University "St. Kliment Ohridski" – Bitola
Faculty of Education – Bitola
ISSN: 1857- 8888
DOI: 10.20544/teacher.31.01

CURRICULA FOR VIOLIN INSTRUCTION IN MACEDONIAN PRIMARY MUSIC SCHOOLS WITH AN EMPHASIS ON VIOLIN TECHNIQUES

Biljana Veskovska
Ss. Cyril and Methodius University in Skopje
bilj.veskovska@gmail.com

Abstract

This paper aims to present the analysis and comparison of the curricula and syllabi for violin instruction in Macedonian primary music education from the end of the Second World War to the present day. The paper observes the violin schools and instructional books that were used and are still used in the training process, as well as those that have, over time, lost their place in teaching practice. Additionally, the structure and content of the curricula and syllabi are presented, along with teaching objectives by year of study, materials for annual exams, and the minimum requirements pupils are expected to master during the school year, with particular emphasis on technical development. The paper also examines the number of lessons per week and the admission requirements for violin studies in primary music education.

Keywords: violin pedagogy, violin techniques, primary music education, curricula, Macedonian music culture.

1. Introduction

The development of violin pedagogy represents a significant segment of Macedonian music culture, which experienced particularly intensive growth after the end of the Second World War (Bužarovski, 2015). During this period, the establishment of an institutional framework for music education was accompanied by the development of curricula and syllabi that defined the objectives, content, and methodological approaches of the teaching process. Music education within institutions existed earlier (*see* Jordanoska, 2019; Novakov, 2014; Kostadinovski, 1983; Bužarovski & Jordanoska, 2015); however, there is no available data confirming that it was conducted according to formally established curricula and syllabi.

The curricula and syllabi (i.e., teaching plans and accompanying programs) constitute a relevant source for understanding pedagogical approaches, violin schools, and educational priorities in different time periods. The analysis of curricula and syllabi makes it possible to trace changes in teaching objectives, the structure of program content, technical requirements, and criteria for evaluating pupils achievement. This paper is based on an analysis of official curricula and syllabi adopted from the early 1950s to contemporary documents regulating nine-year primary music education.

2. Curricula for primary music education (1952)

According to the 1952 curricula for primary music schools, the violin was studied as a major, with one lesson per week from first to sixth grade (violin education lasted six years) (Table 1). Admission requirements for the violin, cello, and piano departments included completion of the second grade with excellent or very good academic performance, age between 9 and 13 (with exceptions for particularly talented pupils, who could be admitted outside this age range), good physical health, and successful completion of an entrance exam assessing rhythm, pitch discrimination, and musical memory.

Subject	Grade					
	I	II	III	IV	V	VI
Major	1	1	1	1	1	1
Solfeggio and dictation	2	2	2	2	2	2
Music theory	/	/	/	/	1	1
Choir	/	/	2	2	2	2
Orchestra	/	/	/	/	2	2
Total lessons per week	3	3	5	5	8	8

Table 1: Curricula for the violin, cello, and piano departments (1952)

3. Curricula for primary music schools (1996)

The 1996 curricula and syllabi for primary music schools introduced, for the first time, clearly defined objectives and tasks of primary music education, the organization and content of instruction, as well as provisions for supplementary, extended, and additional instruction, and for cultural and public activities. Pupils were admitted to the music school after passing an entrance exam assessing pitch discrimination, rhythm, and sense/logic of melody. During the preparatory grade, pupils' physical, psychological, and musical development was monitored and evaluated, and a written assessment was prepared at the end of the year; this grade had a selective function. Violin classes could begin at the age of six, and particularly talented pupils could complete their education in a shorter period and continue into secondary music education. According to this curriculum, violin instruction began in the second semester of the preparatory grade with one lesson per week and continued from first to sixth grade with two lessons per week (Table 2). Lessons lasted 30 minutes from first to third grade and 40 minutes from fourth to sixth grade.

