A PRACTICAL FRAMEWORK FOR THE ANALYSIS AND QUANTITATIVE EVALUATION OF METHOD BOOKS

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Abstract

The aim of the study was to develop the Didactic Analysis and Evaluation of Method Books (DAEM) evaluation tool for the systematic evaluation of method books. The tool analyses three apparatuses (presentation of the curriculum, the control of curriculum acquisition, orientation) and three categories of components (verbal, notational, pictorial). The DAEM was applied to a sample of 12 method books. The highest quality was achieved by the guitar and recorder textbooks, while the accordion method books lagged. The results provide a practical framework for evaluating method books and can contribute to their improvement in music pedagogy.

Key words

DAEM, assessment tool, didactic equipment, analysis, evaluation, textbook, method book, music instrument

Introduction

Textbooks are essential didactic tools in the educational process, which systematically convey the content of the curriculum (Mithans, Grmek, 2020). According to Weninger (2018), textbooks are perceived as curricular-cultural artefacts that communicate important meanings through their content and design. Textbooks represent a stable and long-researched subject of pedagogical research, in which a diverse range of methodological approaches have been applied (Knecht, Janik et al., 2008).

However, despite their undeniable importance and the attention they receive in general pedagogy, there are still some areas that remain under-researched – one of them being method books which is defined as: "*a textbook of playing a musical instrument in printed form, containing practical and theoretical material that its authors consider important in the teaching of playing a musical instrument*" (Krucayova, 2011). These method books play a key role not only in shaping students' technical and performance skills, but also in fostering their motivation and interest in further musical development. This study aims to fill an existing gap in the evaluation of pedagogical materials designed for teaching musical instruments. The main objective is to develop a methodological tool for evaluating the quality of method books, and its implementation will focus on the most common musical instruments taught in the primary arts education setting.

Current trends in textbook research

Current trends in textbook research suggest that the intersection between traditional conceptions of textbooks and modern technological and didactic requirements is increasingly significant but is not sufficiently reflected in the music pedagogical context.

Literature highlights the growing importance of interactivity and digitalization, where multimedia elements such as videos, audio recordings, animations or interactive tasks come to the fore (Mohar, 2019; Homone 2022; Chiriac, Balmus, 2021). These elements encourage more active engagement of students and can be particularly useful

in music education, for example, when practising correct fingerings or articulations on individual instruments.

Current research also focuses on the cognitive demands of textbooks and their adaptation for different learning styles, which in music pedagogy can help to optimise the acquisition of instrumental technique and music theory (Koc-Januchta et al., 2022; Ekol, Mlotshwa, 2022). Inclusion and diversity are an important area, with research exploring support for students with different cultural, linguistic or educational needs, as well as breaking down gender stereotypes (Karisman, 2025). From the perspective of method books, the question of how to present repertoire that reflects cultural diversity and motivates pupils to explore different musical styles arises (Villodre et al., 2024).

Another trend is the integration of digital analytics tools into textbooks (especially digital textbooks) to collect and evaluate data on student progress in real time (Johar et al., 2023). In the field of music education, this can present the possibility of automated tracking of progress in intonation, rhythm or phrasing, providing immediate feedback to pupils and teachers. Research is also looking at the effectiveness of different forms of textbooks – print, digital, static or interactive – and their impact on pupil outcomes (Chavali, Gundala, 2022; Brnic et al. 2024). In the context of music pedagogy, such studies could contribute to a better understanding of how digital components (e.g., audio accompaniments or interactive tests) enhance students' motivation and promote better quality practice.

Despite these advances, research on method books remains a relatively unexplored topic, appearing only marginally in the available literature. While general music textbooks, e.g. aimed at music education in primary schools, are well mapped (Kojs, Gabzdyl, 2020), systematic and methodologically anchored research on method books (e.g. guitar, piano, violin, etc.) is still in their infancy. Yet, these method books play a crucial role in pedagogical practice, as they serve as the main tool in shaping students' technical and performance skills, while at the same time fundamentally influencing their motivation for further musical development. This research gap highlights the need for methodologically anchored approaches that can comprehensively assess the quality and effectiveness of method books in the context of instrumental teaching.

