



The Development of Saxophone Lessons Base on Xin Di's Teaching Method

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Abstract. This paper examines Xin Di's approach to piano instruction, utilizing the saxophone as a teaching tool. By employing experimental teaching materials created by college students and utilizing experimental research, it validates the effectiveness of saxophone application in music education. This study offers practical insights for the development of foundational music education and saxophone instruction, enhancing the skills of music educators and student teachers. These findings contribute to the advancement of saxophone teaching methods, underscoring the significance and value of this research for dissemination and practical application.

Keywords: Applied teaching methods, applied saxophone teaching materials.

1 Introduction

Music education in China has developed rapidly in recent years, showing a vigorous and diversified trend. Traditional music education still holds a place, but modern music styles and international approaches to music education are also gaining traction. Many schools and institutions offer diverse music programs covering a wide range of areas, including classical, popular, and ethnic music, to meet the interests and needs of different students. At the sometime, music education in China faces several challenges. Some issues include the balance between traditional and modern teaching methods, the quality and quantity of the teaching staff, and the motivation and engagement of students. In addition, the evaluation system and curriculum of music education need to be constantly improved to better cultivate students' creative ability and comprehensive literacy. It can be said that China's current music education is actively integrating tradition and modernity, local and international, striving to improve the quality of education, cultivate more talented and emotional musicians, and make positive contributions to the development of the music field.

In the 1990s, classical saxophone entered our country's universities at the end of the twentieth century, and China's jazz research academy was gradually shaped at the end

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of the twenty-first century. Saxophone from just entering our country "groping teaching" to "teaching by example", from the lack of teaching materials until today, in the convenience of transportation and the information age, we can easily buy to the international saxophone professional books and materials, but still lack of teaching.

However, there is still a lack of theoretical system for teaching. Chinese saxophone teaching in general, is still in the middle of the theoretical research, the traditional one-on-one saxophone elite teaching mode to train saxophone students, but also cannot meet the social demand. Cannot be denied is that the development of saxophone teaching so far, the traditional teaching methods have significant achievements, and can achieve certain teaching results, the author as a saxophone professional learning, working 25 years of collegiate learning background, the same in the "teach by example" mode under the certain learning achievements, results, it can be said that the traditional teaching from the form of the saxophone, "the" saxophone. In the form of saxophone "no blueprint" teaching mode in the stage is successful in the sense of the effect is remarkable, the same deep feeling of saxophone major in China's educational development needs to be teaching methods, teaching philosophy and teaching mode of updating and supplementation. Interest is the beginning of learning, how to let more people love, adhere to love, correct sustainable development of love and practice saxophone, is my thinking research goal.

We need to have the courage to innovate, and maintain the ability to continue to innovate, for example, in the current part of the traditional saxophone teaching innovation is weak, we need to create a professional thinking to maintain the teaching model. From the point of view of a more scientific and standardized professional thinking, or from the point of view of pursuing the stability of the teaching effect as well as the scalability, there is a lack of a highly credible and effective "standard" teaching concept or specifically a teaching material. As the technical aspects of performance become more and more mature, there is a greater need for innovation in teaching methods and approaches from the perspective of theoretical research and the development of the saxophone, taking into account the promotion of how to make obscure and difficult theories subconsciously integrated into our teaching at all stages and to achieve a standard that can be "applied", and the need for a "standard" teaching method.

China's normal colleges have the educational responsibility to train general education teachers, and general education teachers will play an important role in primary and secondary education in the future. Therefore, improving the comprehensive application ability of knowledge among normal college students cannot only be achieved from a single perspective. Start by mastering an instrument or a single technique.

By using the developed applied saxophone and related teaching materials, the author conducts teaching experiments on all saxophones in the normal college where he teaches, so that students can use the saxophone instrument as a learning medium, which is different from the traditional single and boring teaching model, from imitation to creation to application. And draw inferences from one example to make the classroom learning model more enriched from content to interaction, while increasing learning efficiency, enhancing learning interest and achieving corresponding learning effects.

2 Related Documents and Research

[1]Guo Wei & Leonard John Cosaitis (2019, pp. 7-9) The two authors propose through their research the superiority of the XinDi Applied Piano Pedagogy among the three classical repertoire-oriented piano pedagogies in modern mainland China, and this superiority can be referred to as The superiority of the XinDi Applied Piano Method over mainstream piano methods in terms of interest development, accelerated learning, and practicality in modern music education in mainland China. It also implies that early piano education may have had problems with standardization, uniform assessment, and instruction.