Subject	Grade						
	Prep	I	II	III	IV	V	VI
Instrument (from II semester)	1	2	2	2	2	2	2
Solfeggio with music theory	2	2	2	2	2	3	3
Orchestra (choir, chamber ensembles)	/	/	/ (2)	/ (2)	2	2	2
Total lessons per week	3	4	4 (6)	4 (6)	6	7	7

Table 2: Curricula for six-year music education (piano, violin, viola, cello, and flute)

4. Curriculum for primary music and ballet education (2018)

According to the 2018 *curriculum* (the singular is used to match the title of the document in Macedonian – *Nastaven plan*), primary music education for violin lasts nine years and begins in the first grade of primary school. Pupils may also enroll in higher grades, but no later than the third grade, and are required to pass exams covering the previous grades' curriculum. For later enrollment, the duration of education must not be shorter than six years. The violin is studied from second to ninth grade with two lessons per week. Lessons last 30 minutes from second to sixth grade and 40 minutes from seventh to ninth grade (Table 3).

Obligatory subject	Grade								
	I	II	III	IV	V	VI	VII	VIII	IX
Solfeggio with basic music theory	2	2	2	2	2				
Instrument		2	2	2	2	2	2	2	2
Solfeggio						2	2	2	2
Music theory						1	1	1	1
Total lessons per week	2	4	4	4	4	4	5	5	5

Table 3: Curriculum for nine-year primary music education (piano, violin/viola, cello)

5. Syllabus for primary music schools (1953)

The 1953 syllabus issued by the Council for Education of the People's Republic of Macedonia is the oldest document available. Its authors include the founders of Macedonian music culture and post-war string instruments pedagogy: Ilija Nikolovski, Ladislav Palfi, Živko Firfov, Stevan Krstevski, Trajko Prokopiev, Stefan Gajdov, Sergei Mihajlov, Aleksandar Šalevski, Dančo Šindilovski, Nada Organdžieva, Asparuh Hadžinikolov, Todor Balkanski, Ettore Balestri, Friedrich Bauman, Gino Giovi, Todor Skalovski, Josif Sion, Grigor Smokvarski, Svetozar Marković, Kiril Spirovski, Slavko Krivec, Josif Videc, and Gjoko Popović. The violin syllabus was divided into technical exercises, auxiliary instruction books, études, performance repertoire, duets (from third to sixth grade), and program for exam. With regard to technical development, this paper focuses on technical exercises, scales, and études (Table 4), as well as annual exam requirements (Table 5).

Grade/class	Technical exercises / Violin methods	Études
I	O. Ševčík – Op. 6, Books I and II Ševčík – Op. 2, Book I, No. 3 (basic bowings)	/
II	O. Ševčík – Op. 6, Books III and IV O. Ševčík – Op. 2, Book I, Nos. 3 and 4 Marjanović–Grbić – Scales, Book I	H. Sitt – Op. 32, Book I (5 études of choice) or F. Wohlfahrt – Op. 45, Book I (5 études)
III	O. Ševčík – Op. 6, Books V, VI, and VII (II and III positions) O. Ševčík – Op. 2, Book I, Nos. 4 and 5 Marjanović–Grbić – Scales, Books I and II	H. Sitt – Op. 32, Books I, II, III (II and III positions) F. Wohlfahrt – Op. 45, Book I H.E. Kayser – Op. 20, Book I
IV	O. Ševčík – Op. 6, Books VI and VII (excluding Nos. 11 and 17) O. Ševčík – Op. 7, Books I and II (partial) O. Ševčík – Op. 2, Nos. 5 and 6	H. Sitt – Op. 32, Books II and III H.E. Kayser – Op. 20, Books I and II (selection) F. Wohlfahrt – Op. 45, Book II
V	O. Ševčík – Op. 7, Books I and II O. Ševčík – Op. 2, Books I and II O. Ševčík – Op. 8 (selection) O. Ševčík – Op. 9 (selection)	H. Sitt – Op. 32, Books III and IV H.E. Kayser – Op. 20, Book III J.F. Mazas – Op. 36, Book I Blumenstengel – Op. 35
VI	O. Ševčík – Op. 7, Books I and II O. Ševčík – Op. 8 O. Ševčík – Op. 9 O. Ševčík – Op. 1, Books I and II	J.F. Mazas – Op. 36, Books I and II (partial) J. Dont – Op. 37 Kreutzer–Ševčík, Book I (5 études)

Table 4: Technical exercises and études according to the 1953 syllabus; (Technical exercises are presented as core material, while scales are covered in auxiliary methods/schools.)

