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FROM PHYSICAL TO VIRTUAL TRAINING: A NEW MEDIUM FOR LEARNING SAXOPHONE PLAYING TECHNIQUES IN THE 21ST CENTURY

Abstract

Learning methods in recent times has expanded from the conventional pattern of physical training to digital platforms in the training of saxophonists. Digital training platforms continued to revolutionise the way beginners acquire new skills in musicianship. This study examines the transition from physical to virtual media in saxophone playing techniques, it analyses the effectiveness of online platforms and virtual lessons. This is with a view to exploring the effectiveness of the digital platforms in teaching the art of saxophone playing. The study employs both primary and secondary sources of data. The primary source includes oral interviews with two purposively selected notable Nigerian saxophonists, namely, Seun Adeoti (LusheunSax) and Taiye Daramola (TeewaiSax) Secondary source includes books, journal articles, and video recordings of saxophone tutorials on digital platforms were consulted. The data retrieved from digital platforms were analysed and subjected to critical discourse within an ethnomusicological framework. Findings show that the shift from physical (face-to-face) saxophone teaching to virtual learning has both advantages and challenges. Results show that digital resources enhance technical proficiency and performance skills, especially in saxophone playing techniques. Adequate knowledge of digital innovation is shaping the future of saxophone teaching and learning, making quality instruction more accessible and adaptable. This is fundamental to advancing pedagogical efficacy and ensuring the continued relevance and accessibility of saxophone education.

Keywords: Physical Training, Digital Platforms, Evolution, Saxophone, Playing Techniques.

Introduction

Adolphe Sax (1814-1894), born in Dinant but based in Brussels was a Belgian instrument maker who designed the saxophone in 1840 and patented the instrument in Paris in 1846 (Cottrell, 2012). Considering the structural design of a saxophone, it is obvious that the inventor combined the qualities of both woodwind and brass instruments, which formed the principle by which it produces sound, as shown in the pictures below.



Photo 1: A picture of Alto Saxophone. **Source:** The Researcher.



Photo. 2: Saxophone Reeds (produced from a Bamboo). **Source:** The Researcher.

This classic musical instrument occupies a unique position in the instrumentation of various genres and scape such as jazz, blues, rock & roll, highlife, soul, hip-hop, rhythm & blues, Afrobeat, Afropop, just to mention a few. The instrument embodies a vast sonic tapestry in the genres mentioned above. It is noteworthy that this process, over the years, has been deeply rooted in physical interactions. This concrete feedback could be seen from the communal experience of ensemble playing and skilled instructors from elementary schools to various music institutions. The method referred to in this study as physical (face-to-face) is now being

redefined by virtual training as a result of rapid advancements in technology, ushering in a new era of teaching and learning techniques on saxophone playing. Arguably, the 21st century is a period of unprecedented technological innovation, it has seen the rise of the digital realm as an integral part of daily activities. This digital revolution has permeated every aspect of human endeavours; from communication, commerce, entertainment, education, therefore music as a creative and performative arts education is no exception. This new normal is driven by high-speed internet, accessibility to a strong computer system or mobile phone. To be a professional saxophone player, however, it demands total concentration, rigorous fingering practice, time management and multifaceted learning process in which virtual learning medium offers.

The emergence of online platforms for teaching saxophone is dedicated to advancing knowledge and skill in music education. This shift from physical to virtual training to represent more than just a technological upgrade. Interviews conducted with Seun Adeoti (*LusheunSax*) and Taiye Daramola (*TeewaiSax*)-two Nigerian saxophonists both confirmed that many saxophone tutors now engage their students virtually; while aspiring saxophonists also have access to the recorded videos uploaded to various social media platforms. Materials uploaded includes video and audio tutorials, interactive exercises, virtual metronomes, fingering exercises, scales, riffs, and improvisation among others. Virtual platforms offer potentials for personalise learning experiences, thus, allowing students' progress at their own pace and focus on areas where they have shortcomings. Additionally, uploaded videos exercises give saxophone learners the ability to rewind, replay, and analyse recordings of their lessons, in addition to the instantaneous feedback from online mentors for students to develop their skills with greater efficiency and precision.

