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Cultural Influences upon Soviet-Era Programmatic Piano Music for Children

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CULTURAL INFLUENCES UPON SOVIET-ERA PROGRAMMATIC PIANO MUSIC
FOR CHILDREN

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ABSTRACT

The Russian Revolution and the ensuing Union of Soviet Socialist Republics (USSR) spawned an era of Soviet music education that resulted in generations of gifted musicians. Soviet-era piano composers contributed to the emergence and the development of a unique style of piano training, a Soviet piano school, represented by great pianists and music educators known all over the world. Recent research on Soviet-era piano music focuses on non-programmatic piano compositions. The research conducted in this work appears to be the first to produce a comparative overview of major programmatic piano compositions for children written during the Soviet era.

In *Cultural Influences Upon Soviet-Era Programmatic Piano Music For Children*, the author offers an examination of Soviet-era music history, traditions, aesthetics, as well as the influences of Soviet cultural and political forces upon the creation and development of extra-musical imagery and narratives in Soviet-era programmatic piano music. This work discusses the role of musical meaning, expressed through extra-musical imagery and narratives, which is conveyed by the means of imagination, fantasy, and creativity in programmatic piano compositions. This research examines the role of culture, and the use of cultural references and the cultural toolkit in children's music education and piano instruction. It also studies the major Soviet-era composers and programmatic piano compositions, and offers a comparative overview of the main categories of extra-musical imagery and narratives that are prevalent among the character pieces composed over the course of Soviet cultural history.

The Soviet-era composers reflected the Soviet culture and history in their programmatic piano compositions by using extra-musical imagery and narratives that capture children's imagination and motivate them in their musical education and piano training. This work

identifies an important collection of Soviet-era programmatic piano compositions for the use in children's musical education as well as in future research. The concepts discussed in this paper and the comparative overview of the Soviet-era programmatic piano compositions and their categories represent a valuable source for piano instructors to understand the historical development, significance, and expressive intentions of the network of symbols and narratives that underlies much of the Soviet piano repertoire, to help achieve success with their students.

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I. INTRODUCTION

Preface

This work surveys the extra-musical imagery and narratives used in character piano pieces for children by a representative selection of Soviet-era composers to identify the shared and persistent, as well as the different and changing programmatic themes employed by these composers to convey musical meaning over the course of Soviet cultural history. Because most of the themes and images have roots in culture, history, and the Soviet people's mentality, it is important to consider the concepts of cultural references and human imagination as means to interpret and grasp those images and, as a result, to improve piano instruction. The results of this survey show that Soviet-era composers employ a system of symbols and images in programmatic piano music to convey not only the Soviet ideals and ideology but also Slavic folk traditions. This work informs its readers of Soviet-era piano culture and pedagogy, and provokes additional questions for future researchers.

Throughout the years of teaching piano in the United States of America, the author has observed that music students and many teachers are not familiar with pre-Soviet and Soviet-era programmatic piano music. Students take great interest in learning these pieces, which stimulate their enthusiasm for playing the piano, because of the way these pieces are composed and how well they convey their characters and programs. Soviet-era piano music for children is pianistically well-written and image-based. Therefore, it is suitable for children's pianistic and expressive abilities. This music should be included in the repertoire of a child under the guidance of a knowledgeable piano teacher. Moreover, teachers should understand the historical

development, significance, and expressive intentions of the network of symbols and narratives that underlies much of this repertoire.

Scope of the Study

The scope of this study includes character piano pieces written by Soviet-era composers.¹ This research includes an examination of piano pieces of elementary level to upper-intermediate and advanced levels owing to the varying levels of pianism found in children. Certain pieces have no indication that they are written particularly for children. They can be considered as advanced level compositions suitable for both children and adults. The compositional features that make elementary to intermediate level pieces suitable for children may be narrowed down to simple textures, a lack of complex figurations, a comfortable range for small hands, as well as the extra-musical imagery and narratives. The compositions are selected based on the author's personal experiences as a performer and piano teacher.

