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# Editor's Notes

Susan Pierotti



## AUSTA Patron Barry Green visits Australia!

AUSTA was recently honoured to have eminent US bassist Barry Green as its International Touring Artist for 2024.

Barry was supposed to visit us a few years earlier, but a certain Covid virus intervened, so we were thrilled when he fitted Australia into his busy schedule for 2024. In 29 days, he travelled across the continent, visiting all six states and doing numerous workshops and concerts in eight cities, delighting and inspired hundreds of string players and teachers.

"What I love most about coming to Australia is the PEOPLE! The teachers, the students, the friends, assisting artists, and colleagues and their willingness to allow me to be a part of their community for several days."

So wrote Barry Green after five days in Sydney. Only another seven cities to go ...

Barry Green, a native Californian, served as Principal Bassist of the Cincinnati Symphony for 28 years. He is a former Executive Director of the International Society of Bassists, and was Professor of Bass at Ohio State University, the University of California

Santa Cruz and the University of Cincinnati CCM. Green has written three bass method books and made many solo recordings. As a bass soloist, Green has created three multimedia productions called "Anna's Way", "Anna's Gift" and "Anna's Promise", composed by Andres Martin and based on inspirational stories for solo bass with combos, bands or orchestra. Green's latest multimedia concert program is a documentary style concert of Russian music called "Music from Ukraine" and a new multi-media narrated program based on fire, water, air and earth, "The Four Elements."

Barry first visited Australia under AUSTA's auspices in 1983! He has been with AUSTA a long time and became in 2018 our latest Patron.

Here are some reactions to Barry's visit:

Barry's energy and commitment to teaching speaks volumes – he inspires learners of all ages to reach higher goals with ease, whilst still putting joy as a priority.

*Victoria Jacono-Gilmovich, AUSTA NSW*

Barry is the kind of person who doesn't allow anything to slow him down. His energy, knowledge, and love for music and life are unique, evident in all he does in his workshops, performances, and conversations.

*Lorraine Chai, AUSTA NSW*

Barry Green wowed the audience in Bundaberg, QLD with an entertaining and thought-provoking presentation about connecting to your purpose, finding inspiration and remembering the FUN! We are so grateful to have him in Bundaberg for a jam-packed tour that has him reaching hundreds of students and young musicians!

*Nicole Strohfeldt, AUSTA National President*

The October issue of *Stringendo* was too early to include Barry's visit and the next (in March) is way too late. Yet AUSTA felt it was important to document Barry's visit, especially as he is an AUSTA Patron. So, we have produced this special issue of *Stringendo* so that those who missed out may share in some of his insights. I'd like to thank those who contributed to this issue, in the midst of their end-of-year teaching, productions and reports.

Let Barry have the last word:

"It all started in and ended in Sydney, Australia ... Such a heavy heart as I reflect on the memorable experiences with such wonderful people in every city that I visited in Australia. The sightseeing, the workshops, the music making, the hosts, the parties! It was beyond an honour and pleasure every single day. Thank you, Australia.

I love you all and I look forward to seeing you in the future!"

## In this issue

Editor's Notes .....	1
First stop – Sydney .....	2
Barry in Brisbane .....	4
Barry's bass in Adelaide .....	6
Barry does Western Australia .....	8
Barry's last stop – Victoria .....	10

**AUSTA** AUSTRALIAN STRING TEACHERS' ASSOCIATION  
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with world acclaimed American string player  
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Do you have problems in combating nervousness, learning to concentrate, performing at your full potential? Then Barry Green is for you. The "Inner Game" is based on Timothy Gallwey's book "The Inner Game of Tennis". Many sports minded musicians have been quick to realize that many suggestions applying to sport also apply to music, quieting the mind and improving concentration and awareness. Musicians in many parts of the world have been helped dramatically by Barry Green and AUSTA-W.A. is delighted to be able to score a "first" in bringing Mr. Green to Perth. You honestly cannot afford to miss this occasion. Young or old, student or teacher, we can promise you a stimulating educational event - and its fun!

**WHEN** : Sunday FEBRUARY 13th.

**WHERE** : Academy of Performing Arts, Bradford Street, Mt. Lawley.

**TIMES** : Lecture Demonstration 3.00 - 5.30 p.m.  
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**ENQUIRIES** : Phone C. Wood 386.2911 or J. Dean 386.4709

Further information about AUSTA and its 1983 activities available on and after February the 13th.

