

A FRAMEWORK FOR THE COMPARATIVE ANALYSIS OF MUSIC THEORY TEXTBOOKS

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SUMMARY. This study proposes a novel framework for the comparative analysis of music theory textbooks, with particular focus on harmony instruction in Hungarian secondary-level music education. The research addresses a critical gap in both national and international scholarship: despite the acknowledged pedagogical importance of textbooks, no comprehensive comparative analysis exists that evaluates their structural and didactic dimensions within the discipline of music theory. Drawing from Ágnes Dárdai's influential work in textbook analysis, the study adapts her comparative methodology to meet the specific demands of music pedagogy. The analysis is structured into three methodological phases: macrostructural examination, microstructural analysis of selected chapters, and evaluation of thematic coherence with particular attention to the treatment of chords borrowed from the parallel minor. This framework contributes to the evolving discourse on textbook theory, curricular alignment, and the role of disciplinary specificity in educational materials.

Keywords: comparative textbook analysis, music theory education, Hungarian music theory textbooks

Introductory thoughts

The successful process of teaching and learning, and the realization of educational objectives, depends not only on the personality and professional preparedness of the teacher, but also on the use of appropriate textbooks. The use of well-chosen textbooks – those with outstanding professional quality and content tailored to the specific age group – lays the foundation for the high-level performance in theoretical music subjects. At the outset of our research,

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we formulated a key question: among the music theory textbooks currently in use in Hungary, which are the most suitable for supporting the acquisition of intermediate-level music theory knowledge? Which textbooks are most coherent with the national curriculum, and which offer content, structure, and methodological apparatus best aligned with a modern, musically grounded approach to music theory education?

In order to achieve a deeper understanding and analysis, it is essential to examine the five music theory textbooks currently in use. These are as follows: Lőrinc Keszler: *Összhangzattan* (Harmony, 1928, 1952); György Ligeti: *Klasszikus összhangzattan* (Classical Harmony, 1954, 2014), and *A klasszikus harmóniarend* (The Classical Harmonic System, 1956, 2015); Oszkár Frank: *Hangzó zeneelmélet* (Sounding Music Theory, 1990, originally published as *A funkciós zene harmónia- és formavilága*, [The Harmonic and Formal World of Functional Music], 1973); István Györffy – Tamás Beischer-Matyó – Nóra Keresztes: *Klasszikus összhangzattan* (Classical Harmony, 2009); Zsolt Gárdonyi – Hubert Nordhoff: *Összhang és tonalitás* (Harmony and Tonality, 2012).

These works are best examined using the comparative method, one of the three recognized approaches in textbook analysis, alongside the individual and group methods.²

In this study, we attempt to develop a set of criteria suitable for the comparative analysis of music theory textbooks. This is a necessary endeavor, as to our knowledge, no scientifically grounded comparative study of music theory textbooks has been undertaken either in Hungary or internationally. While the widely accepted analytical framework developed by Ágnes Dárdai – based on international research – is a valuable reference, it is only partially applicable to music textbooks.³ Therefore, there is a clear need to construct a specific framework tailored to the analysis of music theory textbooks.

A Brief History of Textbook Research

In the learning process, the textbook serves as the learner's companion and is the primary source for acquiring new knowledge.⁴ Based on content orientation, textbooks can be categorized as curriculum-aligned, knowledge-transmitting, activity-based (workbook), teacher's guides, test

² Dárdai, Ágnes. *A tankönyvkutatás alapjai (Foundations of Textbook Research)*. Dialóg Campus Kiadó, Budapest, 2002.

³ Dárdai, Ágnes. „Tankönyvelemzési modellek a nemzetközi tankönyvkutatásban (Textbook Analysis Models in International Textbook Research).” *Iskolakultúra*, 9(4), 1999. pp. 44–53.