The concept of didactic equipment of textbooks and its application

The theoretical starting point of our methodological framework is the concept of didactic equipment of textbooks according to Průcha (1998). It emphasizes that a textbook is a complex educational medium that includes diverse components (verbal, pictorial, structural, etc.) and performs several didactic functions: presentation of the curriculum, the control of curriculum acquisition, orientation in the text, and motivational stimulation.

Knecht and Janik et al. (2008) also confirm this comprehensive view when evaluating textbooks, distinguishing between curricular and psychodidactic approaches. The curricular focuses on the consistency with the content of the curriculum and the appropriateness of the structure of the textbook to the learning objectives. The psychodidactic approach emphasizes motivation, the cognitive load of students, and other psychological factors. Both strands are essential in instrumental teaching, as the technical demands of playing a musical instrument (e.g. fingering, correct instrument posture, music theory) require expert precision and must also stimulate pupil motivation. In the field of music pedagogy, notational and pictorial elements are used more intensively than in conventional textbooks (Pluskal, 1996; Průcha, 1998). Expertly and graphically appropriate fingering and fingering charts, drawings of correct posture and other visual materials greatly support the effective acquisition of instrumental technique. According to Knecht and Janik et al. (2008), two basic approaches have been used in research on the quality of textbooks:

- Content analysis (curricular view) – examines the factual and formal correctness of the content, its completeness, comprehensibility and compliance with the official curriculum.
- User evaluation of the textbook (psychodidactic view) – looks at how the textbook meets the real needs of teachers and learners.

From a methodological point of view, it is important that instruments for measuring textbook quality are valid and reliable (Pluskal, 1996). In designing our evaluation sheets and defining indicators, we started from a clear concept of didactic endowment, trying to capture key didactic elements specific to instrumental teaching. We built on Prucha's idea that didactic equipment is not static, but changes depending on the context (e.g. individual or group teaching, different levels of pupils' musical abilities). Our approach combines both curricular and psychodidactic aspects. The curricular analysis looks at whether the method books meet the content and formal requirements of teaching a given instrument, while the psychodidactic dimension assesses motivation, cognitive load, and comprehensibility. These aspects were reflected in 35 components (14 verbal, 13 notational, 8 pictorial) to obtain a comprehensive and valid view of the educational function of method book. Thus, in the context of this study, not only the functionality of Prucha's framework is confirmed, but also its necessary enrichment with the specifics of music practice, which allows for purposeful evaluation and the creation of incentives to improve the quality of method books in the music-pedagogical field.

Didactic Analysis and Evaluation of Method Books (DAEM)

DAEM is a comprehensive methodological tool designed for systematic evaluation of method books and methodological materials for teaching playing musical instruments. Its primary objective is to provide a comprehensive framework for assessing the pedagogical quality and didactic balance of educational resources, thus contributing to the optimization of educational processes in music education. The DAEM assessment tool consists of three main apparatuses:

- apparatus of presentation of the curriculum,
- apparatus of the control of curriculum acquisition,
- apparatus of orientation.

The apparatuses include three categories of didactic components that are indicators of the quality of the method book:

- 14 verbal (textual parts, verbal explanations, summaries, instructions, questions, etc.),
- 13 notational (musical exercises, etc.),
- 8 pictorial (illustrations, diagrams, tactile charts, photographs, colour coding, etc.).

Systematic analysis and recording of the presence of didactic components

Every method book must be subjected to a systematic survey from the first to the last page in order to verify the presence of the various components (verbal, notational, pictorial). During the analysis, a value of "1" (i.e., component present) or "0" (i.e., component absent) is recorded for each item on a separate evaluation sheet (see Table 1). Primary importance is not placed on the frequency of occurrence (e.g., number of expository texts), but only on the mere existence of the component, i.e., whether it is represented at least once in the method book.