[2]Xin Di (2009, p. 41) has mentioned Innovative approaches to teaching applied piano in the United States emphasizes the importance of improvisation training and suggests that applied piano education in China needs to be strengthened. He advocates improving the teaching mode and content, raising the status of teaching, and strengthening the development of basic music education by borrowing piano teaching methods from abroad.

[3]In Xin Di (2010, pp. 128- 131), he emphasizes the need for piano teaching in practice to be more widely accessible to the public and to adhere to its educational goal of producing outstanding piano virtuosos. He also argues that despite the large number of piano students, they do not really feel the joy of learning for many years and are not even able to use the piano practically. To address this problem, he developed a practical piano pedagogy based on years of practical experience that emphasized the importance of fun, interest, rapid success, and innovation.

The core philosophy of XinDi's applied piano pedagogy focuses on harmony, emphasizing the teacher's ability to be adaptable in the teaching process and the student's practical application of learning. Through the medium of the piano, students can get closer to music, gain a deeper understanding of music, and demonstrate musical creativity.

2.1 Foreign Documents and Researches

[4]Xiaolu Zhang (2020, pp. 45-47) suggests the importance of emphasizing the construction of the saxophone discipline in China, with a special focus on the creation of musical works with Chinese characteristics for the saxophone. Scholar Zhang emphasizes the importance of practical teaching and suggests drawing on the successful experiences of jazz saxophone teaching in Europe and the United States, such as practical curriculum, improvisational arranging, and stage performance. The article also advocates valuing the saxophone's place in the popular culture market and promoting avenues of artistic practice to meet market demand. The article also emphasizes the importance of breaking down the dichotomy between classical and popular saxophone and achieving a balanced development of both in professional teaching and discipline building. Chapter scholars suggest equal treatment of their respective performance forms and original works in tournaments and academic activities, emphasizing stylistic diversity. Finally, the article proposes to establish a disciplinary

concept based on classical saxophone, because from the perspective of historical development, jazz saxophone is developed based on classical saxophone.

[5]Leng Mo (2013, all page) This article focuses on the importance of saxophone music education in China's music education environment. The article points out that after saxophone music was incorporated into the field of music education, the music majors of higher education teachers have set up saxophone majors and started to provide specialized and standardized education. The article also discusses the intention to improve the efficiency and quality of teaching through the introduction of other pedagogical methods, reflecting on the possibility of introducing micrograms into the teaching of saxophone. Finally, the author suggests the adoption of a "two-body" model in music education, in which both teachers and students are involved, to improve the efficiency and quality of teaching and learning.

[6]Pramote Phokha , Sangkom Pumipuntu & Rangsiphan Kangkhan(2014,pp. 118 - 125)The article emphasizes areas a musician should develop: identity and innovativeness. A performing artist should establish a unique music identity, ensuring that their performances and music style are distinguishable. This can be achieved through learning and understanding various music styles, often accompanied by constant exploration and practice. Simultaneously, innovativeness is a salient area of growth for musicians. Artistic innovation goes beyond creating new music pieces—it incorporates how new performance methods, techniques, and ideas are integrated into their music. Whether it's generating new music, developing innovative playing techniques, or finding novel forms of expression, these all require the musician's unique, creative thinking.

[7]Lanqing Ye; Hongmei Yang(2022,pp.81)implied in this text that Xindi Applied Piano Pedagogy (XAPP) is one of the achievements the Chinese music education system has made in recent years. It also reflects the flourishing of piano education in China. Twenty years after the pedagogy was conceived, XAPP has gained wide recognition from the society. Based on the PDCA (plan-do-check-action) cycle, this paper studies the practice of XAPP in teaching quality management, hoping to improve the teaching process and quality, and ultimately achieve outstanding teaching outcomes.

[8]Yan Luo; Hongmei Yang(2022,pp.134),Mentioned in this article about the relationship between learning interest and creativity: Students' enthusiasm and joy in learning, their speed of learning, and their creativity in learning the piano may be enhanced by taking the Applied Piano Singing while Playing course for one semester. This will improve their application ability, musical aesthetic ability, and appreciation ability.

[9]The author mentioned in the article that with the gradual deepening of education reform in recent years, a considerable number of colleges and universities have also launched high-quality course demonstrations for new teachers in various majors, allowing new teachers to focus on learning the rich experience of old teachers and demonstrations of some new methods of education reform. Or develop school-based courses based on local characteristics to enrich teachers' choice of teaching materials in class. However, there is currently a lack of school-based teaching materials for saxophone music in my country.