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# First stop – Sydney

*Goetz Richter*

Sydney was Barry Green's port of arrival and departure for his recent Australian visit. We were so thrilled to have had the privilege of welcoming Barry to Australia and sending him on his way home after a massive tour of Australia. Naturally, all of us knew Barry's writing; reading *The Inner Game of Music* was certainly transformative for me. But what would Barry, the person and teacher, be really like? We had been warned: AUSTA President Nicole Strohfeldt had hinted that he would be a person of much energy, enthusiasm and unlimited creativity coming our way. Bring it on, Barry!

It was fortunate that Barry arrived in NSW's school and university break, as it meant the committee could dedicate its full attention to him. That was to our advantage as it brought the NSW committee together as never before, sharing responsibilities, dinners and looking after our guest. Everyone was generous, thoughtful and so inspiring to work with. Mind you, Barry's personality and approach also helped. When I collected Barry from the airport, I noticed straightaway something unique and rare: as a musician should be, this guy is a true listener!



*Barry with NSW students*

I collected Barry early in the morning from the airport on 4 July. Our first trip that day was to the bass workshop of Matthew Tucker in Marrickville to collect a double bass for his first event, the "Four Elements" concert on 6 July at Mosman Town Hall with the marvellous Alison Cameron, Barry's pianist in Sydney, and with bassist Elsen Price. Barry and Elsen had performed together before and wanted to rekindle their collaboration. They rehearsed at the Sydney Conservatorium on Friday and in the evening the committee invited Barry for an informal meal in the newly developed Barangaroo precinct.



**HOME OF  
THE DOUBLE  
BASS  
COMMUNITY**





“The Four Elements” concert was a new and unusual idea for us, a combination of spoken text, audio visuals and double bass recital music. Four members of the committee (Lorraine Chai, Dr Evgeny Sorkin, Adele and I) read the text in the concert, discovering our hidden theatrical talents. We had a thoroughly enthusiastic audience of about sixty people and, most importantly, the technology worked! It was a perfect afternoon. Students and parents reported that they had never attended anything like this and were “moved to tears”. Barry’s beautiful visual illustrations on the big screen, Mary Tarbell Green’s inspiring texts and the impeccable collaboration of the artists made this a real success for all.

On Sunday, we planned a double bass day at Santa Sabina. Our treasurer, Victoria Jacono-Gilmovich, did all the heavy lifting to secure this great venue and to spread the word in the double bass community. Joined by Sydney Symphony bass players Kees Boersma and Alex Henery, Barry worked with individual students and in ensemble. The students, parents and teachers loved the approach and were inspired. Bringing his mobile workshop, Matthew Tucker advised on double bass set-ups and instruments.

After some sightseeing on Monday, Barry presented a talk at the Sydney String Centre in the evening on the Inner Game. Sponsored generously by our secretary, Douglas Glanville, many teachers attended, including non-string colleagues who had been transformed by Barry’s ideas decades ago and were relishing the opportunity to meet the person behind the words. Barry presented with creativity, humour and natural charisma.

The next day, Barry visited the Conservatorium to give a class to university students. This was a great way to see his immediate pedagogical and spiritual genius at work as he transformed their playing within seconds – a thoroughly convincing demonstration of his philosophy and thinking realised with much humour and perceptive



Barry Green and Elsen Price

thoughtfulness. Here was immediate proof that Barry’s ideas are not mere words. Students could feel and see the truth of his conviction expressed in *Mastery of Music* (p. 7) that “the distance between good and great ... is a distance we all can travel, because it’s the distance between being us and being ever more fully ourselves”.

Before Barry went on his way to Brisbane, we relaxed and celebrated at a Chapter President’s dinner – so many bass players and committee members cramming around my South Strathfield dining table enjoying food and excellent wines.

A few weeks later, it was great to collect Barry once more from the airport to hear his inspired and grateful reports of the AUSTA hospitality throughout the country. The next morning, after a delicious meal at Thai Pothong in Newtown (Barry loves Thai food!) with a hard core of the NSW committee, Barry embarked on his early morning flight back to the United States.

What an inspiration for all his visit turned out to be! Thank you, Barry, for an unforgettable time here in Sydney from all the NSW AUSTA community.

*Born in Hamburg, Goetz Richter AM studied Max Rostal, Artur Grumiaux and Riccardo Odnoposoff among others. He completed a doctorate in philosophy at the University of Sydney in 2007. He is Associate Professor and Chair of Strings at the Sydney Conservatorium of Music and Director for the Sydney Symphony Orchestra. He is involved in the Kendall National Violin Competition in New South Wales and the Michael Hill Violin Competition in New Zealand. He is currently President of AUSTA NSW.*



Goetz Richter and Barry

# Barry in Brisbane

Margaret Caley

As a music student in the 1980s when Barry Green's first book, *The Inner Game of Music*, was published, I was familiar with the basic concepts as it was much discussed and referred to in string workshops, but I'm not sure whether or not I actually read the book! Barry has since written two more books, *Mastery of Music* and *Bringing Music to Life* and these three books formed the basis for his workshop day in Brisbane on Saturday 13 July 2024, following an excellent solo concert the previous evening. My main interest in attending this recent AUSTA Q workshop day was to see what further insights could be gained from such an experienced performer and teacher and to observe Barry putting the ideas into practice.