Table 1. Evaluation sheet

Apparatus for presentation of the curriculum		
Components	**Details**	**Presence of components 1/0**
A. Verbal components		
1. interpretive text – simple	a brief explanation of basic techniques and concepts (e.g. holding the instrument, basic rhythm, breath work, etc.)	1/0
2. interpretive text with overview	text supported by graphic elements (pictures to explain the curriculum)	1/0
3. explanatory notes	definition of musical terms, explanation of specific symbols or notation in music	1/0
4. summary of the previous year's curriculum	a brief overview of key skills and knowledge from the previous year as a basis for further development	1/0
5. summary of the curriculum at the end of the thematic unit	verbal summary of skills and knowledge learned	1/0
6. summary of the curriculum from the whole year	verbal recapitulation of mastered skills and knowledge	1/0
B. Notational components		
1. basic musical examples	simple musical exercises (intonation and rhythm)	1/0
2. extension musical examples	more complex musical exercises focusing on several areas (articulation, dynamics, agogics, ornamentation, etc.); the same exercises written in different keys or rhythms	1/0
3. visual markings and notes in sheet music	musical exercises supplemented by marking of fingerings, breaths, slides, etc.	1/0
4. analysis of music examples	musical exercises involving analysis of musical elements (e.g. rhythmic patterns, tactile patterns, dynamics, phrasing)	1/0
5. recitation pieces with accompaniment	piano, audio recording, etc.	1/0
6. pieces for chamber music	duos, trios, etc.	1/0
C. Pictural components		
1. artistic illustrations		1/0
2. educational illustrations, photographs	pictures or practical demonstrations of how to hold the instrument correctly, description of the instrument, etc.	1/0
3. fingering charts, tablatures, fingerings, schematics, function charts, keyboard,		1/0

fingerboard a pod.		
4. colour pictorial presentation of the curriculum	the use of colours to distinguish parts of the text	1/0

Apparatus for the control of curriculum acquisition		
Components	**Details**	**Presence of components 1/0**
A. Verbal components		
1. preface	motivational text for pupils or teachers (e.g. introduction to instrumental playing, introduction to the class)	1/0
2. instructions for working with the method book	for pupils or teachers	1/0
3. questions and exercises for thematic units (chapters, lessons)	e.g. "What notes are contained in the C major scale?"	1 / 0
4. questions and tasks for the whole year curriculum	verbal repetition	1/0
5. questions and exercises on the previous year's curriculum	verbal repetition	1/0
B. Notational components		
1. overall and detailed stimulation of pupils	a. overall stimulation – musical exercises combining several elements (e.g. exercises combining rhythm, dynamics and phrasing) b. detailed stimulation – focusing on individual problems (musical exercises on a particular note, a pair of notes, a rhythmic pattern, etc.)	1/0
2. distinguishing the level of the curriculum	a. basic level – simple musical exercises b. extension level – musical exercises supplemented with varied articulation, dynamics, agogics, ornamentation, etc.; same the musical exercises written in different keys or rhythms	1/0
3. recitation pieces with accompaniment	piano, audio recording, etc.	1/0
4. pieces for chamber music	duos, trios, etc.	1/0
5. creativity	creative tasks for the development of compositional technique (musical exercises, compositions)	1/0
6. improvisation	assignments for the development of improvisational technique (melodic,	1/0

	harmonic, rhythmic, stylistic)	
7. practical tasks from music theory	determining tones, writing scales, completing the rhythm patterns, etc.	1/0
C. Pictural components		
1. graphic symbols	marking certain parts of the text (symbol for lessons, rules, tasks, exercises, etc.)	1/0
2. use of colours	colour differentiation of a part of verbal text or notation	1/0
3. use of fonts	for certain areas of verbal text or notation (italics, bold, etc.)	1/0
4. use the front or back of the method book	tablatures, fingerings, diagrams, function tables, other editions of the method book, overview tables, etc.	1/0

Apparatus of orientation		
Components	**Details**	**Presence of components 1/0**
A. Verbal components		
1. contents of the method book		1/0
2. structure of the method book	division into chapters, lessons, thematic units	1/0
3. marginalia, heading, register	substantive, nominal, mixed	1/0

Source: authors

Processing of acquired binary data (1/0)

After filling in the evaluation sheets for a given method book, the absolute number of components present is counted. The DAEM tool includes various sub-coefficients that reflect the use of given apparatus and categories:

- Coefficient *E I* – use of the apparatus of presentation of the curriculum (max. 16 components verbal, notational, pictorial),
- Coefficient *E II* – use of the apparatus for the control of curriculum acquisition (max. 16 components of verbal, notational, pictorial),
- Coefficient *E III* – use of the apparatus of orientation (max. 3 verbal components),
- Coefficient *E v* – use of verbal components (max. 14 components),
- Coefficient *E n* – use of notational components (max. 13 components),
- Coefficient *E o* – use of pictural components (max. 8 components).