Grade/class	Scales	Études/Exercises	Concert/Composition or other
I	/	O. Ševčík: Op. 6, Book II – one study	Two melodies
II	Major one-octave scales and triads up to four accidentals	Two études from previously studied material / one performed from memory	One composition / performed from memory
III	All major scales with triads and minor scales up to four accidentals	Two études from previously studied material / one from memory	Two compositions / one by Yugoslav or Slavic composers
IV	Two-octave major and minor scales with triads	Two études from previously studied material / one from memory	One concerto and one composition by Yugoslav or Slavic composers
V	Three-octave major and two-octave minor scales with triads	Two études	Same as in Grade IV
VI	Three-octave scales with triads / slow tempo	O. Ševčík – Op. 9, Nos. 14 and 16; two études: R. Kreutzer, J.F. Mazas	Concerto: first or third movement; one composition from Yugoslav or Slavic repertoire

Table 5: Exam requirements according to the 1953 syllabus

6. Syllabi for primary music schools (1996)

The 1996 violin syllabi included the aims and objectives of violin instruction, the instructional content (with teaching objectives for each grade), instructional books (Table 6), repertoire works (from second to sixth grade), an obligatory minimum of required material (from second to sixth grade), concertinos (from third to fifth grade), large-scale works (concertos and sonatas in sixth grade), and the

exam program (Table 7). From first to sixth grade, the syllabus defined a structured technical progression: correct posture and instrument positioning; systematic development of left- and right-hand technique; mastery of intervals in first position, followed by gradual expansion to higher positions; introduction and refinement of bowing techniques (*détaché*, *legato*, *martelé*, *staccato*, *sautillé*, *spiccato*); development of stable intonation; introduction of vibrato; and introduction of double stops along with advanced technical demands (Table 8).

Grade	Violin methods
I	D. Marković – Beginner Violin School, Book I K. Rodionov - Beginner Violin School P. Stojanović – Elementary Violin School, Book I O. Ševčík – Op. 6, Beginner Violin School, Book I K.A. Fortunatov – Selected Études for Violin, Book I Other method books of an appropriate level
II	D. Marković – Beginner Violin School, Books I and II K. Rodionov - Beginner Violin School P. Stojanović – Elementary Violin School, Book I B. Čermák – Violin School for Beginners L. Dénes/Deneš – Violin School, Book I O. Ševčík – Op. 6, Beginner Violin School, Book I K.A. Fortunatov – Selected Études for Violin, Book I
III	H. Sitt – Book I D. Marković – Violin School, Books II and III K. Rodionov – Beginner Violin School H.E. Kayser – Études for Violin P. Stojanović – Elementary Violin School, Book II Baran–Čermák – Varna School for Beginners F. Wohlfahrt – Études for Violin M. Lányi/Lanji & L. Dénes/Deneš – Violin School, Book II Rodionov–Fortunatov – Selected Études, Book I (Book II) O. Ševčík – Op. 6, Beginner Violin School, Book II L. Marjanović – Selected Études for Violin H. Hummel – Selected Études for Violin, Book I
IV	F. Wohlfahrt – Études for Violin H.E. Kayser – Études for Violin D. Marković – Violin School, Books II and III K.A. Fortunatov – Selected Études, Books II and III P. Stojanović – Elementary Violin School, Books II and III H. Sitt – Books I and II M. Lányi/Lanji & L. Dénes/Deneš – Violin School, Books III and IV O. Ševčík – Op. 6, Beginner Violin School, Books III and IV E. Geneva – Position Changes Other materials of a similar technical level
V	D. Marković – Violin School, Book III K.A. Fortunatov – Selected Études, Book III H. Schradieck – Book I (selected studies) O. Ševčík – Op. 6, Book VI O. Ševčík – Op. 2 and Op. 1, Book I (selection) E. Geneva – Position Changes A. Grigorian – Scales J.F. Mazas – Études F. Wohlfahrt – Études H.E. Kayser – Études H. Sitt – Études, Books II and III

VI	K. Fortunatov – Selected Études, Book III J.F. Mazas – Études Kreutzer–Yampolsky – Études H. Schradieck – Book I O. Ševčík – Op. 1, Book I; Op. 8 and Op. 9 A. Grigorian – Scales H.E. Kayser – Études H. Sitt – Études, Book III

Table 6: Technical exercises, scales, and études according to the violin syllabi for primary music education (1996)