[10]Nissen James (2023.PP 385-396)The article clearly points out the obstacles that teaching materials pose to the development of music education. While world music holds a notable place in Key Stage 3 music education, its presence diminishes as

students progress to higher levels. Despite educators acknowledging the advantages of incorporating world music to foster cultural appreciation and social inclusivity, they encounter challenges in sustaining its integration due to issues such as examination requirements, availability of teaching materials, and limitations in school resources.

[11]Otukile Sindiso Phibion; Fana Rabatoko; Shirley Marang Kekana(2017)In this article, there are specific questions raised regarding the construction of competence frameworks in teacher training music education. Their experience led to a deeper examination of competence frameworks in music education, revealing a perception of these frameworks as overly narrow and technical, lacking consideration for personal attributes and qualities.

[12]Bolden Benjamin; Rickey Nathan; DeLuca Christopher(2023.PP 18-26.)Nurturing Musical Creativity through Assessment for Learning. The article mentions that evaluating creativity poses significant challenges in teaching. However, studies indicate that assessment can be a powerful means of fostering creativity. This article explores how music instructors can utilize formative assessment as a tool to enhance creativity across various musical endeavors. It outlines four key strategies: (a) establishing adaptable success standards, (b) offering and facilitating feedback engagement, (c) encouraging self-assessment, and (d) creating an optimal classroom environment conducive to nurturing creativity through assessment.

3 Research Methodology

3.1 Population and sample

Population sample it' s a specific selection. The experimental subjects of this study were 15 students of saxophone lessons from Grade 20 to Grade 22 of the School of Music of Jiangsu Second Normal College, 1 student of Grade 20, 2 students of Grade 21 and 12 students of Grade 22. Among them, female students accounted for 20% of the total number of students, male students accounted for 80% of the total number of students, and there were 11 students with no basic knowledge at all.

3.2 Tools for collecting data

The tools used in this research include:

1. Saxophone lessons base on Xin Di' s teaching method. The steps for creating the tool areas follows.

- 1.1 By studying information from books academic journal Related documents and research both within the country and abroad Gather knowledge from Xin Di's theoretical concepts related to music teaching.

- 1.2 Create saxophone lessons according to Xin Di's teaching method.

- 1.3 Experiment with a research sample.

- 1.4 Adjust and modify the saxophone lesson according to Xin Di's teaching method after testing it with the research sample.

1.5 Saxophone lessons according to Xin Di's teaching method, offered to 3 experts. Check the correctness of the content

1.6 Saxophone lessons based on the validated Xin Di teaching method. Let's continue to improve. Edit according to suggestions

2. Saxophone playing skills assessment based on Xin Di's concept, with the steps for creating the instrument as follows.

2.1 Study the contents of the saxophone subject.

2.2 Study documents, textbooks and research related to methods for creating Saxophone playing skills assessment based on Xin Di's concept

2.3 Analyze the content and learning objectives in the saxophone subject.

2.4 Create Saxophone playing skills assessment based on Xin Di's concept

2.5 Present the Saxophone playing skills assessment based on Xin Di's concept.

to the advisor. To check accuracy and suitability After that, proceed with corrections according to the instructions.

2.6 Take the Saxophone playing skills assessment based on Xin Di's concept. and test it with a sample population.

2.7 Use the obtained scores to perform statistical data analysis.

3. Questionnaire on satisfaction in teaching saxophone according to Xin Di's concept, with steps for creating the instrument as follows:

3.1 Study information from books academic journal Related documents and research both within the country and abroad Gather knowledge from theoretical concepts related to teaching and learning according to Xin Di's concept, divided into 3 sections:

Part 1: Questionnaire regarding the general status of the respondents. It is a multiple choice questionnaire. and open-ended.

Part 2: Questionnaire regarding satisfaction with group piano teaching. It is a multiple choice questionnaire. and open-ended.

Part 3 is a questionnaire about opinions. Needs and suggestions for organizing group piano teaching activities.

3.2 After creating the questionnaire, Present the questionnaire to the thesis advisor. To check the correctness of the content

3.3 Validated questionnaire Let's continue to improve. Edit according to suggestions After that, it was put into practice with selected samples.

3.3 Data collection

In collecting that information The researcher has set the guidelines as follows.

1. To collect data, Saxophone playing skills assessment based on Xin Di's concept teaching method were conducted by the researcher himself.

2. In collecting data, the satisfaction questionnaire in teaching saxophone lessons according to Xin Di's teaching method was conducted by the researcher himself.

3. Collect data from saxophone playing skills assessment based on Xin Di's teaching method and the questionnaire on satisfaction with teaching saxophone lessons according to Xin Di's teaching method and analyze the content. and statistical analysis.