For each of these six sub-coefficients, the same calculation formula is used:

$$E_i(\%) = \frac{\text{number of components of a given type present}}{\text{maximum number}} =\times 100$$

The overall didactic endowment of the method book (denoted as coefficient *E*) expresses the proportion of all verbal, notational and pictorial components present (out of all 35 possible), where *n* is the total number of components present (1 = present, 0 = absent).

Calculation formula:

$$E(\%) = n \times \frac{100}{35}$$

The obtained sub-coefficients (*E I, E II, E III, E v, E n, E o*) and the overall didactic endowment coefficient (*E*) are then processed in a clear table. By analysing and comparing these coefficients within the same method book (e.g. *E I* × *E II* × *E III*), it is possible to assess whether the didactic structure is balanced or whether the teaching text focuses preferentially on a certain area while showing deficiencies in other dimensions.

In interpreting the results:
- higher values (closer to 100%) indicate a good didactic coverage of the analysed area,
- lower values indicate weaknesses and potential reserves in the coverage of a given component of a method book.

Table 2. Comprehensive overview of the coefficients of the didactic equipment of the method book

Overall summary of the calculation of the individual coefficients	**Method book**
Coefficient of use of the apparatus of presentation of the curriculum (***E I***)	%
Coefficient of use of the apparatus of the control of curriculum acquisition (***E II***)	%
Coefficient of use of the apparatus of orientation (***E III***)	%
Coefficient of use of verbal components (***E v***)	%
Coefficient of use of notational components (***E n***)	%
Coefficient of use of pictural components (***E o***)	%
Overall coefficient of didactic equipment of the method book (*E*)	**%**

Source: authors

Research methodology

The research conducted by the authors relies on the DAEM assessment tool presented above.

The aim of the research was *to identify the quality of didactic equipment of method book preferred musical instruments namely violin, recorder, piano, guitar, flute and accordion in primary art schools.* At the same time, the aim was to find out which method book achieve the highest quality in terms of didactic equipment.

Research question 1: *To what extent are the various verbal, notational and pictorial components represented in method books of violin, recorder, piano, guitar, flute and accordion.*

Research question 2: *Which method books for each musical instrument are of the highest quality in terms of didactic equipment.*

The *research sample* consisted of method book for violin, recorder, piano, guitar, recorder and accordion. For each musical instrument, we selected two method books (labelled A and B) that were both commonly available and frequently used in practice. Thus, we worked with a total of 12 method books (2 × 6 musical instruments). The preference of musical instruments was chosen based on a statistical overview of the representation of pupils in particular musical disciplines in Slovak primary art schools, and these are the ones that record the highest interest from children (Ministry of Education and Science, 2024).

Table 3. Sample of method books

Music instrument	Method book A	Method book B
Violin	Korinek, V. (1975). *Husľová škola 1*.	Laszlo, D. (2003). *Violinschule*.
Recorder	Daniel, L. (1991). *Škola hry na sopránovou zobcovou flétnu, první díl*.	Kvapil, J. & Kvapilova, E. (2003). *Flautoškola 1. Učebnice hry na sopránovou zobcovou flétnu*.
Piano	Kreader, B. et al. (1998). *Piano Lessons, Book 1*.	Emonts, F. (1992). *Europäische Klavierschule, Band 1*.
Guitar	Stachak, T. (2013). *Kytarová první třída*.	Necekal, J., & Streda, L. (1989). *Kytarová přípravka*.
Flute	Kantor, L. (1993). *Škola hry na příčnou flétnu, 1. díl*.	Malotin, F. (2009). *První doteky. Škola hry na příčnou flétnu*.
Accordion	Vojčiak, J. (1993). *Mladý akordeonista I.*	Demjan, J. et al. (2020). *Škola hry na akordeóne*.

Source: authors

A newly developed evaluation tool, DAEM, was used to assess the quality of method books, which we describe in detail in the chapter *Didactic Analysis and Evaluation of Method Books* (DAEM).

Results of didactic analysis of selected method books

The following tables present the obtained results of the didactic analysis. Each table contains a summary of the calculations of the overall didactic endowment coefficient (*E*) and the six sub-coefficients (*E I, E II, E III, E v, E n, E o*). These data provide a detailed insight into the level of didactic equipment of individual method books for violin, recorder, piano, guitar, flute and accordion.