The transition from physical (face-to-face) to virtual training is not without its challenges. This is evident in the lack of immediate, in-person correction from an instructor due to technical glitches. The effectiveness of virtual training depends heavily on the quality of the resources available to the saxophone learner, the student's self-discipline, and the ability to navigate the digital platforms. Foundational techniques such as embouchure and posture are critical to saxophone playing. They require careful attention and adaptation in a virtual environment. Moreover, musical interpretation and the ability to imbue music with emotion can be particularly challenging for beginners learning solely through digital means. In addition to the aforementioned challenges, ethical considerations such as accessibility, equity, and the preservation of traditional teaching methods in the use of technology in music education is also inclusive.

Given the foregoing, the transformative potential of virtual training in the 21st century for aspiring saxophonists is the focus of this study. It explores how virtual training is reshaping the learning process, democratising access to musical knowledge, and ultimately shaping the future of saxophone players. The aim is not to dismiss the value of traditional methods of saxophone teaching; rather, it explores how virtual saxophone training complements the existing method, offering new opportunities for learning, practice, and musical expression in the digital age. It is

on this premise, the study contributes to scholarly discourse, especially as regards saxophone playing techniques, learning process within the purview of virtual training platforms.

Statement of the Problem

The rapid development in technology in the 21st century has arguably altered how information is accessed, harnessed, skills are acquired, and learning occurs. Interestingly, given that physical (face-to-face) saxophone training offers benefits such as immediate feedback from an instructor and tactile interaction with the instrument. However, the rise of virtual emancipation in recent times (a compelling alternative and supplementary learning medium), has not been adequately discussed. Therefore, engaging in this area deepens the understanding of the shift from physical to virtual training with potential advantages such as increase in accessibility for geographically dispersed learners, tone production, articulation, and fingering accuracy, intermediate playing techniques, professional saxophone riffs (exercises), and improvisation practice environments.

It is evident that a significant gap exists in the understanding of the effectiveness of virtual training as regards saxophone techniques. Thus, the study interrogates how the integration of virtual training methods, when compared to traditional physical instruction impacts on the acquisition and development of specific saxophone playing techniques among 21st-century saxophone learners. Significantly, the paper investigates the inherent efficacy of a new pedagogical medium and compares the effectiveness of physical and virtual training, identifying the strengths and weaknesses of each approach. The study also highlights the potential of improved accessibility and inclusivity, thus, focused on how virtual training overcome geographical limitations while offering learning opportunities to a wider range of individuals.

In addition, the integration of technology into music education will continue to be a paradigm shift, most especially in the 21st century. This is because it proffers a solution to many potentials and aspiring saxophonists who have been geographically dispersed. This, in turn, helps leverage on digital platforms in enhancing learning experiences, personalise instructional materials, and potentially improve learning outcomes. The impact of physical training, as well as understanding how virtual environments help reshape roles of teachers and practical musicianship are discussed in this study. The study therefore identifies specific challenges and opportunities associated with virtual saxophone training and informs the development of effective and accessible pedagogical strategies for 21st-century saxophone learners.

Objectives of the Study

The objectives are to;

- a. examine the evolution of virtual learning methods among saxophone tutors.
- b. discuss the transition from physical to virtual media in saxophone learning playing techniques; and
- c. explore how digital resources enhance technical proficiency and performance skills.

Research questions

The following questions served as guide to the study:

- i. how did the evolution of virtual learning methods among saxophone tutors emerge?
- ii. what could be the cause(s) of the transition from physical to virtual medium in learning saxophone playing techniques? and
- iii. in what ways do digital resources enhance technical proficiency and performance skills?

Scope of the study

This study centres mainly on the transition from physical to virtual training medium for learning saxophone playing techniques in the 21st century. It also focuses on the effectiveness and challenges of virtual training methods, compared to the traditional in-person method. The study also appraises the comparative efficacy and inherent obstacles of virtual training against the established physical (face-to-face) instructions; identifying the potential pedagogical benefits while scrutinising the significant challenges. These challenges include technical limitations such as audio latency, sound quality compression, the difficulty of conveying nuanced embouchure and finger technique remotely, and the potential loss of the immersive, mentorship environment that traditional lessons provide. Drawing on authentic professional experience, the study employs interviews with seasoned practitioners, the study deliberately narrows its qualitative focus to the insights of two purposively selected Nigerian saxophone icons, Seun Adeoti (*Lusheun Sax*) and Taiye Daramola (*Teewai Sax*). The scope here is deeply contextual and culturally situated, seeking not a broad generalisation but a rich, nuanced understanding from esteemed practitioners who over the years, have been engaging in both the live and virtual teaching of saxophone.

