

Phil Treloar / Feeling to Thought

Phil Treloar

a profile

Opening the chapter on Phil Treloar in his recently published book, *Jazz : the Australian Accent*, writer/critic John Shand says: “Phil Treloar is one of the most important figures in Australian creative music. Any one of his endeavours – drummer, percussionist, composer, conceptualist or bandleader – may have been enough to earn him this plaudit. Together they add up to a staggering contribution.”

Though having embraced a broad range of interests, Treloar’s search has been focused in the field of improvisation. Beginning with the musical expression of African Americans, his vision was soon to encompass contemporary Western music. This led to enrollment at Sydney Conservatorium from where, under the guidance of Dr Graham Hair, he graduated with a degree in composition. Treloar has also studied briefly in New York, USA, with Billy Hart, in Delhi, India, with Madhup Maudgalaya, and in Columbo, Sri Lanka, with Piasara Silpadipathi. Primarily this research was to draw into the one interactive space, structural issues he’d problematized between improvisation and composed/notated music. In 1987 Treloar coined the term, *Collective Autonomy*, as an index towards this space.

After taking up domicile in Japan he began playing marimba in 1995. Kanazawa is his home where he lives in relative isolation with his wife, KIDŌ Miki, a clarinetist, and Momo-chan, the world’s most beautiful quadruped who expects, and gets! at least three walks each day.