Table 4. Violin method books

Overall summary of the calculation of the individual coefficients	Method book A	Method book B
Coefficient of use of the apparatus of presentation of the curriculum (***E I***)	56%	69%
Coefficient of use of the apparatus of the control of curriculum acquisition (***E II***)	50%	69%
Coefficient of use of the apparatus of orientation (***E III***)	67%	100%
Coefficient of use of verbal components (***E v***)	57%	57%
Coefficient of use of notational components (***E n***)	54%	100%
Coefficient of use of pictural components (***E o***)	50%	50%
Overall coefficient of didactic equipment of the method book (*E*)	**54%**	**71%**

Source: authors

Table 5. Recorder method books

Overall summary of the calculation of the individual coefficients	Method book A	Method book B
Coefficient of use of the apparatus of presentation of	63%	81%

the curriculum (***E I***)		
Coefficient of use of the apparatus of the control of curriculum acquisition (***E II***)	31%	81%
Coefficient of use of the apparatus of orientation (***E III***)	66%	100%
Coefficient of use of verbal components (***E v***)	43%	64%
Coefficient of use of notational components (***E n***)	54%	92%
Coefficient of use of pictural components (***E o***)	50%	88%
Overall coefficient of didactic equipment of the method book (*E*)	**49%**	**80%**

Source: authors

Table 6. Piano method books

Overall summary of the calculation of the individual coefficients	**Method book A**	**Method book B**
Coefficient of use of the apparatus of presentation of the curriculum (***E I***)	62%	69%
Coefficient of use of the apparatus of the control of curriculum acquisition (***E II***)	38%	50%
Coefficient of use of the apparatus of orientation (***E III***)	67%	100%
Coefficient of use of verbal components (***E v***)	36%	50%
Coefficient of use of notational components (***E n***)	54%	77%
Coefficient of use of pictural components (***E o***)	75%	63%
Overall coefficient of didactic equipment of the method book (*E*)	**46%**	**54%**

Source: authors

Table 7. Guitar method books

Overall summary of the calculation of the individual coefficients	**Method book A**	**Method book B**
Coefficient of use of the apparatus of presentation of the curriculum (***E I***)	69%	69%
Coefficient of use of the apparatus of the control of curriculum acquisition (***E II***)	69%	75%
Coefficient of use of the apparatus of orientation (***E III***)	67%	100%
Coefficient of use of verbal components (***E v***)	57%	64%
Coefficient of use of notational components (***E n***)	69%	77%
Coefficient of use of pictural components (***E o***)	88%	88%
Overall coefficient of didactic equipment of the method book (*E*)	**69%**	**74%**

Source: authors

Table 8. Flute method books

Overall summary of the calculation of the individual coefficients	**Method book A**	**Method book B**
Coefficient of use of the apparatus of presentation of the curriculum (***E I***)	56%	63%
Coefficient of use of the apparatus of the control of curriculum acquisition (***E II***)	75%	50%
Coefficient of use of the apparatus of orientation (***E***	67%	33%

III)		
Coefficient of use of verbal components (***E v***)	57%	29%
Coefficient of use of notational components (***E n***)	77%	62%
Coefficient of use of pictural components (***E o***)	63%	88%
Overall coefficient of didactic equipment of the method book (*E*)	**66%**	**54%**