Theoretical Framework

This study employed Leman's (2007) Embodied Cognition in Music theory as used by Omojola (2012). Embodied Cognition theory has been applied across various disciplines, while music is not exempted. As a theory, embodied cognition emphasises the role of the body in shaping cognitive processes. Leman posits that learning music is not just about theory; rather, it is deeply tied to physical interaction. Leman believes that when an instrument is played, the performer's body engages with it, thereby relying on sensory feedback to improve. In addition, Leman noted that while virtual training cannot fully replicate the presence of a teacher, advancements in technology are making it easier to learn remotely owing to the fact that media platforms have features that allow learners to replay, pause, slow playback through which

embodied practices interact with digital learning modalities during training sessions. Although, Nzewi (2010), affirms that the emotional content of Nigerian music is better conveyed through the physical interactions between musicians, dancers, and the audience, with the body serving as a medium for the expression and communication of emotion. However, technological innovation is gradually closing the gap, making virtual learning more effective and immersive.

Onyeji (2006) argues that the embodied nature of African musical practices aligns with the principles of embodied cognition, he emphasised how bodily movements and sensory experiences are integral to musical understanding and expression. Similarly, Omojola (2012), on the role of the body in Yoruba musical practices, particularly in drumming, affirms that the physicality of performance is central to the cognitive processes involved in musical interpretation and communication. In the same vein, Euba (2013) states that music cognition is mediated by the body. He highlighted ways in which the physical interaction between the musician and the instrument shapes the musical experience. While Euba affirmed that, though the embodied nature of Nigerian musical instrumentation is central to the way music is understood and appreciated in Nigerian culture, he also pointed out the potential in the future of music learning through virtual media. This is why the study is hinged on embodied cognition in music theory with a view to bridging the location distance of the learning process between learners and the tutor.

The embodied cognition framework posits that practical musicianship, regardless of context, is inextricably linked to the musician's physical interactions with their instrument (whether physical or virtual). When applied to saxophone training, the physicality of playing, breath control, finger placement, and posture is not just a mechanical process but a cognitive one, as virtual training on digital platforms, such as video tutorials, real-time feedback, also helps in saxophone teaching. The effectiveness of virtual methods, such as live video sessions, recorded tutorials, as used among saxophone instructors in recent times, is examined in this study. In different live training video sessions of both Seun Adeoti (*Lusheun Sax*) and Taiye Daramola (*Teewai Sax*), the duo provided detailed verbal explanation and a visual fingering chart. The adopted theory confirms the relevance of virtual training vis-a-vis their digital platforms for both saxophone instructors and aspiring beginners respectively. Thus, bridging the gap between virtual and physical practice and making the saxophone learning experience more holistic and effective. This further allows saxophone learners to revisit the videos on the digital platforms over and over while developing practical musical skills.

Methodology

The study employs both primary and secondary sources of data. The primary source of data was collected through oral interviews with two purposively selected notable saxophonists: Seun Adeoti (*Lusheun Sax*) and Taiye Daramola (*Teewai Sax*). These Nigerian saxophonists were chosen because they consistently utilise online platforms and recorded materials for teaching the saxophone. Interviews were conducted during live training sessions with the selected

saxophonists to understand how technological advancements, such as video tutorials and real-time feedback, are used as pedagogical tools in saxophone teaching and learning. The data collected ascertained how these virtual methods impact learning outcomes, skill acquisition, and overall teaching effectiveness. Secondary source in the form of books, journal articles, and video recordings of saxophone tutorials on the Internet were consulted. The data collected and retrieved from digital platforms were analysed and subjected to critical discourse within an ethnomusicological framework.