Grade	Scales	Études/Exercises	Concert/Composition	Minimum required content
I	One-octave or two-octave scale with two triads (root-position and second-inversion triads).	Four short exercises (études) or three longer ones.	Two compositions (songs).	/
II	One scale with two triads in two octaves.	/	Two compositions or one larger-form work (concertino, first movement).	4–5 major and minor scales with triads in one octave; 1–2 scales in two octaves; 10–12 exercises (études); 6–8 compositions (songs).
III	One scale with two triads in two octaves (*détaché*, *legato*, or a combination), possibly in first–third position.	Two études.	Two compositions or concertino (first movement), variations, or sonatina.	6–8 scales in two octaves; 8–10 études; 7–8 compositions; 1–2 large-scale works (concertino, sonatina, variations, etc.).
IV	One scale with triads in first, second, and third position, in two octaves.	Same as in Grade III	Concertino or concerto (first or third movement), sonatina, or variation.	8–10 scales with five triads in first, second, and third position; 8–10 études; 6–8 compositions; 1–2 large-scale works (first or second and third movements of concertinos, sonatas, variations).
V	One scale with five triads and two sixth chords (bowings: *portato*, *staccato*, Viotti bowing, *spiccato*, etc.).	Same as in Grade III	One composition; one large-scale work: concerto (first or second and third movements), variations, pre-Classical sonata (two movements), etc.	4–6 two-octave scales with five triads and two seventh chords from first to fourth position; 8–10 études; 4–6 compositions; two large-scale works (concertino, concerto, sonatina, sonata in two movements, variations).
VI	One three-octave scale with five triads, two	Same as in Grade III	One composition; concerto (first	Five three-octave scales with five triads; one to two scales with double stops; 6–8 études; 4–6

	seventh chords, and double stops.		or second and third movements) or a complete sonata.	compositions; two large-scale works.

Table 7: Exam requirements and obligatory minimum of required material according to the 1996 syllabi; (The exam repertoire is performed from memory.)

Grade	Technical development
I	Introduction to the instrument and correct posture; basic functions of the left and right hand in performance; finger placement in first position; one-octave scales (D major); mastery of all intervals in first position: semitone, whole tone, third, and fourth; note values: whole, half, and quarter notes; bow strokes: *détaché* and *legato*.
II	Consolidation of intonation in first position; all semitone combinations (between fingers 1–2, 2–3, 3–4, and open string–first finger) in first position; rhythmic figures: eighth notes, sixteenth notes, and triplets; refinement of *détaché* and *legato*; bow strokes: *portato* and *martelé*.
III	Development of left-hand articulation; mastery of various rhythmic patterns and their combinations; refinement of previously studied bow strokes; introduction of the *staccato*; introduction to second and third position.
IV	Mastery of second and third position; shifts between first–second and first–third positions; stable intonation in all positions; expansion of bowing techniques; introduction and development of vibrato.
V	Refinement of left-hand articulation; shifts between first–second–third positions; introduction to fourth and fifth position; consolidation of intonation in all positions; advanced techniques (initial double stops); intensive work on vibrato.
VI	Refinement of all studied positions and shifts; clean intonation and clear articulation in all positions; study of double stops; secure command of multiple bowing techniques.

Table 8: Technical development according to the 1996 syllabi

7. Current syllabi for nine-year primary music education (2009–2014)

The current syllabi are organized into nine sections, including objectives by developmental period, concrete annual objectives divided into *Melody and Technique* and *Rhythm* chapters, didactic recommendations, minimum of required material (from third to ninth grade) (Table 10), assessment criteria, classroom space design and teaching staff requirements (Veskovska, 2024). A wide range of teaching materials is recommended, including the methods of Ševčík, Fortunatov, Wohlfahrt, Kayser, Mazas, Kreutzer, Dont, as well as the Suzuki method and the methods of Dejan Marković and Jova Jordanova (Table 9). The current syllabi outline a gradual and systematic technical progression, beginning with correct posture, basic left- and right-hand functions, elementary bow strokes, and intervals in first position, followed by step-by-step introduction of new positions, shifts, bowing techniques, and vibrato. By the upper grades, the focus shifts to advanced technical mastery, including higher positions, refined intonation, double stops and chords, complex bowings, and the consolidation of all positions and techniques (Table 11).