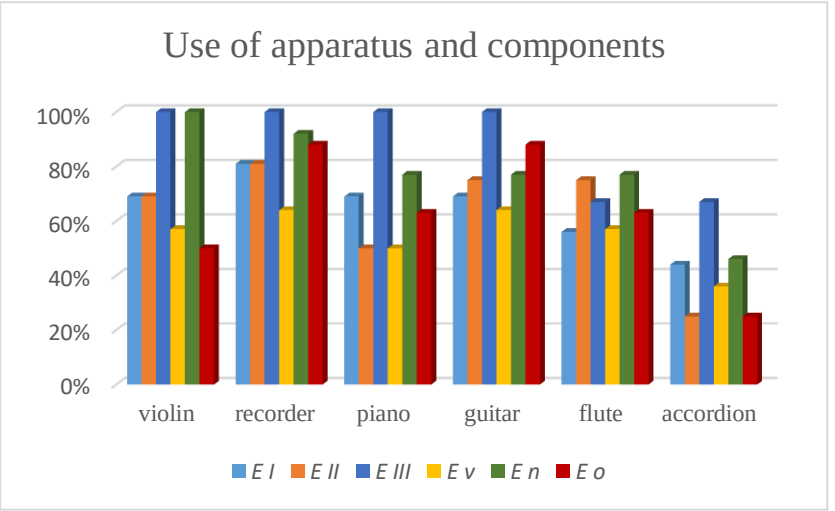
Source: authors

Table 9. Accordion method books

Overall summary of the calculation of the individual coefficients	**Method book A**	**Method book B**
Coefficient of use of the apparatus of presentation of the curriculum (***E I***)	31%	44%
Coefficient of use of the apparatus of the control of curriculum acquisition (***E II***)	31%	25%
Coefficient of use of the apparatus of orientation (***E III***)	0%	67%
Coefficient of use of verbal components (***E v***)	21%	36%
Coefficient of use of notational components (***E n***)	46%	46%
Coefficient of use of pictural components (***E o***)	13%	25%
Overall coefficient of didactic equipment of the method book (*E*)	**29%**	**37%**

Source: authors

Based on the calculations of the individual coefficients, the most didactically sophisticated method book for each musical instrument was identified as a representative sample. The results of the analysis of the sub-coefficients were processed and comparatively visualized in graphical form.



Graph 1: Use of apparatus and components
Source: authors

Discussion

Based on the analysis performed, we have shown that the *Didactic Analysis and Evaluation of Method Books* (DAEM) for measuring the didactic endowment of method books allows for a systematic and quantitative evaluation of the quality of teaching materials. The results of the didactic analysis presented in Tables 4 to 9 show that the level of didactic equipment of method books varies considerably, not only depending on the specific instrument, but also on the approach of the individual authors. From a quantitative point of view, the importance of a balanced representation of didactic components (verbal, notational, pictorial) within the three basic apparatuses (presentation of the curriculum, the control of curriculum acquisition, orientation) was confirmed in all the publications evaluated. In those cases where authors or publishers more consistently took all these components into account, a higher percentage of the overall didactic equipment (*E*) coefficient was achieved**.**

The violin method books (Table 4) show a significant difference in overall scores, with method book A scoring 54% and method book B scoring 71%. The higher coefficient for method book B stems mainly from the better handling of the apparatus apparatus of the control of curriculum acquisition (*E II* = B – 69% versus A – 50%) and the near-maximal use of the notational components (*E n* = 100%). In addition, method book B also has a comprehensive apparatus of orientation (*E III* = 100%), which may facilitate pupils' orientation in the content and contribute to a clearer acquisition of technique.

For the recorder method books (Table 5), the different results (*E* = A – 49%, B – 80%) underline the importance of an even coverage of all the apparatuses studied. Method book B, with an overall coefficient of *E* = 80 %, achieves significantly higher values in several indicators: the apparatus of the control of curriculum acquisition (*E II* = B – 81 %, compared to A – 31 %), the apparatus of orientation (*E o* = A – 100 %, B – 66 %), or the notational components (*E o* = A – 92 %, B – 54 %). These indicators show that method book B offers a clearer treatment of the musical exercises, clearer methodological instructions and more varied musical examples. Conversely, method book A may appear more economical, especially in the area of musical exercises and didactic instructions for developing interpretation and playing technique.

The results (*E* = A – 46%, B – 54%) for piano method books (Table 6) show a relatively low level of didactic equipment compared to some other instruments. However, the difference between method books A and B is smaller, with method book B showing a slightly higher overall value. The orientation apparatus (*E III* = A – 100%, B – 67%) seems to play an important role, as it provides pupils with a clear content and structure in method book B. The lower overall value of method book A is mainly due to the lower representation of verbal components (*E v* = 36 %) or the less well-thought-out apparatus of the control of curriculum acquisition (*E II* = 38%). Quite interestingly, for the visual components (*E o*), method book A (75%) dominates over method book B (63%), suggesting the use of richer visual support in the former.

For the guitar method books (Table 7), the resulting values are balanced (*E* = A – 69%, B – 74%). The high values in the presentation of the curriculum (*E I* = 69 % for both publications) and in the apparatus of the control of curriculum acquisition (*E II* = A – 69 %, B – 7 5 %) reflect sufficient coverage of methodological instructions, musical exercises or examples for the development of technique. Both method books also excel in the pictorial components (*E o* = 88 %), which can be particularly beneficial in a musical instrument where visual information about finger position and massing is crucial. The difference in verbal components (*E v* = A – 57%, B – 64%) and notational components (*E n* = A – 69%, B – 77%) indicates that method book B provides slightly richer verbal explanations and more variable musical exercises.