Digital learning methods

Gbadegesin (2021) observes that the media in recent times serve as an important medium through which human desires are satisfied. Several saxophone instructors now employ virtual platforms to teach the students how to play Saxophone. Since 2010, the integration of technology in producing and distribution of music, specifically in Nigeria, has further reshaped how music is appreciated, disseminated, and retained. This transformation has a significant effect in Nigeria, where traditional educational systems are plagued with challenges such as inadequate infrastructure, overcrowded classrooms, and limited access to quality resources. Many saxophone instructors today, now utilises social media platforms which enable them to provide innovative online instruction to a broad spectrum of learners (beginners, intermediate, or professionals). In the early 2000s, digital learning in Nigeria was largely limited to a few elite institutions and urban centres, as computers were scarce, internet access was expensive, and digital literacy was low.

Consequently, the proliferation of mobile technology and affordable smartphones marked the turning point. Adedoja, Abidoeye, and Ojo (2013), pointed out that the rise of mobile learning (m-learning) in Nigeria began to bridge the gap between urban and rural learners, which in this study contributed to the physical to virtual learning of the saxophone. In essence, mobile devices became tools for accessing videos posted to digital platforms such as TikTok, YouTube, Facebook, Snapchat, WhatsApp, just to mention a few, enabling aspiring saxophonists in the remote areas to participate in learning activities that were previously out of reach. This was a major shift in digital learning in Nigeria, most importantly in music education and practical musicianship. The emergence of Open Educational Resources (OERs) and massive open online courses (MOOCs) in 2012, according to Porter (2013), further accelerated the adoption of digital learning methods. In the same vein, Olakulehin (2014) highlighted the role of OERs in democratising education as evident in the locally developed initiatives such as the National Open University of Nigeria (NOUN), which provided free or low-cost access to high-quality educational materials.

These resources empowered Nigerian learners to pursue knowledge independently, breaking the barriers of time and location. Another significant milestone as mentioned earlier in the evolution of digital learning in Nigeria, is the integration of social media into education. Platforms such as TikTok, Instagram, Facebook, YouTube, WhatsApp, and Twitter have become

virtual classrooms where saxophone learners and tutors interact, share resources, and collaborate on projects. The COVID-19 pandemic, though devastating, catalysed the rapid adoption of digital learning methods in Nigeria.

Corroborating the above statement, Oyelere, Suhonen, and Laine (2020) affirm that the pandemic exposed both the potentials and the challenges of digital learning in Nigeria. In the same vein, Okonkwo (2021) emphasised the importance of culturally contextualised digital resources that resonate with Nigerian learners, which this study sees as innovation that reflects a growing recognition as a pedagogical tool in music education, specifically in practical training through virtual medium among saxophone learners. The evolution of digital learning methods, or the virtual platform for learning saxophone in Nigeria, is a testament to the resilience and adaptability of interested music learners.

While challenges remain, progress made so far offers hope for a future where every interested saxophone learner, regardless of geographical location, can access quality audio-visual tutorial content to further improve their practical musicianship. This study hopes that researchers will continue to explore and document this paradigm shift, and their findings will undoubtedly continue to contribute to the global discourse on digital learning.

Physical to Virtual medium in Saxophone learning

The advent of digital technology has lately revolutionised various aspects of life, including education and skill acquisition. This shift is apparent in the way musical instruments like the saxophone are taught, as many instructors have moved away from physical (face-to-face) instruction over time. However, the global transition to virtual platforms, accelerated by the COVID-19 pandemic, greatly impacted the way saxophone training is delivered and accessed by learners in Nigeria. Among several Nigerian saxophonists who over the years have continued to engage their students through virtual training platforms in teaching saxophone are Seun Adeoti (*Lusheun Sax*) and Taiye Daramola (*Teewai Sax*).

Seun Adeoti (*Lusheun Sax*) in his account, states that he employed virtual training since 2020. He explains that his shift from physical to virtual teaching was driven by the COVID-19 outbreak, which prompted the Nigerian government to impose movement restrictions in order to curb the virus's spread. As a part-time music instructor at four schools in Lagos, he adapted online platforms such as Google Meet, Zoom, and WhatsApp video calls to continue lessons. More so, Seun uses a metronome app to provide a steady rhythmic framework. This tool guides the learner's internal sense of timing, enabling them to place notes precisely on the beat and develop a consistent tempo, which is foundational for correct pitch articulation and overall musicality. Excerpts below were exercises scored from his online lesson.