⁴ Báthory, Zoltán & Falus, István. (Eds.) *Pedagógiai Lexikon – III. kötet (Pedagogical Encyclopedia – Volume III)*. Keraban Könyvkiadó, Budapest, 1997.

books, or anthologies. According to their target audience, three main types are distinguished: textbooks for dual use (students and teachers), for students only, or exclusively for teachers.⁵ In line with the requirements of modern pedagogy, textbooks must meet high standards in terms of content, structure, and presentation. A high-quality textbook is logically structured, its content aligns with the curriculum, is professionally impeccable, features a well-designed didactic apparatus, and is both aesthetically pleasing and user-friendly.⁶

International textbook research, aimed at textbook analysis, has a history dating back almost 150 years.⁷ Areas of textbook studies include textbook criticism, textbook evaluation, textbook methodology, textbook history, textbook pedagogy, textbook theory, and textbook analysis.⁸ This history can be divided into four periods: the first and longest spans from the early 19th century until the end of World War I, followed by three significantly shorter periods – the interwar years, the post-World War II era until 1980, and from 1980 to the present.⁹

Interest in textbook content emerged in the early 19th century during peace movements, as scholars recognized that textbooks often included content beyond disciplinary knowledge that could influence students' value systems. The first phase of textbook research thus aimed to identify, correct, and filter such content.¹⁰ The first major textbook revision conference took place in Paris in 1889, where participants declared that textbooks could serve as sources of hatred. They called for the removal of false statements – particularly those relating to war propaganda – aligned with pacifist principles.¹¹

Although World War I interrupted these efforts, the movement resumed and strengthened in later decades. A 1949 report noted: "The lack of mutual understanding and the prevalence of hatred among nations can largely be attributed to the nationalism nurtured in textbooks."¹² During the interwar period, educators' unions in several European countries identified and

⁵ Benedek, András. *Oktatásméleti kérdések a szakképzésben (Theoretical Questions of Education in Vocational Training)*. Műszaki Könyvkiadó, Budapest, 1995.

⁶ Nagy, Sándor. *Az oktatásmélet alapkérdései (Fundamental Questions of the Theory of Education)*. Tankönyvkiadó, Budapest, 1981.

⁷ Dárdai, Ágnes. *A tankönyvkutatás alapjai (Foundations of Textbook Research)*. Dialóg Campus Kiadó, Budapest, 2002.

⁸ Dala, Mária. „A tankönyv és hatása (The Textbook and Its Impact).” *Tankönyvelméleti tanulmányok*, edited by János Tibor Karlovitz, Tankönyvkiadó, Budapest, 1986. pp. 20–49.

⁹ Dárdai, Ágnes. *op. cit.*

¹⁰ *Ibidem*.

¹¹ Diestel, Suse-Marei. „Die internationale Schulbuchverbesserung – Ein Beitrag zur Konfliktforschung (International Textbook Improvement – A Contribution to Conflict Research).” *Beiträge zur Konfliktforschung*, 5(1), 1971. pp. 56–100.

¹² Dárdai, Ágnes. *op. cit.* p. 26.

advocated against problematic textbooks. In France and Germany, some were withdrawn from circulation. In 1919, the "Union of the North" was founded to foster understanding among Scandinavian countries – Denmark, Sweden, Norway, and later Iceland and Finland. The League of Nations also joined the textbook revision movement. The International Committee on Intellectual Cooperation (ICIC), also founded in 1919, began reviewing member states' textbooks and opposed the inclusion of false or misleading information.¹³

Following World War II, UNESCO and later the Council of Europe continued the revision efforts initiated by the League of Nations. UNESCO emphasized the importance of factual accuracy in textbooks, recognizing their role as mass communication tools contributing to mutual understanding among peoples.¹⁴ During this time, the idea of international textbook comparison emerged, as a means to examine how nations represented themselves and others. Several comparative and contrastive studies – mostly in Germany and focusing on history textbooks – were conducted during the 1950s.¹⁵ The leading institution was the Georg Eckert Institute for International Textbook Research, led by Georg Eckert. To foster textbook harmonization, international conferences were held in 1947, 1950, and 1951.¹⁶

Until the late 1970s, textbook research primarily focused on revision and harmonization. While the GEIIS conducted other forms of research as well, a more diverse and expansive approach to textbook studies began in the 1980s.¹⁷ Jeismann formulated the guiding principles of the new era of textbook theory in 1979, emphasizing that international textbook research must evolve beyond marginal corrections and root itself in the dynamic developments of scientific disciplines.¹⁸ He outlined a conceptual framework for modern textbook theory characterized by: scientific rigor, practice-orientation, interdisciplinary competence, and multidimensional methodological skills.

