

Phil Treloar *Feeling to Thought*

Collaborations, Significant in the Development of Collective Autonomy a synopsis

The following is not an exhaustive account. But each person mentioned here has made, through their personal spirit, their creative perception, and their highly refined performance abilities, an invaluable contribution to the evolution of *Collective Autonomy*, a contribution which continues to make its impact on the course its development traces out. These people and the creative events associated with them should be highlighted largely because, the kind of exchange I shared with them has either been intense, had longevity, or, as with a few cases, both.

A general observation corresponding to all these collaborations should be cited: Given that my creative vision was from early on in the 1970s more or less established, these people are not 'influences' in the usual sense of that word but rather have shared in creative experiences that helped give rise to clarity of direction in the unfolding of *Collective Autonomy's* path.

The list runs in approximate chronological order and is written from the third-person perspective.

Alan Lee: Engagement with Lee's quartet – Lee, vibraphone; David Martin, pno.; Rodney Clark, CB.; Treloar, dms. – was Treloar's first excursion into the playing of truly committed jazz music (circa 1968 ~ 69).

Roger Frampton: Arguably Treloar's most provocative musical collaborator. Their creative relationship spanned some twenty years, beginning circa 1971.

Peter Evans, Frampton, and Treloar: A carry-over from David Ahern's AZ Music which both Evans and Frampton had been active members of, this utterly unrestricted improvisation trio explored sonic relationships without reference to models of any description other than those they created for themselves (circa 1971 ~ 73).

Trio '72 (Treloar, dms.; Frampton, pno. & alt.sax.; Jack Thorncraft, CB.): Initiated by Treloar, this trio, whose musical direction was strongly influenced by Frampton, made extensive improvisational explorations at the free end of the jazz spectrum and was the instigating force behind the formation of Jazz Co-Op.

Jazz Co-Op (Treloar, dms & perc.; Roger Frampton, pno. & sax.; Howie Smith, saxes.; and Jack Thorncraft, CB): Extensive excursions into contextualized, exploratory improvisation built on the jazz model (circa 1973 ~ 74).

David Tolley: A relationship still active today, Treloar shares with Tolley a rarely encountered understanding of the creative act and its spiritual implications. Though not directly responsible for Treloar's initial interest in electronics, Tolley offered him invaluable guidance into its use as a tool for creative expression (circa 1976).

Barry Guy: A brief but remarkable encounter, one that laid essential foundations for explorations through extended arcs of musical time.

Bernie McGann: A unique voice, a unique musician, and jazz to the core. Treloar shared musical space with McGann in various bands (circa 1975 ~ 80). Significantly, McGann was featured on Treloar's *Primal Communication* - version 1 (recorded by the ABC, 1976).

Bruce Cale: In particular, Cale's approach to compositional structure as a vehicle for improvisation and expression was/is an inspiration.

Mark Simmonds: In many respects, Treloar's creative soul mate and spiritual companion. Depth and Heart aplenty!!

Australian Art Ensemble (Treloar, dms; Mark Simmonds, ten.sax.; and Bobby Gebert, pno.): A short lived but powerful trio - potent, precise yet open and emotive.

Phil Treloar Expansions: Treloar's first foray into bandleader territory where he provided all the compositions. A strong move, an eye/ear-opener, a watershed. The catalyst for him to make a serious study of music composition.

Dr. Graham Hair and the B.Mus. course at Sydney Con.: Graham Hair, extraordinary teacher, wonderful musician, particularly astute composer. For Treloar, a stroke of fortune!!

Feeling to Thought (Treloar, dms., Mark Simmonds, ten.sax.; Steve Elphick, CB.; and David Ades, alt.sax.): A Treloar initiative that drew on all-Treloar compositional material, it was undoubtedly his high-water mark with regards the creative construal of improvisational material guided primarily by the jazz tradition. And significantly, this collaboration proved to be the essential bridge-builder towards the open field of *Collective Autonomy*.

Christian Wojtowicz: Perceptively guided a student orchestra through a remarkable performance of Primal Communication - version II. This collaboration together with Feeling to Thought, proved to be a major revelation concerning *Collective Autonomy* research.

Simone de Haan and Pipeline Contemporary Music Project: Arguable Treloar's most productive collaboration vis-à-vis the creative issues involved with structural concerns bridging composed/notated and improvised music. De Haan's creative perception, a major factor in clarifying development.

1992 to 2002 – Move to Kanazawa, Japan; hiatus in performance; extensive research; self-motivated study of the marimba; then return to public performance with SHADES: in memoriam Roger Frampton (Sydney Opera House, November, 2002).

Facing East: Established in 2005, one of Treloar's initiatives that has premiered several original "Works" and involves a number of performers in Japan. Now exploring *Collective Autonomy* with more firmly established language – both compositional and improvisational – and also including fully notated pieces with these being contextualized by entire concert programs.

Pathways of the Mind: exploring sympathetic resonance: Treloar's solo project exploring in distinct series, entirely improvised music for various percussion set-ups as well as solo marimba. To date three series have been published. (Established circa 2005)

Converging Paths (Treloar, marimba; Hamish Stuart, dms. & perc.): Established in 2006 as a project in its own right, Converging Paths thoroughly explores creative potential innate to open-ended improvisation, and as discovered in this particular duo setting.

Spaces and Streams: Established in 2010, is Treloar's most recent performance initiative. Its focus lies at the intersection of jazz oriented improvisation contextualized by compositional structures, some of which are precisely composed and notated. The inaugural performances took place early September, 2010, in Sydney and Melbourne (Treloar, dms.; Julien Wilson, ten.sax.; and Philip Rex, CB.).