4. To collect data on saxophone lessons according to Xin Di's teaching method from experts in music teaching. and saxophone side the researcher is the operator himself.

5. Gather information from the advice of experts in music teaching. And the saxophone side was improved and revised according to suggestions.

3.3 Data analysis

The researcher carried out the data analysis. The steps are as follows:

1. The researcher analyzed data from the saxophone playing skills assessment based on Xin Di's concept teaching method were conducted by the researcher himself teaching method by analyzing the data and then present the results of data analysis in the form of tables for explanation.

2. The researcher analyzed data from the questionnaire on satisfaction with teaching saxophone lessons according to Xin Di's teaching method by finding percentage values (Percentage) and then presented the results of data analysis in the form of an accompanying table. Explanation Including summarizing and ranking frequencies.

3. The researcher collects information from the book, academic journal Related documents and research both within the country and abroad Gather knowledge from Xin Di's theoretical concepts related to music teaching to analyze and synthesize information to create saxophone teaching lessons.

3.4 Results

The research study on The Development of Saxophone lessons base on Xin Di's teaching method. The researcher has carried out the following research objectives:

1. To study Xin Di music teaching method.
2. To development Saxophone lessons base on Xin Di's teaching method.

Research results

- 1) To study Xin Di music teaching method can be described in detail as follows.

Principles of Xin Di's concept of teaching music It is a music teaching that emphasizes integration by playing instruments, singing along with learning theory and music composition. Xin Di's goal in teaching music is to focus on 4 things:

1. Happy learning: designing content and activities Will consider the easy to difficult. Various teaching methods to make students happy in learning Not stressful and not boring.

2. Making learning interesting: Organizing learning in a modern way. Emphasis is placed on allowing students to participate in teaching and learning. There are various learning and performance activities. Create your own song to stimulate the interest of students and to build one's own confidence Leads to success in studying.

3. Learning quickly: is the development of teaching and learning. By combining the concepts of learning the saxophone with Harmony learning and using Accompaniment Concepts, which will help students learn the saxophone quickly.

4. Creative learning: It is learning where students can create their own melodies along with learning Harmony and using Accompaniment Concepts, which helps saxophone students develop ideas and create their own work.

Xin Di's teaching idea: Happy Learning, Interest Learning, Quick Learning, Creative Learning One of the means to enhance learning interest by teaching in a different way from the traditional teaching method, through pure imitation can be fast, quick learning, through repeated practice can gradually master knowledge and learn to create,

through the creation of self-recognition to realize the value of improving the sense of learning happiness.

From Xin Di's music teaching concept, it can be developed into an idea for creating a textbook for teaching saxophone as follows.

Unit 1 Chord tones in fourths

Chapter 1 Do/Si/whole notes, chords I, V.

Chapter 2 Do-Sol, whole notes, chords I,V, IV.

Chapter 3 Exercises (6-10) Do-Sol, whole note, half note, chords I,V, IV.

Chapter 4 Exercises (11-15) Do-Sol, whole note, dotted note, quarter note, half note, chords I,V, IV.

Unit 2 7th degree chord tones

Chapter 5 Exercises (1) Re-Do, whole note, half note, chords I,V, IV.

Chapter 6 Exercises (2-5) Re-Do, whole note, dotted note, quarter note, half note, chords I,V, IV.

Chapter 7 Exercises (6-8) Re-Do, whole note, dotted note, quarter note, half note, chords I,V, IV.

Chapter 8 Exercises (9-10) Re-Do, whole note, dotted note, quarter note, half note, chords I,V, IV.

Unit 3 Octave chromatic passing tone melodies.

Chapter 9 Exercises (1-3) Do-Si, Exercises for the lower register, Quaver, whole note, dotted note, quarter note, half note (F Sharp), Ascending sign. Reducing sign. chords I,V, IV.

Chapter 10 Exercises (4-6) Octave, Exercises for the lower register, Quaver, whole note, dotted note, quarter note, half note (F Sharp), Ascending sign. Reducing sign. chords I,V, IV.

Chapter 11 Exercises (7-9) Octave, Exercises for the lower register, Quaver, whole note, dotted note, quarter note, half note (F Sharp), Ascending sign. Reducing sign. chords I,V, IV.

Chapter 12 Exercises (10) Octave, Exercises for the lower register, Quaver, whole note, dotted note, quarter note, half note (F Sharp), Ascending sign. Reducing sign. chords I,V, IV.

Unit 4 : Two octave melodies

Chapter 13 Exercises (1-2) Expand the range to two octaves. Practice two legato and two spit notes, chromaticism (A-flat), chords I,V, IV.