Grade	Violin methods
II	Marković; K. Rodionov; Sh. Suzuki (Vol. I); J. Jordanova – beginner methods selected by the teacher
III	Marković; Rodionov; Suzuki; Jordanova or similar beginner methods selected by the teacher
IV	Same as in Grade III
V	Marković III; Fortunatov II and III; Suzuki III; Wohlfahrt; Geneva; Jordanova; Chrestomathy II and III; Z. Manevski II and III

VI	Marković III; Fortunatov III; Wohlfahrt; Geneva; Jordanova II; Schradieck; Mazas – Études; Sitt II–III
VII	Fortunatov III; Wohlfahrt; Kayser; Geneva; Jordanova II; Schradieck; Mazas; Sitt II–III; Kreutzer; J. Dont
VIII	Same materials as Grade VII (excluding Fortunatov III and Jordanova)
IX	Same collections as in Grade VIII (excluding Sitt II; additionally, F. Fiorillo is used)

Table 9: Violin methods according to the current syllabi

Grade	Scales	Études/Exercises	Concert/Composition (Piece)	Minimum required content
II	1. Scale (D major, A major, G major) in one or two octaves and two triads; or 2. Scale (D major, A major, G major) in one or two octaves and two triads	1.Four short études 2.Two études	1. Two compositions 2. Concertino	(No strictly defined minimum scope)
III	1. Scale (D major, A major, G major) in two octaves and two triads; or 2. Scale (D major, A major, G major) in two octaves and two triads	1. Four short études of different character 2. Two études of different character	1.Two short compositions selected by the teacher 2. Concertino or first movement, or second and third movements of a concerto, selected by the teacher	4–5 major and minor scales with triads in one octave; 1–2 scales in two octaves with triads in two octaves; 10–12 études; 6–8 compositions (songs)
IV	Scale (A major, D major, C major, C minor, D minor, G minor) in two octaves and two triads (*détaché*, *legato*, *martelé*) in first–third position	Two études of different character	Concertino (sonatina or variations); one composition (piece) selected by the teacher	6–8 major/minor scales with triads in two octaves in first–third position; 10–15 études (exercises) in first–third position; 1–2 large-scale works (concertino, sonatina, variations); 6–8 compositions/pieces (songs)
V	Scale (C major, C minor, B-flat major, B major, B minor, F major, D major, D minor, A major, A minor) in two octaves and two triads in first–third or second position	Same as in Grade IV	Concertino or concerto (first or third movement), sonatina, or variations	6–8 major/minor scales with triads in two octaves in first–second–third position; 10–12 études (exercises) in first–second–third position; 6–8 compositions/pieces (songs); 1–2 large-scale works (concertino, concerto, variations, sonatina)
VI	Scale (C major, C minor, B-flat major, B major, B minor, G	Same as in Grade IV	Concertino or concerto (first or second and third	4–6 major and minor scales with triads in two or three octaves; 8–10

	major, G minor, A major, A minor) in two or three octaves and triads in first–third or first–third–fifth position (for gifted pupils)		movements), or sonatina, or variations	études (exercises) in first, second, and third position (for advanced pupils also fourth and fifth position); 4–6 compositions/pieces (songs); 1–2 large-scale works (concertino, concerto, variations, sonatina)
VII	Scale (G major, G minor, A major, A minor) in three octaves with triads (first–third–fifth position)	Same as in Grade IV	Concerto (first or second and third movements) or sonata/sonatina or variations	4–5 major and minor scales with triads in three octaves; 6–8 études (exercises) in first–third, first–third–fifth, and fourth position (for advanced pupils also fifth and sixth position); 4–6 compositions/pieces (songs); 1–2 large-scale works (concerto, variations, sonatina)
VIII	Scale (A major, A minor, D major, D minor) in three octaves with triads (first–third–fifth position)	Same as in Grade IV	Same as in Grade VII	Same as in Grade VII
IX	Scale (A major, A minor, D major, D minor, B-flat major, C major, C minor) in three octaves with triads (first–third–fifth position)	Same as in Grade IV	Same as in Grade VII	Same as in Grade VII

Table 10: Exam requirements and obligatory minimum of required material according to the current syllabi; (The exam repertoire is performed from memory.)

Grade	Technical development
II	Basic functions of the left and right hand in performance; correct body posture while playing; basic bow strokes (*détaché*, *legato*); intervals in first position (semitone, whole tone, third, fourth); semitone between the second and third fingers in first position, and, where possible, also between the first and second fingers; basic note values (whole, half, quarter, eighth, and, where possible, sixteenth notes).
III	Intervals (semitone, whole tone, third, fourth) in first and third position; precise intonation; placement of the left-hand fingers with semitone and whole-tone distances between the open string and first finger, and between the first–second, second–third, and third–fourth fingers within first position.
IV	Introduction to third position (correct placement of the left hand and familiarity with pitches in this position) and shifts between first and third position and back, via open string and finger shifts; *martelé*; combination of bow strokes; consolidation of all intervals (semitone, whole tone, third, fourth) in first and third position; development of articulation and memory.
V	Introduction to second position; shifts between first and second position and back via open string, semitone, and whole tone; consolidation of all intervals in first, second, and third position; *staccato*; initial vibrato; more advanced rhythmic structures.

