

## Articles Specific to Collective Autonomy its emergence and development

SHAND, John. 'Spaces and Streams', feature review, *The Sydney Morning Herald*, September 10, 2010.

SHAND, John. 'Phil Treloar: Magus', *Jazz: the Australian accent*. University of New South Wales Press, November, 2008

SHAND, John. 'Musical Surrealism', *extempore 1*, pp.115ff, Miriam Zolin ed.

Note: this revised essay (see entry below) is an in-depth article in which Shand stresses relationships bridging Surrealism as an art movement with improvised music. Treloar is exemplified as a prime example re. these bridging characteristics.

SHAND, John. 'Musical Surrealism', *East West Arts*, pp.28ff, October 2004

Note: this is an in-depth article in which Shand stresses relationships bridging Surrealism as an art movement with improvised music. Treloar is exemplified as a prime example re. these bridging characteristics.

TRELOAR, Phil. 'SHADES: in memoriam Roger Frampton', *Program*, Wangaratta Festival of Jazz, 2003, pp.14f

Note: this extensive program note gives an account of Treloar's perception of Frampton and how this is woven into the structure of the "Work".

SHAND, John. 'Frampton comes alive as sadness is turned into joy', feature article, *The Sydney Morning Herald*, p.16, Wednesday, November 20, 2002

TRELOAR, Phil. 'Collective Autonomy: a path towards Another Alternative', *Jazzchord*, pp.11ff, Feb/Mar 2002

Note: this exegesis exemplifies the rigor involved in *Collective Autonomy* as a research project with particular emphasis on some of its philosophical aspects.

TRELOAR, Phil. 'Feeling to Thought is an artistic process', *Program*, "New Directions - a preview of the nineties", September 14, 1988, Everest Theatre, Seymour Centre, Sydney, Australia.

Note: a synopsis of *Collective Autonomy* in one of its first textual outings.

WOJTOWICZ, Amanda and HIRST, David. 'Feeling to Thought Residency', *Press Press*, p.31, Winter, 1988

Note: this report exemplifies the communality intrinsic to CA processes, particularly as seen through music students' eyes.

BEAUMONT, Rosina. 'Defining the sounds of music', feature article, *The Mercury Weekend Review*, Saturday, 18th June, 1988.

BROWN, Brian, ed. 'Phil Treloar: Collective Autonomy - interview by Brian Brown', *Sounds Australian - Australian Music Centre Journal*, pp.9 *f*, Autumn, 1988.

Note: this 'Special Jazz Issue' draws focus on questions concerning composition, improvisation, and an Australian musical perspective. See also the Editorial on p.8.

SHAND, John. 'No Big Deal ... An Interview with Phil Treloar', *Jazz - the Australian contemporary music magazine*, cover-feature article, pp.6 *ff*; February, 1982

Note: this article gives some background to Treloar's concern to erase categorical boundaries as this came to emerge in the CA context..

MYRES, Eric. 'Phil Treloar Expansions - a concert review', *ibid*, pp.8 *f*.

Note: this review draws focus on Treloar's emerging concern to cross boundaries between categories and to establish a 'voice' consistent with his own time and place.

DELL'oso, Anna-Maria. 'The night Phil Treloar played with cicadas', feature article, *The Sydney Morning Herald*, May, 1982.

Note: this article is a focus on Treloar's composition, *Double Drummer* - for four-channel tape playback, projected transparencies, and live improvised performance for percussion with electronics.

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