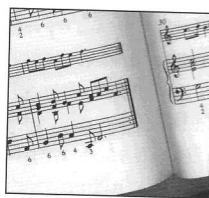


and preparations, and tips for success.

The "Important Considerations When Practicing" chapter is also of particular interest. It provides organized daily timetables for oboists wishing to practice between ten minutes and three hours daily, with suggestions for timed increments within each session. This section also includes checklists for the previous chapters, and suggests methods for mental practice, working with a metronome, listening to recordings, and recording oneself. The following chapter on warm-ups lists examples of varied warm-up programs based on one's strengths and weaknesses, followed by suggested lists of exercises grouped by function (fast finger technique, development of vibrato, embouchure stability, etc.).

Many of the materials presented in this book may be familiar to professional oboists, including diagrams of proper posture, descriptions of the physiology associated with breathing, and vibrato exercises employing a metronome. Though many of the basic concepts associated with the fundamentals of oboe playing may already be ingrained for the professional oboist, Dr. Schaeferdiek's careful descriptions of these processes provide a great basis for re-conceptualizing how one plays and teaches the essential elements of oboe playing. Though each chapter is formatted differently (to present the subject's unique features and challenges), several of the sections conclude with a list of helpful tips or a "Common Mistakes" checklist, which could be very useful for younger students struggling with complicated concepts, such as breathing.

This book provides interesting commentary on important oboe fundamentals, offers important validations and innovative suggestions for creating and maintaining meaningful practice sessions, and allows the reader to reconsider the most basic features of playing the oboe. This text is a great addition to almost any oboist's library, and I recommend it for students, teachers, and performers alike.



Bassoon

MUSIC REVIEWS

REVIEW BY DANIEL LIPORI

Ellensburg, Washington

MUSIC FROM POTENZA MUSIC

(<http://www.potenzamusic.com>)

BURNS, MICHAEL.

Swamp Song, for Bassoon and CD.

PZA 3437 (\$30)

This work was originally written in 1986, but has not been published until this year. It has been reviewed in a past *Double Reed* journal [23 No. 2 (2000)], has been recorded by William Dietz on his CD *New Works for Bassoon* on the White Oak label (BSDW01) and Dr. Burns just recently put up a youtube video of one of his performances. According to Dr. Burns, all of the sounds on the CD "Were originally produced on the bassoon by various means and then electronically filtered and altered. The goal was to blur the lines of separation between the soloist and the accompaniment, making it difficult at times to determine which is which." It begins with a slow introduction, that is quite lyrical and is similar to a recitative. It then moves into a fast duple meter section, with many syncopations and accents, giving it somewhat of a jazz feel. A return to a slow recit section includes some multiphonics, which are not too difficult to produce. A short return to the fast section then leads into an improvised cadenza, and concludes with another recit section, ending with the bassoonist playing into the bocal without the reed. The most difficult aspect of this work is coordinating with the cd, but overall it is pretty attainable. The range of the bassoon is from B \flat 1 to D \sharp 5 and I would give this work a grade of IV-. This is a very fun piece to play and I am sure you and your audience would enjoy this composition.