Diatonic Scale (octave apart) in D Major



Scaling technique exercise on F Major.



It is pertinent to state that Seun also supplements live sessions with pre-recorded videos covering exercises in phrasing, scales, and basic improvisation techniques over primary chord progressions, which he shares with his students after online classes. According to him, online instruction has been remarkably effective, with the digital resources listed above playing a key role in advancing his students' technical mastery and musical performance abilities. The reason for this is that learners can replay the instructional materials multiple times and study the tutor's fingering techniques in detail. The pictures below show Seun Adeoti (*Lusheun Sax*) and Taiye Daramola (*Teewai Sax*) during one of their virtual training sessions with their students, as well as excerpts that the tutor explained in the pre-recorded lesson.



Photo. 3: The tutor (Seun Adeoti) and the learner (Peter Awe) during online training session.

Arpeggio exercise on C Major.





Photo 4: The tutor (Taiye Daramola) and the learner (Wale) during online training session.

Taiye Daramola (*Teewai Sax*) has similarly gained recognition for his exceptional skill and innovative approach to virtual saxophone instruction. Excerpts below was scored from his online lesson.

Scaling technique exercise on F Major



Diatonic Scale on B Flat Major



Scaling technique exercise on G Major



As the founder of Twins Music Academy (TMA) and musical director of ‘His Praise Orchestra’ (HP Orchestra) in Ilorin, Kwara State, Daramola maintains physical facilities where students attend lessons and rehearsals. Nonetheless, he continues to offer online instructions, primarily catering to students located outside the academy’s vicinity. This innovative approach transformed how aspiring saxophonists develop their skills, particularly in practical musicianship. While virtual training enhances accessibility for geographically remote learners, it presents notable challenges for beginners, especially in mastering proper embouchure technique, which typically requires in-person guidance for optimal results. This approach is necessary

because physical (face-to-face) instruction allows for immediate correction of technical challenges faced by saxophone learners, as screen-based interaction cannot fully replicate. Given these limitations, 'Twin Music Academy's Taiye Daramola' mandates one-on-one physical lessons for beginners during their first two weeks. Advancement to virtual instruction is contingent upon student's mastery of proper mouthpiece placement and essential foundational techniques. Daramola maintains that this hybrid method ensures beginners develop critical skills before progressing to online learning.

The shift from in-person to virtual instruction has presented both advantages and difficulties for Nigerian music students and educators. Traditionally, saxophone training in Nigeria has been delivered through physical settings such as music academies, conservatories, private studios, or one-on-one mentorship programmes, thereby making digital transitions significant for pedagogical approaches. In view of this, Omojola (2012) emphasises that conventional teaching methods facilitate essential pedagogical elements, including direct student-teacher interaction, real-time corrective feedback, and physical demonstration for developing both technical proficiency and artistic expression on the instrument. Several limitations inherent to physical (face-to-face) instruction, particularly in contemporary contexts, including scheduling difficulties, geographical barriers, and limited access to qualified instructors in rural areas exists. The transition to virtual platforms has consequently expanded educational access, democratising saxophone education across Nigeria. Prospective students now evaluate potential instructors through digital media, assessing their technical proficiency, pedagogical approach, tonal quality, and mentoring style. This shift created an imbalance in student distribution, with highly-rated instructors attracting disproportionately larger numbers of students compared to their peers.

Live virtual lessons, pre-recorded tutorials for all levels, and online masterclasses enable aspiring saxophonists to train with world-renowned instructors, overcoming geographical barriers. These platforms effectively serve as a global nexus for acquiring diverse saxophone techniques and pedagogical approaches from international professionals. Key digital resources, particularly social media and video-conferencing tools such as YouTube, Zoom, WhatsApp, Instagram, and TikTok, have become indispensable educational assets for contemporary saxophone education. Building on these observations, Abel (2021) documented how Nigerian saxophonists effectively leveraged social media platforms to disseminate saxophone pedagogy to international audiences. The digital paradigm offers learners distinct advantages, particularly the ability to progress autonomously and repeatedly access instructional materials as opportunities frequently unavailable in physical (face-to-face) learning environments.