Chapter 14 Exercises (3-4) Spitting Pattern Practice, half note (Do Sharpe, ReSharp, LA Sharpe), chords I,V, IV.

Chapter 15 Exercises (5-8) Improved exercises for legato and spit, chords I,V, IV. A mixture of the legato and spit patterns of chapter 13-14.

Chapter 16 Exercises (9-10) Comprehensive Unit Exercises, Sixteenth Notes, chords I,V, IV.

4 Conclusion

The research study on The Development of Saxophone lessons base on Xin Di's teaching method. The results are as follows.

Results from the study Xin Di music teaching method found that Principles of Xin Di's concept of teaching music It is a music teaching that emphasizes integration by playing instruments, singing along with learning theory and music composition. Xin Di's goal in teaching music is to focus on 4 things:

(1)Happy learning: designing content and activities Will consider the easy to difficult. Various teaching methods to make students happy in learning Not stressful and not boring.

(2)Making learning interesting: Organizing learning in a modern way. Emphasis is placed on allowing students to participate in teaching and learning. There are various learning and performance activities. Create your own song to stimulate the interest of students and to build one 's own confidence Leads to success in studying.

(3)Learning quickly: is the development of teaching and learning. By combining the concepts of learning the saxophone with Harmony learning and using Accompaniment Concepts, which will help students learn the saxophone quickly.

(4)Creative learning: It is learning where students can create their own melodies along with learning Harmony and using Accompaniment Concepts, which helps saxophone students develop ideas and create their own work.

Xin Di's teaching idea: Happy Learning, Interest Learning, Quick Learning, Creative Learning One of the means to enhance learning interest by teaching in a different way from the traditional teaching method, through pure imitation can be fast, quick learning, through repeated practice can gradually master knowledge and learn to create, through the creation of self-recognition to realize the value of improving the sense of learning happiness.

The development Saxophone lessons base on Xin Di's teaching method were develop.

5 Discussion

The research study on The Development of Saxophone lessons base on Xin Di's teaching method. The researcher has presented Xin Di music teaching method. and the development of Saxophone lessons base on Xin Di's teaching method which can be presented according to the research objectives as follows.

5.1 To study Xin Di music teaching method

Principles of Xin Di's concept of teaching music It is a music teaching that emphasizes integration by playing instruments, singing along with learning theory and music composition. Xin Di's goal in teaching music is to focus on 4 things: 1. Happy learning: designing content and activities will consider the easy to difficult. Various teaching methods to make students happy in learning Not stressful and not boring. 2. Making

learning interesting: Organizing learning in a modern way. Emphasis is placed on allowing students to participate in teaching and learning. There are various learning and performance activities. Create your own song to stimulate the interest of students and to build one's own confidence Leads to success in studying. 3. Learning quickly: is the development of teaching and learning. By combining the concepts of learning the saxophone with Harmony learning and using Accompaniment Concepts, which will help students learn the saxophone quickly. and 4. Creative learning: It is learning where students can create their own melodies along with learning Harmony and using Accompaniment Concepts, which helps saxophone students develop ideas and create their own work.

5.2 To development Saxophone lessons base on Xin Di's teaching method

From Xin Di's teaching idea: Happy Learning, Interest Learning, Quick Learning, Creative Learning. Saxophone lessons base on Xin Di's teaching method can be developed as follows:

1. Basic understanding of using the saxophone teaching kit according to Xin Di's music teaching concept. Xin Di's teaching idea: Happy Learning, Interest Learning, Quick Learning.

2. Contents include: Two octave exercises, initial study, and use of levels I, IV and V.

3. Lesson plan throughout the curriculum, 4 learning units, totaling 16 lessons.

In addition, from research studies interesting issues can be presented as follows:

1. Although Xin Di's teaching idea provides a systematic teaching method, more consideration may need to be given to students' individual learning needs. Personalized teaching methods can better meet the learning styles and paces of different students.

2. Over time, teaching materials may need to be updated and adjusted to reflect the latest teaching concepts, techniques, and musical styles. Regularly reviewing and updating teaching materials ensures that they remain current and provide a more effective learning experience.

3. When conditions are ripe, more experts and professors will be invited to test and evaluate the research.

4. Methods of assessment of student progress and outcomes in learning may need to be more comprehensive and diverse. In addition to exams and performance, consider using more forms of assessment, such as student portfolios, self-evaluation, and peer evaluation.

5. By carefully analyzing and evaluating these aspects of questionnaire design, researchers can make continuous improvements in future questionnaire designs to enhance the comprehensiveness of the questionnaire, thereby improving data quality and the reliability and validity of research results.

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