The first session of the day focused on the principles of performance found in "the Inner Game": awareness, commitment and trust. Barry pointed out that these are really tools for helping us in those moments of performance when the mind gets in the way, or when other factors mean that things don't go as planned. Violinist Johnny Ng, cellist Evalyn Legried and I put up our hands to be performers for this session as Barry demonstrated aspects of "awareness", "commitment" and "trust". I played the opening of a Handel violin sonata slow movement, feeling a little underprepared and slightly self-conscious. Barry asked me to describe what I thought the music was expressing, and I responded with moods corresponding to the key of G minor according to theories of Baroque performance practice – somewhat sad but also sweet. Then I was asked to think of something in my own life that made me feel this way, and then to play the piece again. I have to admit I was surprised at how much easier it felt to play the second time, and how much



Barry and Ben Puglisi with Ben's newly made bass

more musical freedom I felt, just by doing this simple "trust" exercise.

The middle session of the day was based on the themes found in "Bringing Music to Life". These included some simple warm-up drills that I could use straightaway in school and community ensemble rehearsals, e.g. the subdivision of the beat using different body parts to a simple rhythm soundtrack (I found one on the keyboard I was using at school), body sway for minims, nod head for crotchets, etc.

I'm sure we've all been told at some stage to play a melody as if we were singing it! In Barry's sequence for developing inner hearing of a melody, all participants joined in playing and singing the melody of "Shenandoah". The steps we used in the workshop were:

1. Play accurately
2. Sing and air bow
3. Sing loudly and play softly
4. The instrument becomes the voice.

Barry also showed several entertaining video examples of performers singing as they played or practised, the most memorable being pianist Glen Gould singing along while playing, jumping up,



Marian Heckenburg's bass ensemble for Bass Day!



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Barry, Emily Dittman (AUSTA admin) and Andrew Schellhorn (AUSTA VIC President)

walking outside still singing, then returning to the piano to continue – without missing a beat!

After lunch, Barry discussed his interviews with top performers, exploring the qualities that set these musicians apart and the characteristics demanded by various instruments. In discussing “courage”, and feeling nervous about a performance, it comes down to having made a choice, and commitment to do what you’re there to do, rather than to link in to fear and doubt. He also mentioned the need to recognise the joy of sharing art – a sacred trust.

So you could ask, why not just read the books? Since the workshop, I have obtained Barry’s more recent books and started reading them. The books offer many examples, detailed discussion and insights into the influences and development of Barry’s approach, so are definitely worth a read. However, in his



Barry in action

presentations, Barry has distilled the most valuable and relevant examples, as well as providing participants with a personal experience of his approach. I feel very grateful to have had the opportunity to attend and to come away with refreshed enthusiasm and enjoyment of music making.

Margaret Caley studied in at the Darling Downs Institute in Toowoomba with Spiros Rantos, Tor Fromhyr and Jan Sedivka and with Lucy van Dael at the Royal Conservatory of the Hague, The Netherlands. She is a Brisbane-based violinist specialising in Baroque violin. She has been President of the Early Music Society of Queensland since 2016 and is an Instrumental Music teacher with Education Qld.

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# Barry's bass in Adelaide

*Bethany Nottage*

On Friday 26 July, the Elder Conservatorium of Music had the privilege of welcoming Barry Green for a workshop on "The Inner Game of Music" in the Hartley Concert Room. From 9.30 am to 1 pm, Barry demonstrated concepts from his book to a large gathering of music and education students with useful strategies about overcoming obstacles to performance, practising and teaching through the master techniques of awareness, commitment and trust. He also worked with seven fortunate masterclass students.

That afternoon, the Year 3–5 students at Westminster School were treated to a solo bass concert in their chapel. Barry thrilled and entertained the students who enjoyed the sounds of his bass performance while watching beautiful images of nature and animals as well as some humorous footage of kangaroos sniffing his double bass while listening to Camron DeLeon's "Harper Kangaroo" piece. The children reacted with joy, laughter and thunderous applause, also enjoying when Barry demonstrated how his bass could "talk" to them. The students had prior knowledge through their own experiences of learning a string instrument in the Year 3 String Program. Westminster's John McCartney assisted with the technology required for the performance which was enjoyed by staff and students.