While virtual saxophone education offers notable benefits, the transition presents substantial challenges. A primary obstacle is Nigeria's inadequate digital infrastructure, with unreliable internet access affecting many regions. The Nigerian Communications Commission (NCC, 2022) reports that merely half of the population enjoys stable internet connectivity, significantly impairing the effectiveness of online music instruction. Furthermore, the tactile

nature of saxophone performance, which requires immediate physical feedback and correction, proves particularly difficult to translate to virtual formats. As Ekwueme (2020) cautions, these limitations raise legitimate concerns about instructional quality and the risk of students developing incorrect technical habits. The transition to virtual learning presents additional cultural challenges, as Nigeria's music education tradition emphasises communal learning and live performance, which are difficult to maintain digitally. This study recognises that digital platforms have expanded access and flexibility in saxophone education, despite persistent challenges like internet reliability and reduced interpersonal engagement. Findings suggest that virtual instruction serves not as a replacement, but rather complementary to traditional pedagogy. As technological capabilities advance, a hybrid instructional model that will leverage the accessibility of digital tools while retaining essential physical (face-to-face) elements is likely to emerge as the optimal approach for professional saxophone training in Nigeria's contemporary music education landscape.

Technical Proficiency and Performance Skills on Saxophone

The saxophone is a versatile and expressive Western musical instrument that has become a cornerstone in numerous African musical genres, particularly in Nigerian music landscape. These genres include, but are not limited to, highlife, Afrobeat, juju, Fuji, Afrobeats, jazz, and contemporary gospel music. Mastering the saxophone requires cultivating both precise technical skill and compelling performance artistry. This includes mastering the instrument, breath control, fingering techniques, and spontaneous improvisation skill. This study posits that achieving technical proficiency on the saxophone is a multifaceted process that integrates theoretical knowledge, practical application, and physical dexterity. A critical component of this process is the development of a proper embouchure, which is the technique by which a saxophonist shapes the mouth and engages facial muscles to produce sound. The embouchure formation process, however, involves the following:

- i. positioning: correct alignment of the lips, teeth, and jaw to optimise airflow and reed vibration;
- ii. muscle engagement: strengthening and conditioning the facial muscles to sustain control and flexibility; and
- iii. tone refinement: a well-developed embouchure enhances tonal clarity, dynamic control, and overall expressiveness.

Through systematic practice and mindful application techniques mentioned above, saxophone learners can cultivate an efficient embouchure, as it is the foundational pillar for advanced technical mastery. In relation to the above, Okulaja (2021) highlights the significance of daily exercises in strengthening embouchure muscles and enhancing endurance. Moreover, to produce a quality sound on the saxophone, learners must follow guidelines on embouchure, breath control, and correct mouthpiece placement. Okulaja (2021) further supports this by asserting that proper breath control is essential for maintaining long musical phrases and

achieving a full resonant tone. The fingering technique is an essential aspect of technical mastery. Aspiring saxophonists must cultivate precision to move seamlessly across the instrument's keys. This is a fundamental skill that instructors should emphasise strongly from the beginning to prevent early mistakes from becoming ingrained. Saxophone instructors often use scales, arpeggios, and various technical exercises to help beginner and intermediate saxophonists develop fingering dexterity and master playing techniques. Adeyemi (2022) opines that the incorporation of traditional African rhythms into these exercises allows Nigerian saxophonists to engage with their cultural heritage. This method not only improves the technical proficiency of Nigerian Saxophonists but also cultivates a distinct musical identity.

This study, however, shows that virtual learning has emerged as a more viable alternative to physical (face-to-face) saxophone training, owing to technological advancements and learners' engagement with diverse online platforms hosting saxophone lessons. This further underscores the effectiveness of virtual saxophone instruction in the 21st century. Both saxophonists interviewed concurred that, in their experience, virtual learning is gaining efficacy. Though not quantitatively measured, they highlighted the significant advantage of reviewable recorded lessons, which allow students to meticulously practice foundational elements such as embouchure control, dynamic expression, and breathing techniques. This is reflected in their trainees' progress both during and after the designated learning period. It is in this light, the study show that virtual training platforms offer access to high-quality instruction from anywhere in the world, thereby enabling aspiring saxophonists to learn from renowned musicians of their choice. The flexibility of recorded lessons also allows for self-paced learning, giving students the freedom to practice at their convenience.