In Hungary, textbook research began in the late 1960s. Until the turn of the millennium, only three comprehensive scholarly works were published in this field – by Ágnes Szokolszky, Tibor Csík, and Katalin Varga. In addition, a number of shorter papers and journal articles were published.¹⁹ A breakthrough came with the work of Ágnes Dárdai, who not only provided a detailed account of

¹³ Dárdai, Ágnes. *A tankönyvkutatás alapjai (Foundations of Textbook Research)*. Dialóg Campus Kiadó, Budapest, 2002.

¹⁴ Dárdai, Ágnes. *op. cit.*

¹⁵ Johnsen, Einar Broch. *Textbooks in the Kaleidoscope*. Høgskolen, Oslo, 2001.

¹⁶ Dárdai, Ágnes. *op. cit.*

¹⁷ Dárdai, Ágnes. „Az összehasonlító tankönyvkutatás nemzetközi tapasztalatai (International Experiences in Comparative Textbook Research).” In *Educatio*, 9(3), 2000. pp. 498–508.

¹⁸ *Ibidem*. p. 501.

¹⁹ Dárdai, Ágnes. *A tankönyvkutatás alapjai (Foundations of Textbook Research)*. Dialóg Campus Kiadó, Budapest, 2002.

the history of textbook research in Hungary and abroad, but also introduced analytical methods and models, presenting the potential of comparative textbook analysis through a comprehensive case study.

Today, textbook research is institutionalized, with university departments and research institutes worldwide specializing in the study, analysis, and comparison of educational textbooks.

Methods of Textbook Analysis

One significant area of textbook theory that gained prominence in the 1980s is textbook analysis. Ludwig Meyers was the first to categorize textbook analysis methods in his 1973 work *Zur Problematik der Analyse von Schulgeschichtsbüchern*. In this publication, he distinguished between three types of textbook analysis: individual analysis, group analysis, and comparative analysis. He also identified three primary analytical approaches: descriptive-hermeneutic analysis, quantitative content analysis, and qualitative content analysis.²⁰

The descriptive-hermeneutic method regards the textbook as a historical document and employs an analytical approach similar to source criticism.²¹ This includes an examination of the textbook's origin, the circumstances of its creation, the background of the author, and a critical assessment of its content.²² Among quantitative methods, volume analysis and frequency analysis are particularly emphasized, although valence analysis and contingency analysis are also commonly used. These methods produce verifiable data, thereby balancing the subjectivity often associated with descriptive approaches.

In addition to these, the qualitative content analysis plays an essential role in textbook analysis. This method involves a microstructural breakdown of the textbook and an in-depth examination of specific sections to determine the nature and extent to which particular content elements are represented. In contemporary scholarship, it is widely accepted that no single method should dominate textbook analysis. Instead, an integrative approach combining descriptive, quantitative, and qualitative methods is recommended for a comprehensive and balanced evaluation.²³

²⁰ Meyers, Ludwig. „Zur Problematik der Analyse von Schulgeschichtsbüchern (On the Problems of Analyzing School History Textbooks).” *Gesichte, Wissenschaft und Unterricht*, 12(1), 1973. pp. 722–739.

²¹ Dárdai, Ágnes. *A tankönyvkutatás alapjai (Foundations of Textbook Research)*. Dialóg Campus Kiadó, Budapest, 2002.

²² Kéri, Katalin. *Bevezetés a neveléstörténeti kutatások módszertanába (Introduction to the Methodology of Educational History Research)*. Műszaki Könyvkiadó, Budapest, 2001.

²³ Dárdai, Ágnes. *op. cit.*

The Textbooks and Their Authors to Be Examined

In the spring of 2021, we conducted a survey among music theory teachers working in Hungarian secondary-level music conservatories, focusing on their textbook usage practices. The participating educators identified five primary textbooks in use. Below is a brief overview of these works and their authors.

Lőrinc Kesztyer (1892–1978) was a composer and music theory teacher, a student of Zoltán Kodály. He taught at the National Music School and its successor, the Bartók Béla Secondary School of Music.²⁴ His most recognized work, *Harmony – The Theory of Classical Music Harmony*, published in 1928, was once used in every secondary-level music education institution across Hungary and is still in use in some places today. Based on a mechanical, non-aural training approach, the book was likely influenced by Rischbieter's often-referenced work, reflecting strong German pedagogical influence. Kesztyer's textbook is highly detailed, well-structured, and segmented. It provides a reliable foundation for beginners to learn harmony, even without teacher guidance, thanks to its outstanding didactic structure and clear language.²⁵ While it emphasizes the importance of aural development, it includes only limited examples of real musical contexts for the harmonic phenomena it presents. This lack of musical excerpts is the book's most significant shortcoming, despite its division into 28 chapters and 34 lessons.

