both drums with L/R hand as appropriate
 - Rim Shot:** a high pitched Rim Shot which uses just the top 1" of the stick
- Bass:**
 - Tutti Hit:** all basses play together
 - Split Part:** bass 1 (top), bass 2, bass 3, bass 4 (bottom) respectively.
 - Tutti Rim-Click:** all basses hit rim
- Cymbals:**
 - Tight Hats:** staccato hi-hats
 - Sizz-Suck:** see below
 - Crash Choke:** play a full crash but keep cymbals tightly together after note to choke sustain
 - Full Crash:** regular full crash- dampen on next rest

'**Sizz-Suck**': A sizz-suck is essentially a sizzle (played by sliding the two cymbals against each other to get a sizzle sound) that is then stopped by sliding the cymbals back together to create a vacuum (thus creating a 'suck' sound). There are many instructional videos regarding cymbal techniques on YouTube.

Note: All rhythms should be played with "natural sticking" unless otherwise notated.

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1

Musical score for measures 1-4. The score is for five percussion parts: S. D., T. D., B. D., and Cym. The B. D. part has a *mf* dynamic marking. The notation includes various rhythmic patterns with accents and slurs.

2

Musical score for measures 5-7. The score is for five percussion parts: S. D., T. D., B. D., and Cym. The B. D. part has a *mf* dynamic marking. The T. D. part has a *p* dynamic marking. The B. D. part has a **2** marking. The notation includes various rhythmic patterns with accents and slurs.

5

Musical score for measures 8-11. The score is for five percussion parts: S. D., T. D., B. D., and Cym. The T. D. part has a *f* dynamic marking. The notation includes various rhythmic patterns with accents and slurs. The T. D. part has a **2** marking. The Cym. part has a **4** marking. The notation includes various rhythmic patterns with accents and slurs.

A

7

S. D.
 r l R l r L B r l R l l R B l l R

T. D.
 r l r l r l r l R l r L r l R *f*
 r l r l r l r l R l r L r l R *mf*

B. D.
 2

Cym.

10

S. D.
 R l R l r L B r l R l l R L
 2

T. D.
 R L l R l R l l R l
 r l r l r l r l R l r L r l R

B. D.
 2

Cym.

B

13

S. D.
 Arms High

T. D.
 f

B. D.
 f
 ff
 f

Cym.

C

16

S. D. *Arms High* *Stick Click*

T. D. *Stick Click*

B. D. *ff*

Cym.

19

S. D. *mf*

T. D. *mf*

B. D. *mf*

Cym. *f*

3

3

6 *3*

3

3

r l R l r L B r l R l R B l l R

B B B B r r l R l r L r l R

r l r l r l r l R l r L r l R

22

S. D. *Outwards Click* **2**

T. D. *R l R l r L B r l R l l R L*

B. D. *R L l R l R l l R l* *r l r l r l r l R l r L r l R*

Cym.

D

25

Musical score for measures 25-26. The score is divided into two systems. The first system (measures 25-26) features a dynamic change from *p* to *mf*. The instruments are S. D., T. D., B. D., and Cym. The S. D. part consists of eighth notes with accents. The T. D. part has a bass drum pattern with accents. The B. D. part has a complex eighth-note pattern with accents. The Cym. part has a steady eighth-note pattern with accents.

S. D.

T. D.

B. D.

Cym.

p *mf*

27

Musical score for measures 27-28. The score is divided into two systems. The second system (measures 27-28) features a dynamic change from *ff* to *fff*. The instruments are S. D., T. D., B. D., and Cym. The S. D. part continues with eighth notes and accents. The T. D. part has a bass drum pattern with accents. The B. D. part has a complex eighth-note pattern with accents. The Cym. part has a steady eighth-note pattern with accents.

S. D.

T. D.

B. D.

Cym.

ff *fff*

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2

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1 **2** 4

mf

9 **A**

r 1 R 1 r LB r 1 R 1 1 RB 1 1 R R 1 R 1 r LB r 1 R 1 1 R L

13 **B**

f

17 **C**

ff

r 1 R 1 r LB r 1 R 1 1 RB 1 1 R

22 **D**

p

26

mf *ff* *fff*

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2

1 **3**

p *f*

r l r l r l r l R l r L r l R R L l R l R l l R l r l r l r l R l r L r l R

8 **A**

f *mf*

r l r l r l r l R l r L r l R R L l R l R l l R l r l r l r l R l r L r l R

12 **B**

f *ff*

17 **C** Stick Click

mf *ff*

B B B B r r l R l r L r l R r l r l r l R l r L r l R R L l R l R l l R l

23 **D**

p *ff*

26

mf *ff* *fff*

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2

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1 *mf* **2** **2** **2**

9 **A** **B** *ff*

15 **C** *f* *ff* 6 3

20 *f* 3

25 **D** *p* *mf* *ff* *fff*

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2

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1

3

Musical notation for the first staff, starting with a double bar line and a 3-measure rest, followed by a rhythmic pattern of eighth notes and quarter notes.

9 **A**

Musical notation for the second staff, starting with a double bar line and a 7-measure rest, followed by a rhythmic pattern of eighth notes and quarter notes.

13 **B**

Musical notation for the third staff, starting with a double bar line and a rhythmic pattern of eighth notes.

17 **C**

Musical notation for the fourth staff, starting with a double bar line and a 7-measure rest, followed by a rhythmic pattern of eighth notes and quarter notes, including a triplet.

25 **D**

Musical notation for the fifth staff, starting with a double bar line and a rhythmic pattern of eighth notes, with dynamic markings *p*, *mf*, *ff*, and *fff*.

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