In the evening, Barry and I were thrilled to be able to attend the Adelaide Symphony Orchestra's performance with conductor Nicholas Buc of the music of Hans Zimmer at the Festival Theatre. It



*Enlightening the audience*

was a treat to relax and enjoy the journey through his classics amongst such epic well-known themes. The show was cleverly compared by podcasters from "Art of the Score" who were knowledgeable and entertaining, amusing us and adding a special element to the night.

On Saturday, Prince Alfred College kindly hosted Barry Green and AUSTA SA in their beautiful chapel with a number of musicians and music teachers attending the AUSTA Music Mastery Workshops on "Bringing Music to Life" and "The Mastery of Music." Accompanied by the amazing pianist Stuart Robison, Barry performed "Earth" and an Australian rap and worked with masterclass students Cindy Luo (violin) Charles Nguyen (cello), Lucy Macourt (violin) and Reinhardt Vanderschaeghe (double bass).

As part of his lectures on "The Mastery of Music", Barry asked us to observe videos of selected performers and how they use movement in their body and face to communicate joy and their love of music. Barry spoke about communication, energy, breath and the importance of singing. Bringing our attention to the volume of the voice in our head was a new concept for me, as was raising the level of our internal voice to be louder than our instrument to assist the communication of the music's message. Barry asked us to play our instruments with our mouth relaxed and open to enable the breath. Did we sound better while playing with our mouth open? Could we play louder and sing in our head? Could we breathe louder and clearly hear in our head?



*Barry with AUSTA SA committee - Bethany Nottage, Samantha Zwolak, Katherine Quirk, Robyn Handreck, Lucy Macourt*



*PAC Chapel*





Barry and Stuart Robison



Barry in masterclass

what we are playing? So many things to think about and experiment with. Research shows that singing is good for us and Barry reminded us to find ways to get our students to sing and then normalise it. At the beginning of every violin lesson, my teacher expected us to listen to her piano and sing the note back to her. The aural skills this developed is one of the greatest gifts she could give. Barry's enthusiasm and passion for encouraging musicians to be courageous is something I will not forget. Sessions with expert musicians reminds us of the things we once did and provokes new thoughts and ideas to take with us into the future.

During his time in South Australia, Rob and Heidi Nairn and their family were the ultimate hosts, making sure Barry's first time to South Australia was unforgettable. They hiked at Morialta Falls, visited the Adelaide Central Markets and even squeezed in a koala visit amongst the workshops. I am grateful to the Nairn family for their generosity and hospitality and to AUSTA for bringing Barry to South Australia.

*Bethany Nottage is an upper strings teacher at Westminster School, Adelaide. After completing a Bachelor of Music and Bachelor of Education at Monash University, Victoria, she returned to Adelaide to specialise in upper strings teaching. An experienced classroom music teacher and director of Year 3 String Immersion Programs and ensembles in the independent education setting, Bethany is currently AUSTA SA President.*

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# Barry does Western Australia

*Rupert Guenther*

Barry Green arrived in Western Australia in late July this year as part of his 2024 Australian tour and was immediately embraced by the double bass and string playing community at a range of events, including a range of workshops and a concert held at the Conservatorium of Music at the University of Western Australia over several days.

We hosted an AUSTA welcome dinner in a nice Italian restaurant in Leederville on his first night, with plenty of good food, conversation and a happy bunch of AUSTA WA Committee members and partners – the perfect welcome!

The next day saw Barry rehearsing with his concert team for the evening concert of two substantial new multi-media works for double bass, piano and narration especially commissioned for him in the US. Consisting of “The Four Elements” by Andres Martin and “The Harper Set” by Carmon DeLeone, the works embraced Barry’s passion for nature with the elements of fire, water, air and earth, and the various animals and other wonders of the natural world respectively. With fabulous Perth accompanist



*Demonstrating for a younger player*

Stephanie Nicholls on piano and narrators Rupert Guenther and Joan Wright, the day culminated in a wonderful performance really showcasing Barry’s playing, highly developed communication style and really fun sense of humour.

The next afternoon, Barry gave a fascinating presentation to a packed lecture theatre for the



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University of Western Australia's monthly Post-graduate Research Seminar based on his book, *The Inner Game of Music*, followed by the Mastery of Music workshop in the evening, also very well attended. Everyone found Barry's view of making music a refreshing and enabling experience regardless of what their instrumental area of specialty was, and his ability to communicate meaningfully with such a range of ages and levels of playing development was exemplary. A very full day!

