



PROFESSIONAL CV

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PROFESSIONAL PROFILE

Phillip Campbell is an Australian musician, educator, composer and publisher with a professional career spanning more than four decades. Beginning as a working drummer in childhood, his career has encompassed television, live performance, touring, studio recording, composition, music education, ensemble direction and educational publishing.

His performance and recording career has included work with 1927, Tommy Emmanuel, Electric Pandas, Jackie Orszaczky, Jon English, Margaret Urlich and other leading Australian artists and musicians. Today, through Phillip Campbell Music, his focus brings together professional musicianship, music education, composition and publishing.

Phillip is the publisher and custodian of Helen Hobbs Jordan’s Modern Musicianship Series, including The Fundamentals of Music Theory Workbook, supplied for students of the Sydney Conservatorium of Music Open Academy.

CAREER HIGHLIGHTS

40+ YEARS Professional music career	RECORDING 1927 • Tommy Emmanuel • Electric Pandas	EDUCATION 20+ years teaching & mentoring
PUBLISHING Modern Musicianship Series	ENSEMBLE Founder • Waratah Drumcorps	CURRENT Composition • Workshops • Projects

EARLY PROFESSIONAL CAREER

Phillip began performing professionally as a child, with paid drumming engagements before his teens and television talent appearances during his early years. Period press later profiled him as a remarkably experienced young drummer, reflecting the unusual amount of live work he had already accumulated by his late teens.

At fifteen he left home to pursue music professionally, working first in Perth and later on the Queensland circuit, where he performed regularly between Surfers Paradise and Cairns. While playing at Bombay Rock in Surfers Paradise, he was seen by Electric Pandas manager Ray Hawkins and invited to join the band.

ELECTRIC PANDAS & POINT BLANK

Phillip joined Electric Pandas during the mid-1980s and worked on the album *Point Blank* with producer Charles Fisher. Phillip and bassist Jackie Orszaczky were brought into the studio to replace previously recorded drum and bass parts, beginning an important musical relationship between the two players.

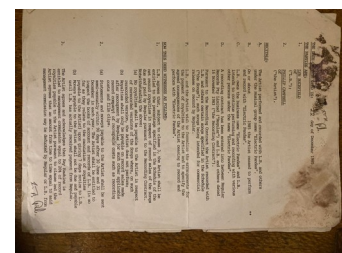
Contemporary music press identified Phillip as the band's drummer and documented his unusually early professional background. A surviving deed dated 22 December 1985 between Lin Buckfield and Phillip Campbell formalised continuing record-royalty arrangements for specified Electric Pandas recordings after his departure from the group — strong archival evidence of his recorded contribution.

The material now forms part of Phillip's personal archive alongside national music-magazine coverage of Electric Pandas and the Australian rock scene of the period.



Electric Pandas — Oz Rock cover feature, 1986

Phillip Campbell pictured on cover.



1985 Electric Pandas royalty deed

JACKIE ORSZACZKY, INDUSTRIAL ACCIDENT & JUMP BACK JACK

Phillip's musical relationship with Jackie Orszaczky began during the Electric Pandas Point Blank sessions. After Phillip left Electric Pandas in 1986, Jackie invited him to join a developing soul, rhythm-and-blues and funk group initially known as The OK Club. Phillip suggested the name Jump Back Jack, which became the group's new identity.

Industrial Accident

Alongside this work, Phillip performed with Jackie Orszaczky's experimental Industrial Accident project. Period press described Industrial Accident as an expanded ensemble combining funk, jazz and R&B with industrial percussion, orchestral colour and found sound. Machinery, metal girders, railings, cans, anvils and wheels became part of the rhythmic language, while horns, electric violin, cello and other instruments pushed the music toward performance art as much as conventional band performance.

A Sydney Morning Herald Metro feature dated 20 February 1987, "Art frenzy with factory beat," documented the project's unusual approach and photographed Phillip behind the Yamaha drum kit as part of the ensemble. The project brought together groove, polyrhythm, improvisation, arranged material and visual performance in a way that was unusually adventurous for the period.