György Ligeti (1923–2006), the world-renowned Hungarian composer, ethnomusicologist, and music theory teacher, emigrated to Germany and later Austria after 1956. A student of Ferenc Farkas and Sándor Veress, he taught at the Liszt Academy between 1950 and 1956.²⁶ During this period, he authored two textbooks: *Classical Harmony* and *The Classical Harmonic System*. Originally published in 1954 and 1956, they were banned following Ligeti's emigration but reissued in 2014 and 2015. The books support the learning of harmony from the Bach-to-Beethoven period, offering concise explanations of key rules, numerous excerpts from classical works, exercises, and aural training materials.²⁷ He references the methods of Leo Weiner, Pál

²⁴ Boronkay, Antal. (Ed.) *Brockhaus Riemann Zenei Lexikon (Brockhaus Riemann Music Encyclopedia)*. Zeneműkiadó, Budapest, 1984.

²⁵ Sárosi-Szabó, Márta. „A zenei elméleti tárgyak iskolarendszerű tanításának múltja Magyarországon (The past of school-based teaching of music theory subjects in Hungary).” In *Zenepedagógiai kutatások – A zeneoktatás megújuló módszertana*, edited by Judit Váradi, Debreceni Egyetemi Kiadó, Debrecen, 2019. pp. 139–174.

²⁶ Steinitz, Richard. *Ligeti György – A képzelet zenéje (György Ligeti – The Music of Imagination)*. Editio Musica, Budapest, 2016.

²⁷ Ligeti, György. *Klasszikus összhangzattan (Classical Harmony)*. Editio Musica, Budapest, 2014. p. 5.

Járdányi, and Lajos Bárdos. Though well received upon first release, the books' practical use was effectively nullified by their decades-long suppression.

Oszkár Frank (1922–2019) was a composer and music theory educator, having taught at the Miskolc Secondary School of Music, the Juhász Gyula Teacher Training College in Szeged, and the Liszt Academy.²⁸ Author of numerous college lecture notes, harmony and form textbooks, and theoretical writings,²⁹ his 1973 textbook *The Harmonic and Formal World of Functional Music* served as the basis for *Sounding Music Theory* (1990). The latter introduced a reformist approach: it presents harmonic principles through real musical examples, ordered by frequency and typical occurrence. Musical excerpts were not only shown in score but also included as audio examples on cassette. Among the textbooks examined, this one aligns most closely with the official secondary-level music theory curriculum—perhaps unsurprisingly, as Frank himself authored the 1997 version of the curriculum published by the Ministry of Education.

István Győrfy (b. 1954) is a composer and music theory teacher who, after studying composition in Moscow, began teaching at the Pécs Secondary School of Arts and currently teaches at the University of Pécs, Faculty of Music.³⁰ In addition to his compositions, he has authored several theoretical writings, teaching aids, and books – most notably *Classical Harmony* (2009). In writing this textbook, Győrfy was assisted by two of his former students: music theorist and teacher Nóra Keresztes and composer-theorist Tamás Beischer-Matyó. The book's structure and pedagogical approach are closely related to Frank's work. In the preface, Győrfy explicitly acknowledges the influence of his former teachers, Oszkár Frank and Éva B. Sípó.³¹ Among the textbooks studied, this one offers the most diverse use of Viennese Classical sources, including numerous quotations from Beethoven's theoretical notes and Mozart's Attwood Studies.

Zsolt Gárdonyi (b. 1946) is a Hungarian-born composer, organist, and music theory educator living in Germany. He is a professor at the Hochschule für Musik in Würzburg and a former student of Ferenc Farkas.³² His most important contribution to music theory pedagogy is *Harmony and Tonality* –

²⁸ Boronkay, Antal. (Ed.) *Brockhaus Riemann Zenei Lexikon (Brockhaus Riemann Music Encyclopedia)*. Zeneműkiadó, Budapest, 1984.