Knowing of Barry's love of animals and nature, for his final day, we invited Barry with his hosts, Joan and Jim Wright, up to AUSTA WA President Rupert Guenther's farm about one and a half hours out of Perth. Barry had a ball meeting the pet donkeys, sheep, dwarf goats and alpacas, feeding them snacks of chopped carrots and having lots of cuddles with them. The pictures tell the story!

Then we were heading back to Perth later in the day for the evening's bass masterclass at UWA where he listened, guided and demonstrated with a diverse group of bassists ranging from youngsters and teens through to accomplished university music students and an adult jazz bass player. Again, his insightful and engaged approaches were hugely helpful and much appreciated by both players and onlookers alike.

Barry's visit to Western Australia will be cherished as an insightful and grounded pathway to more



*Barry's WA Concert team - Stephanie Bicholls, Barry, Rupert Guenther, Joan Wright*

engaged musicianship by everyone who met him and saw his performances and classes. We only hope that he will return again to share more his wisdom and love of life (and animals!) with the string playing community here!

*Born in Melbourne, Rupert Guenther studied with Igor Ozim in Vienna where he played with the Vienna Chamber Opera. On his return to Australia, he developed his improvisational skills, and since 2003 has released over 35 albums of original music, spanning classical CDs for ABC Classic FM, world music, ambient meditation music, rock and experimental music. He is currently President of AUSTA WA.*

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# Barry's last stop – Victoria

Andrew Moon

It was my pleasure to help host Barry Green's visit to Melbourne. Back in the 1980s, I completed my Bachelor of Music Performance at the University of Cincinnati's College-Conservatory of Music under the tutelage of Barry Green. I remember his energy and infectious enthusiasm for teaching, performing and celebrating all things double bass. He was inspiring then, and I was delighted to see how very little he had changed in this respect in the intervening years.

Barry Green arrived in Melbourne from Perth for the last leg of his tour of Australia. Despite having been on the road for about a month, Barry hit the ground running. On his first full day in Melbourne, Barry did three presentations at the Victorian College of the Arts Secondary School (VCASS). He began with a presentation for students of all the performance disciplines. This was followed by a second presentation specifically for the music performance students. This second workshop spent more time on the "Inner Game of Music" and ways to harness a focus on "turning up the music". After this presentation, Barry had enough energy to hear a couple of spectacular performances by bassists Ava



Ava, Barry, Maxwell at VCASS

Loke and Maxwell Harders with other lower strings students in attendance. Barry worked with both of these very talented young bassists, sharing his years of teaching and performance experience.

Day two involved a talk for students from two different Melbourne Youth Music orchestras. This was followed by a bit of Q&A between the music students emceed by conductor Brett Kelly. That evening, Barry performed at Ben Puglisi's bass shop in a soiree for various bassists and bass teachers from all over Victoria. Some bassists travelled hundreds of kilometres from Geelong and Gippsland to be in attendance. Ben Puglisi not only hosted this event but also turned his workshop into a small

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concert venue and provided a lovely spread of Victorian food and wine.

Day three was the main AUSTA VIC workshop at Scotch College. Barry worked with the teachers in a talk called “Mastery of Music” which was aimed at helping us look for the unique and individual characteristics that we each bring to our music performance. He then shared some of his “Inner Game of Music” work that he does. It was interesting that he insisted that this is only a temporary technique, not the goal. He emphasised that the music is the goal, and this was one technique to help direct attention back to the music.

The last full day Barry was in Melbourne he visited three different schools: Ruyton Girls Grammar, Trinity (Boys) Grammar and Xavier College. He spoke with VCE music students (years 11 and 12) at both Ruyton and Trinity. Then there was a bass class at



Xavier with bassists from many different schools in attendance. Students and teachers all played with Barry leading us through warm-ups and pieces. Later several students performed in a masterclass setting.

These various events were also interspersed with meals and visits with AUSTA members, other bassists and other musicians and even some shopping and sight-seeing. I hope we all can enjoy so much vitality and energy at Barry's age!

*Andrew Moon was Associate Principal Bassist in the Melbourne Symphony Orchestra for over twenty-five years. He has taught bass at the Victorian College of the Arts, Melbourne University, Monash University, the National Academy of Music and the Academy for Performing Arts in Hong Kong. He now teaches bass in primary schools with individuals and in string programs around Melbourne.*



Ben Puglisi, Barry Green, Andrew Moon

A photograph of a large room filled with many double basses standing upright. The room has a wooden floor and a white wall. The double basses are arranged in rows, and some are being played by people in the background.

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