VI	Pitches in fourth and fifth position; mastery of these positions and shifts to them; development of bowing technique; refinement of vibrato; development of precise intonation in all positions.
VII	Introduction to sixth position; introduction to the technique of playing double stops (thirds, sixths, and octaves); *staccato* and *sautillé*.
VIII	Introduction to seventh position; for more advanced pupils, *spiccato*; further work on double-stop technique; three-octave scales with varied rhythms and bowings.
IX	Consolidation of all positions; advanced position-shifting technique; double stops and chords; complex passages; *ricochet*.

Table 11: Technical development according to the current syllabi

5. Conclusion

Despite the time distance between the examined curricula, a strong continuity can be observed in the core didactic framework for violin instruction. The most consistently used materials across all periods include the methods of Otakar Ševčík (Opp. 1, 2, 6, 7, 8, 9), Konstantin Fortunatov's études, the technical exercises and études by Hans Sitt (Op. 32), Franz Wohlfahrt (Op. 45), Heinrich Ernst Kayser (Op. 20), Jacques Féréol Mazas (Op. 36), Rodolphe Kreutzer, and Jacob Dont (in the final grades as preparation for secondary music education), as well as Asatur Grigorian scales in higher grades. This indicates that the foundational approach to technical development has remained largely unchanged and is rooted in Western European pedagogical tradition.

The 1953 curriculum emphasizes Ševčík's technical exercises as the core system of technical development, with early introduction of positions and transitions and limited flexibility due to strictly defined material per grade. The 1996 curriculum significantly expands the selection of schools and études and allows greater freedom in choosing materials of equivalent technical level. The current curricula further broaden the range of recommended materials and introduce the Shin'ichi Suzuki method and the Jova Jordanova method.

Based on the projected technical development throughout primary violin education, and comparing the 1996 curriculum with the current curricula (the 1953 curriculum does not contain text defining technical development objectives for each year of study), it can be concluded that despite the different duration of education, both programs follow an established model. This model includes correct posture and instrument positioning; proper placement and coordination of the left and right hands; systematic acquisition of intervals (i.e., semitone, whole tone, third, and fourth) in first position and subsequently in higher positions; the gradual introduction and refinement of bowing techniques (*détaché*, *legato*, *martelé*, *staccato*, *sautillé*, *spiccato*, and *ricochet*); the development of stable intonation; the progressive expansion of positions (II–VII); the introduction and development of vibrato; the introduction of double-stop technique; and the performance of scales in one, two, and three octaves with triads in first position, second position, first–third position, and first–third–fifth position.

In the six-year educational model, higher technical demands are observed within a shorter time span (second and third positions are introduced simultaneously, and the study of double stops and higher positions begins earlier). In contrast, the nine-year educational model allows a longer period for working on technical tasks and for the gradual introduction and stabilization of intonation in different positions (second and third positions are introduced progressively and separately), as well as for bowing techniques, while advanced techniques (sixth–seventh position, double stops, and complex bowings) are developed during the period from seventh to ninth grade.

Comparing the six-year and nine-year educational models, higher technical demands are evident within a shorter time frame in the six-year system, whereas the nine-year system allows for more gradual technical development, stabilization of intonation, and progressive introduction of advanced techniques in the final grades.

References

Bužarovski, D. (2015). Skopje. In *Grove Music Online/Oxford Music Online.* Oxford University Press. https://doi.org/10.1093/gmo/9781561592630.article.2271243

Bužarovski, D., & Jordanoska, T. (2015). Revisiting Macedonian musical culture during World War Two. *Facta Universitatis, Series: Visual Arts and Music*, *1*(1), 21–29. http://casopisi.junis.ni.ac.rs/index.php/FUVisArtMus/article/view/1126.