²⁹ Szendi, Ágnes (Ed.) „Frank Oszkár köszöntése közelgő 95. születésnapja alkalmából (Celebrating Oszkár Frank on the Occasion of His Upcoming 95th Birthday).” In *Parlando*, 59(3), 2017. n.p.

³⁰ Bence, Gábor & Gálos, Miklós. *Korárelőjátékok az Evangélikus Énekeskönyv énekeihez (Chorale Preludes for the Hymns of the Lutheran Hymnal)*. Magyarországi Evangélikus Egyház Luther Kiadója, Budapest, 2015.

³¹ Győrfy, István; Beischer-Matyó, Tamás & Keresztes, Nóra. *Klasszikus összhangzattan (Classical Harmony)*. Rózsavölgyi és Társa, Budapest, 2009.

³² Gárdonyi, Zsolt. *Életrajz (Biography)*. 2020. http://www.gardonyi.de/vita_zsg_ma.html

Stylistic Features in the History of Harmony, first published in Hungarian in 2012, translated by Boglárka Terray. The book was co-authored by Hubert Nordhoff. Gárdonyi's textbook stands out in several respects. Its first German edition was published in 1989 by Möslers Verlag in Wolfenbüttel. Another major difference is its broader chronological scope: it covers not only classical functional harmony but also late-Romantic harmonic phenomena that deviate from traditional function theory. Owing to the complexity of its language, depth of analysis, and high level of scholarly rigor, the book is more suitable for use in higher education or as a teacher's manual than as a secondary school textbook. Within secondary education, it may be appropriate for use by advanced students specializing in music theory.

An important and noteworthy observation is that all the textbook authors discussed hold degrees in composition and have remained active as composers while teaching music theory. As noted earlier, historically, the teaching of music theory was often the responsibility of composers. This dual expertise suggests a strong interdisciplinary link between music theory and composition.

Comparative Framework for Music Theory Textbooks

In her seminal work *The Foundations of Textbook Research* (2002), Ágnes Dárdai presents a detailed case study based on the comparative analysis of Austrian, German, Swiss, and Hungarian history textbooks. The working tables she developed and applied during this research laid the groundwork for subsequent comparative textbook analyses in Hungary. However, her system of criteria must often be revised, updated, and adapted to the specific disciplinary context in which it is applied. This also applies to the analysis of music theory textbooks, with the added difficulty that, to our knowledge, no similar study has yet been conducted either in Hungary or internationally.

Therefore, it is justified to develop a new framework for the comparative analysis of music theory textbooks—specifically those dealing with harmony—based on the widely accepted criteria and working tables established by Dárdai (2002), but adapted to the unique characteristics of this field.

As mentioned earlier, among the five textbooks selected for our study, none covers counterpoint, and only one—Oszkár Frank's work—includes material on musical form. Thus, the only element that can be uniformly compared across all five is the treatment of harmony. The analysis framework we propose is divided into three main categories. The first phase involves macrostructural analysis, which aims to understand the textbooks as a whole, focusing on their overall organization and structural components, followed by the in-depth examination of a selected chapter. In the second phase, we analyze the structural elements within that chapter—specifically the main text

and the didactic apparatus. The third phase focuses on the thematic and content-related emphasis, and the internal coherence of these focal areas within each textbook.

Table 1

Elements	Data	Measurement /per textbook
Total length		Number of pages
Length excluding appendices		Number of pages
Appendices		Number of pages
Table of contents		+ clear - cluttered
Preface, introduction		+ present - absent
Glossary		+ present - absent
Bibliography		+ present - absent
List of musical scores		+ present - absent
Exercise book		+ present - absent
Answer key		+ present - absent
Number of chapters/lessons		Quantity (count)
Period of cited musical works		Year (form-to)
Year of first edition		Year
Year of edition examined		Year

Analysis of the Structure of the Music Theory Textbook
(Source: Based on Dárdai, 2002 – edited by the author)

The first analytical table focuses on understanding the general structure of the textbooks, examining their length, segmentation, and the number and types of appendices. Dárdai's (2002) originally proposed template was adapted and expanded to address the specific features of music theory textbooks. These additions include specialized appendices such as musical score indexes, collections of examples, corresponding answer keys, and the inclusion of the dates of composition for the cited musical works. This last element is particularly important, as it allows for an assessment of which musical periods and harmonic practices the textbook covers. We also added the year of original publication, and the edition year of the copy analyzed. Knowing the publication date is essential; for instance, Lőrinc Kesztlér's textbook, originally published in 1928, underwent significant revision by the author in 1952.³³ The editions currently in circulation are reprints of the 1952 version, and it is likely that the 1928 edition is no longer in use. For this reason, we focused our analysis on the 1952 edition.