Jump Back Jack

Jump Back Jack developed from the earlier OK Club into a formidable Sydney live band built around rhythm and blues, soul, jazz, funk and dance music. Contemporary coverage highlighted the group's two-drummer rhythm section, four-piece horn section and strong ensemble playing. Phillip shared the drum role with Hamish Stuart, creating a powerful double-drum approach noted in period coverage.

Australian Sonics profiled the band as a gathering of leading Sydney players and identified Phillip as a former Electric Pandas drummer who had first met Jackie during the Point Blank sessions. Jump Back Jack released a debut mini-LP through Artists Records and built a reputation as an exciting live act. A contemporary review of the band supporting Stevie Wonder at the Sydney Entertainment Centre described the group as one of Sydney's most dazzling live acts of the time.

ARCHIVAL DOCUMENTATION

Period documentation includes Sydney Morning Herald Metro (20 February 1987), Australian Sonics features, a Stevie Wonder / Jump Back Jack concert review, and Michael Smith's "Jump's Jack Flash" profile.

1927

While working with songwriter and guitarist Garry Frost, formerly of Moving Pictures, Phillip saw vocalist Eric Weideman performing on the Red Faces segment of Hey Hey It's Saturday. Believing Eric could be the right singer for the developing project, Phillip contacted the television station, obtained his details and initiated contact, helping bring Eric and Garry together. Phillip later rejoined 1927 as drummer and is credited on the band's album 1927.

MUSIC EDUCATION

Phillip established his first music school in 2002 and has since accumulated more than two decades of professional music-teaching experience. His work spans children, teenagers and adults, from complete beginners to developing musicians and adults returning to music.

Teaching Areas

- Drums and percussion
- Piano
- Rhythm and practical musicianship
- Music theory and harmony
- Ensemble performance
- Performance development
- Adult music education

Professional Training

Phillip's musical development has included extensive private study with respected Australian educators including Bette Motzing, Bill Motzing and Julie Spithall Evans. He is also a graduate of Helen Hobbs Jordan's Modern Musicianship Series and has been a registered music teacher in NSW and Tasmania.

EDUCATIONAL PUBLISHING

The Modern Musicianship Series & Fundamentals Workbook

A major focus of Phillip's current work is preserving and publishing the educational work of New York educator Helen Hobbs Jordan. Through Phillip Campbell Music, he publishes the Modern Musicianship Series, including The Fundamentals of Music Theory Workbook — a practical resource covering pitch, intervals, rhythm, scales, transposition, harmony and chords. The workbook is supplied for students of the Sydney Conservatorium of Music Open Academy.

WARATAH DRUMCORPS

Phillip founded and directed Waratah Drumcorps, a theatrical student percussion ensemble designed to take beginner and developing musicians beyond private lessons and into genuine ensemble and public-performance environments. Students developed rhythm, ensemble awareness, movement, stagecraft, listening, confidence and teamwork through real performance goals.

Selected Engagements

- Winter Magic Festival, Katoomba — 2013
- Enmore Theatre, Sydney — 2014
- Sydney Festival Parramatta — 2015
- Australian Museum, Jurassic Lounge Halloween — 2018
- Taste Festival, Hobart — 2018/2019
- City of Sydney, Christmas in the City — 2019

Alley Cats — Sydney Festival Street Percussion Project

For Sydney Festival, Phillip developed Alley Cats, an intimate street-performance concept combining theatrical percussion, movement and close audience interaction. Performers appeared in jeans and cat masks and played graffiti-covered bins painted by Phillip's students.

COMPOSITION & CURRENT WORK

Phillip continues to compose, record and develop original musical projects through Phillip Campbell Music. Current creative work includes the original song One Light for Aurie, alongside ongoing work in composition, arranging, recording, workshops, educational programs and music publishing.

Wilderness Drumming Adventure

Phillip is developing the Wilderness Drumming Adventure at Mount Roland, Tasmania — an experiential program combining drumming, mentoring, outdoor activities and shared challenges, including a Father & Son camp format.

Helping people discover the music already within them.