For the flute (Table 8), the data for overall didactic endowment turn in favour of method book A (E = A – 66% versus B – 54%, which is a rather interesting finding. Method book A excels especially in the apparatus of the control of curriculum acquisition (*E II* = A - 75 %, B - 50 %) and has a better representation of the verbal components (*E v* = A – 57 %, B –29%). This indicates that method book A provides more guidance, questions or methodological instructions to pupils, whereas method book B invests more in the pictorial components (*E o* = 88 %). This distribution may be appropriate for different teaching styles, but may also lead to limitations in explaining key technical elements for the method book B.

The lowest values of overall didactic equipment (E = A – 29%, B – 37%) show that the two studied accordion method books do not have extensive didactic support. In addition to the lower values in the presentation of the curriculum (*E I* = A – 31 %, B – 44 %), the values of the apparatus of the control of curriculum acquisition are extremely low (*E II* = A – 31 %, B – 25 %), and in the case of method book A, even any apparatus of the control of curriculum acquisition is missing (0 %). The verbalization of key techniques is weaker (*E v* = A – 21 %, B – 36 %), as is the involvement of pictorial components (*E o* = A – 13 %, B – 25 %). These facts point to the need for a more thorough didactic redesign of accordion method books, especially in terms of explanatory texts, navigational elements and pictorial illustrations.

The results clearly show that the highest values of overall didactic equipment (*E*) were achieved by the recorder (80%) and guitar (74%) method books, which show a balanced representation of verbal, notational and pictorial components and thoroughly elaborated apparatus. In contrast, the lowest values were found for method books for accordion (E = A – 29 %, B – 37 %). In these cases, the authors probably did not pay sufficient attention to the systematic layout of the individual didactic elements or to the development of clear methodological instructions for pupils and teachers. Thus, several method books that scored lower values seem to emphasize a narrow section of teaching (e.g. only the musical examples and exercises), but neglect, for example, verbal instructions, comprehensive orientation in the structure of the publication, or motivational and control sequences. The results also indicate that high scores in a component (e.g., rich notational examples) do not necessarily translate into high overall scores if other important elements, such as methodological explanations, practice questions, or clear chapter layout, are missing. A balanced representation of all the categories assessed is therefore optimal, providing the user (pupil and teacher) with comprehensive support in mastering the technique of the instrument.

From a pedagogical point of view, it is important that authors and publishers pay more attention to the design or revision of method books regarding didactic components. A comprehensive approach, based on a combination of verbal explanations, notational examples and illustrative illustrations, supported by a systematic layout and methodological instructions, can make a significant contribution to improving the quality of teaching. At the same time, the analysis shows that individual authors should be inspired by approaches that take into account diverse learning styles and the need for multilevel perception of musical phenomena (visual, auditory and tactile stimuli) when creating texts.

From a methodological point of view, the development of the DAEM assessment tool has proven to provide a practical framework that not only objectively assesses the level of didactic provision but also identifies key areas for further improvement. For example, expanding the verbal components to include sections devoted to summaries of the material or adding graphical illustrations of the correct possession of the instrument could bring about a significant shift in the quality of many method books. Although the study identified specific gaps and opportunities for improvement, some questions remain open.

Future research could focus on the long-term impact of different levels of didactic equipment on learning outcomes and pupil motivation in both individual and group

instruction. At the same time, it would be beneficial to include digital method books in the analysis, which offer completely new possibilities for interactivity and personalisation of content.

Conclusion

This study presents a comprehensive analysis of the quality of workmanship of method books, based on predetermined evaluation criteria. It also presents the Didactic Analysis and Evaluation of Method Books (DAEM) tool, which can facilitate the selection of an optimal method book regarding its didactic quality for primary art schoolteachers. The results of the analysis confirm that a balanced integration of verbal, notational and visual components contribute significantly to enhancing the instructional value of method books. At the same time, the insufficiently addressed orientation and graphic elements were shown to represent a key area for further innovation of these materials. The above findings create a basis for further development of method books and implementation of modern technologies in the music pedagogical process.

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