³³ Sárosi-Szabó, Márta. „A zenei elméleti tárgyak iskolarendszerű tanításának múltja Magyarországon (The past of school-based teaching of music theory subjects in Hungary).” *Zenepedagógiai kutatások – A zeneoktatás megújuló módszertana*, edited by Judit Váradi, Debrecen, Debreceni Egyetemi Kiadó, 2019. pp. 139–174.

After assessing the overall structure of each textbook, we proceeded to examine their content units. We defined eight professionally grounded and clearly distinguishable analytical categories, which can be further divided into subtopics. Following the foundational chapters on diatonic triads and seventh chords, we identified the primary groups of altered chords—such as the Neapolitan sixth, secondary dominants, minor mode chords, and augmented sixth chords. Furthermore, we introduced two essential categories: one for miscellaneous chords, and another for non-harmonic topics in harmony instruction. The latter includes theoretical concepts that lie beyond standard chord progressions, such as suspensions and modulations. Each of the textbooks we analyzed contains elements that extend beyond the curriculum-mandated material, illustrating additional harmonic phenomena not universally covered but pedagogically relevant.

Table 2

Elements		Data	Measurement /per textbook
Foundational Knowledge	Basic concepts		Page; 1,2,3 (1: separate chapter; 2: subchapter; 3: integrated in multiple places)
	Primary triads		Page; 1,2,3
	Secondary triads		Page; 1,2,3
	Secondary sixth chords		Page; 1,2,3
	Primary sixth chords		Page; 1,2,3
	One six-four		Page; 1,2,3
Diatonic Seventh Chords	Dominant seventh		Page; 1,2,3
	Inversions of dominant seventh		Page; 1,2,3
	Seventh chord on the seventh scale degree and its inversions		Page; 1,2,3
	Other seventh chords		Page; 1,2,3
	Seventh chord sequences		Page; 1,2,3
Neapolitan sixth			Page; 1,2,3
Secondary Dominants	Dominant of the dominant		Page; 1,2,3
	Secondary dominants		Page; 1,2,3
	Diminished triads		Page; 1,2,3
	Diminished seventh chords		Page; 1,2,3
Borrowed chords from the parallel minor	Minor subdominant		Page; 1,2,3
	Minor tonic		Page; 1,2,3
	Minor dominant		Page; 1,2,3
Augmented sixth chords			Page; 1,2,3
Other harmonies			Page; 1,2,3
Harmony-related knowledge beyond chord structures			Page; 1,2,3

Structure of the Content Units of the Music Theory Textbook
(Source: Based on Dárdai, 2002 – edited by the author)

The earliest music theory curricula granted teachers considerable freedom in determining the order in which chords were to be taught. It was not until 1980 that the Ministry of Education published The Curriculum for Education and Instruction in Secondary-Level Music Schools, which specified which chords and chord progressions should be learned in which academic year. However, even at that point, no mandatory sequence was established. Among the textbooks analyzed, there are significant differences in structure and in the sequence of content units. This can be attributed, on the one hand, to the relatively late and superficial nature of official curricular regulation, and on the other, to the pragmatic orientation of the textbook authors—all of whom were (or still are) practicing music theory teachers and composers. As such, their works reflect their own tried-and-tested pedagogical methods and instructional sequences. An interesting observation is that Keszler's textbook was published 24 years before the official launch of Hungary's secondary-level music education program, while Ligeti's book predates the 1952 educational reform by only two years.

To gain a comprehensive understanding of the content, structure, and didactic elements of these textbooks, an analytic approach is required. In conducting macrostructural analyses, subcategories must be defined.³⁴ These subcategories are derived from the main elements of the second analytical table, which we may also refer to as thematic units. The following section introduces the analytical criteria developed for the subcategory titled "Borrowed chords from the parallel minor". This subcategory can be further divided, in terms of content, into three thematic elements: Subdominants in minor, Tonic chords in minor, Dominant chords in minor. Each of these elements is examined based on three key parameters: the extent of their treatment (volume), their proportional weight within the chapter, and their degree of independence from other material. (Table 3.)