Performance Skills on the Saxophone

This study highlights that saxophone performance skills encompass not only technical proficiency but also improvisation, musical interpretation, and stage presence. Undoubtedly, improvisation stands as the defining feature of saxophone performance, especially in jazz and contemporary music. Saxophonist's skill and reputation often hinge on their improvisational ability, as it demands a profound grasp of melody and rhythm along with the capacity to spontaneously create within the framework of a chord progression played by fellow musicians. All these technical details are now being recorded and uploaded to digital platforms, allowing aspiring saxophonists to watch and practice at their own convenience. Eze (2020) advocates for the incorporation of pentatonic scales and traditional Nigerian melodies into improvisation, arguing that this approach not only enhances creativity but also fosters cultural preservation. Understanding musical interpretation involves recognising the stylistic nuances unique to each genre and prudently expressing the composer's vision. For example, performing a classical piece demands strict attention to dynamics, expression, notation, and phrasing, whereas jazz prioritizes improvisation and creative freedom.

There is no denying that stage presence is a vital aspect of performance. Virtual learning platforms, while initially seeming remote, actively foster the development of stage presence through structured performance assignments. These curated tasks challenge students to apply technique within an expressive framework, transforming their practice space into a deliberate performance environment. The critical addition of recorded recitals is pivotal; reviewing one's own performance from an audience's perspective builds acute self-awareness of posture, expression, and connection, which are the core components of physical stagecraft. This process of recording, reviewing, and refining is a direct and repeatable method for cultivating the confidence and intentionality required for live performance. In addition, digital platforms create unique channels for experiential learning that mirror real-world artistic exchange. The integration of audience feedback via live streams or comment forums provides immediate, tangible responses to a performer's communicative energy. These dynamic shifts performance from a solitary act into a dialogue, teaching musicians to read and adapt to an audience's virtual presence in real time. Thus, by leveraging performance assignments, recorded recitals, and audience feedback via streams, these platforms do not sideline stage presence but rather deconstruct and reinforce it through consistent, analytical practice, ensuring this vital skill is deeply engrained in a musician's development.

Ajayi (2023) highlights the importance of Nigerian saxophonists integrating indigenous music traditions such as highlife, Fuji, and Afrobeat into their performances to resonate more deeply with local audiences. Moreover, instructors should not only teach saxophone techniques but also nurture students' stage presence, confidence, and audience engagement skills. Therefore, a saxophonist's skill in connecting with the audience, expressing emotion, and exuding confidence can transform a performance from mundane to exceptional. Okoro (2021) supports this view while he highlighted the significance of body language, eye contact, and storytelling in crafting an unforgettable performance. He further urges saxophonists to embrace their unique style and leverage their performances as a means of personal expression. For aspiring saxophonists, technical proficiency and performance skills are crucial to mastering the intricacies of saxophone playing. In other words, by understanding the instrument's mechanics, good musical interpretation, improvisation, and developing stage presence, learners can deliver compelling performances that captivate audiences.

Conclusion

This study highlights that while face-to-face saxophone lessons have traditionally been the foundation of music education, the emergence of digital platforms has introduced unprecedented opportunities for accessibility, flexibility, and innovation. Hence, the transition from physical (face-to-face) to virtual training represents a transformative shift in teaching saxophone techniques as it showcases the adaptability of 21st-century learning. Online lessons through pre-recorded tutorials and live sessions on social media platforms enable aspiring

saxophonists to learn at their own pace. This helps in bridging geographical barriers, while connecting students with instructors worldwide and providing access to resources that were once limited by location. This digital approach not only democratises practical musicianship education but also encourages creative exploration aligned with contemporary lifestyles.

While virtual training offers significant advantages, the core of saxophone performance remains deeply tied to the physical and emotional connection between the musician and the instrument. Thus, the ideal approach lies in balancing the efficiency of digital tools with the irreplaceable human elements of traditional teaching. The study, therefore, concludes that virtual learning not only preserves the artistry of saxophone education but also thrives in this technology-driven era. Finally, understanding how digital innovation is reshaping saxophone pedagogy is essential, as it enhances the accessibility and adaptability of high-quality instruction for aspiring saxophonists globally.

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