Jordanoska, T. (2019). The shift in the idioms of Macedonian Music Culture during the Balkan Wars and World War I. In Tuksar, S. and Jurić Janjik, M. (eds.), *The Great War (1914-1918) and music - compositional strategies, performing practices, and social impacts, (Series Musicological proceedings, br. 21)* (113–136). Croatian Musicological Society. Accessed November 5, 2023. http://hdl.handle.net/20.500.12188/9966

Kostadinovski, K. (1983). *Trajko Prokopiev – život i delo* [*Trajko Prokopiev – life and work*]. Skopje: Makedonski naroden teatar.

Nastavni planovi za stručnite učilišta vo NRM. (1952). [*Curricula for vocational schools in the People's Republic of Macedonia*]. Skopje: Sovet za prosveta, nauka i kultura na NR Makedonija.

Nastaven program za nižite muzički školi. (1953).[*Syllabus for primary music schools*]. Skopje: Sovet za prosveta na NR Makedonija.

Nastavni planovi i programi za osnovnite muzički učilišta. (1996). [*Curricula and syllabi for primary music schools*]. Služben vesnik na Republika Makedonija br. 35 na 15 juli,str. 1324–1371.

Nastaven plan za osnovnoto muzičko i baletsko obrazovanie. (2018) [*Curriculum for primary music and ballet education*]. Skopje: Ministerstvo za obrazovanie i nauka, Biro za razvoj na obrazovanieto. Accessed January 8, 2025. https://bro.gov.mk/wp-content/uploads/2019/01/Nastaven_plan-osnovno_muzichko_i_baletsko-2019.pdf

Nastavna programa za violina za vtoro oddelenie, Devetgodishno osnovno muzičko obrazovanie. (2009). [*Violin syllabus for second grade, nine-year primary music education*]. Skopje: Ministerstvo za obrazovanie i nauka, Biro za razvoj na obrazovanieto.

Nastavna programa za violina za treto oddelenie, Devetgodishno osnovno muzičko obrazovanie. (2010). [*Violin syllabus for third grade, nine-year primary music education*]. Skopje: Ministerstvo za obrazovanie i nauka, Biro za razvoj na obrazovanieto.

Nastavna programa za violina za četvrto oddelenie, Devetgodishno osnovno muzičko obrazovanie. (2011). [*Violin syllabus for fourth grade, nine-year primary music education*]. Skopje: Ministerstvo za obrazovanie i nauka, Biro za razvoj na obrazovanieto.

Nastavna programa za violina za petto oddelenie, Devetgodishno osnovno muzičko obrazovanie. (2012). [*Violin syllabus for fifth grade, nine-year primary music education*]. Skopje: Ministerstvo za obrazovanie i nauka, Biro za razvoj na obrazovanieto.

Nastavna programa za violina za šesto oddelenie, Devetgodishno osnovno muzičko obrazovanie. (2013). [*Violin syllabus for sixth grade, nine-year primary music education*]. Skopje: Ministerstvo za obrazovanie i nauka, Biro za razvoj na obrazovanieto.

Nastavna programa za violina za sedmo oddelenie, Devetgodishno osnovno muzičko obrazovanie. (2014). [*Violin syllabus for seventh grade, nine-year primary music education*]. Skopje: Ministerstvo za obrazovanie i nauka, Biro za razvoj na obrazovanieto.

Nastavna programa za violina za osmo oddelenie, Devetgodishno osnovno muzičko obrazovanie. (2014). [*Violin syllabus for eight grade, nine-year primary music education*]. Skopje: Ministerstvo za obrazovanie i nauka, Biro za razvoj na obrazovanieto.

Nastavna programa za violina za devetto oddelenie, Devetgodishno osnovno muzičko obrazovanie. (2014). [*Violin syllabus for ninth grade, nine-year primary music education*]. Skopje: Ministerstvo za obrazovanie i nauka, Biro za razvoj na obrazovanieto.

Novakov, A. (2014). Srednje srpske škole u Osmanskom carstvu (1878–1912) [Serbian Secondary Schools in the Ottoman Empire (1878–1912)]. Doctoral disseration, Faculty of Philosophy, Novi Sad. https://hdl.handle.net/21.15107/rcub_nardus_8129

Veskovska, B. (2024). Stavovi na nastavnicite za nastavnite programi po violina vo zavrshnite oddelenija od osnovnoto muzichko obrazovanie [Teachers' attitudes toward violin curricula in the final grades of primary music education]. *Pedagoška revija*, *15*(2), 64–76.