Table 3

Elements		Data	Measurement/ Borrowed chords from the parallel minor Chapter
Minor Subdominants	Extent		Pages
	Proportion within the chords in minor keys chapter		%
	Degree of separation		1: separate chapter; 2: subchapter; 3: integrated in multiple places
Minor Tonic	Extent		Pages
	Proportion within the chords in minor keys chapter		%
	Degree of separation		1,2,3

³⁴ Dárdai, Ágnes. *A tankönyvkutatás alapjai (Foundations of Textbook Research)*. Dialóg Campus Kiadó, Budapest, 2002.

Elements		Data	Measurement/ Borrowed chords from the parallel minor Chapter
Minor Dominant	Extent		Pages
	Proportion within the chords in minor keys chapter		%
	Degree of separation		1,2,3

Structure of the Chapter(s) on Borrowed chords from the parallel minor and Their Thematic Units
(Source: Based on Dárdai, 2002 – edited by the author)

Using Table 4, the examination of the structural elements and the didactic apparatus of the given subcategory can be conducted. The length of the text and the quantity of illustrations can be easily analyzed.³⁵ However, mapping the quality of the didactic apparatus is considerably more challenging, as its assessment is subjective and cannot be examined through exact methods. This depends on factors such as the consideration of age-specific characteristics, the diversity of motivational tools and illustrations, the nature of questions and tasks, as well as the language and style of the writing.³⁶ All of these aspects constitute criteria for the learnability of the textbook.

Table 4

Elements		Page	Quantity
Main text length	Introduction		
	Explanatory text		
	Summary		
	Total		
Didactic apparatus	Sources		
	Questions, exercises		
	Tables		
	Musical notation examples	Musical excerpts	
		Practice examples	
Total			
Empty spaces			
Total length of the thematic unit			

Structural Elements and Didactic Apparatus of the Chapter(s) on Borrowed chords from the parallel minor and Their Thematic Units
(Source: Based on Dárdai, 2002 – edited by the author)

³⁵ Dárdai, Ágnes. *A tankönyvkutatás alapjai (Foundations of Textbook Research)*. Dialóg Campus Kiadó, Budapest, 2002.

³⁶ Kaposi, József. „A tankönyv szerepének változásai (Changes in the Role of the Textbook).” *Válogatott tanulmányok II.*, edited by József Kaposi, Szaktudás Kiadó, Budapest, 2015. pp. 113–132.

The last two tables are worktables for the third phase of the investigation, which assist in analyzing the content-related and thematic focal points and their interrelations. The chapter on „Borrowed chords from the parallel minor” is divided into content units and subunits. The members of the chord family, distinguishable according to their functions — the minor subdominants, minor tonics, and minor dominants — constitute the content units. The harmonies belonging to this form the content subunits. First, the elaboration of the units and subunits is measured, that is, the amount of information the author provides about the given harmonies. (Table 5.)

Table 5

Degree of Elaboration	Minor Subdominant				Minor Tonic		Minor Dominant	
	IV	IV ⁶	II ⁶	II ⁷ and its inversions	VI	I	VII ⁷	V ⁹
Detailed, differentiated								
Brief, incomplete								
Sporadic, undifferentiated								

Elaboration of the Content Focal Points of the Chapter(s) on Borrowed chords from the parallel minor and Their Thematic Units
(Source: Based on Dárdai, 2002 – edited by the author)

Finally, the number of illustrations associated with the given subunits constitutes the examined area. Two categories were established. The category of textual illustrations includes the presentation of rules and explanations, while the category of musical notation examples comprises specific excerpts from musical works and practice examples written by the textbook author. (Table 6.)

Table 6

Illustrations (Quantity)		Minor subdominant				Minor tonic		Minor dominant	
		IV	IV ⁶	II ⁶	II ⁷ and its inversions	VI	I	VII ⁷	V ⁹
Textual									
Notation	Musical excerpts								
	Practice examples								

Number of Illustrations Corresponding to the Content Focal Points of the Chapter(s) on Borrowed chords from the Parallel Minor and Their Thematic Units
(Source: Based on Dárdai, 2002 – edited by the author)

Translated from Hungarian by Edit Nagy

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