The focus of this work is the extra-musical imagery and narratives, as well as the differences and similarities of programmatic themes in character piano pieces composed over the course of Soviet cultural history. To ensure historical depth and variety in the repertoire, the selected pieces are listed in chronological order by the composer's birth from every decade between 1850 and 1930, to trace changes in extra-musical imagery and narratives employed by these composers. These changes are significant because they reveal the impact of the Soviet regime on children's programmatic piano music.

Review of Literature

Several other researchers have conducted studies of various topics on Russian, pre-Soviet, and Soviet-era piano music. However, character piano pieces written over the course of Soviet

¹There were 15 republics in the Soviet Union. The Soviet Eastern Bloc is excluded from this study.

cultural history are yet to be investigated comprehensively. This study appears to be the first to produce a comparative overview of major programmatic piano compositions written during the Soviet period. However, Yuliya Minina's study of Russian piano music for children up to 1917² serves as a starting point for this study. While Minina's thesis is based on pre-Soviet music, with a focus on the piano compositions of Tchaikovsky, Arensky, Gedike, Maykapar, Glière, and Stravinsky, this research extends her investigation on programmatic piano music into the Soviet period, when a vast amount of piano music for children was composed.

Methodology and Theoretical Approach

The research for this study relies on published scores of selected character pieces, both as miscellaneous works and in cycles. The author consulted primary and secondary sources, such as articles, dissertations, and books on the history of Russian and Soviet music, composers' biographies, analytical essays, and materials related to Russian and Soviet folk art. Music recordings and videos were surveyed during the course of this research. Russian databases (websites and online libraries), including the Lenin State Library in Moscow, were consulted to locate Russian-language sources. Russian texts were translated into English by the author.

The main themes and musical images that are prevalent among the character pieces composed in certain periods in Soviet history were analyzed. The history and the tradition of specific musical images were outlined because most of the themes and images have their roots in culture, history, and the Soviet people's mentality. In order to provide the historical context of the particular musical themes and images and to link them to the Soviet-era programmatic piano

² Yuliya Minina, "Russian Piano Music for Children Written from 1878 to 1917" (DMA thesis, University of Washington, 2012), accessed December 16, 2014, <http://search.proquest.com.ezproxy.library.unlv.edu/docview/1313216587/DFA3E1EDFC104D68PQ/1?accountid=3611>.

compositions for children, included herein is a brief overview of the piano compositions written before the Great October Revolution of 1917.

Major Soviet-era programmatic piano compositions are considered and grouped according to the categories of extra-musical imagery and narratives. Information on their titles and, wherever possible, including the years of the first publications of these compositions.

II. SOVIET MUSIC EDUCATION

History and Traditions

The Soviet-era composers of programmatic piano music were the representatives of the Soviet system of music education and piano training. The music education was developed successfully as a gigantic, organized system in the USSR. It proved itself as among the best systems of music education in the world.

The Soviet music education system was built upon the musical traditions and the system of music education, which started before the Great October Revolution of 1917. Boris Schwarz noted that “children’s elementary music schools [were] an older Russian tradition: there were forty such schools in Tsarist Russia.”³ Supporting this idea, Minina stated that “during the first half of the nineteenth century, the situation with musical education in Russia was not very different from the rest of Europe,” and “musical instruction was enjoyed only by the nobility and the middle class intelligentsia, with lessons taking place either at home or in secondary schools,” giving students “some level of proficiency in piano, violin, or voice, but did not aim to provid[e] a deep understanding of music.”⁴ Music was an important part of aristocratic education, especially women’s education, focusing mainly on practicality of being musically educated

³ Boris Schwarz, *Music and Musical Life in Soviet Russia* (Bloomington: Indiana University Press, 1983), 395.

⁴ Minina, “Russian Piano Music,” 17, 18.

among nobility. Many teachers and performers in pre-Soviet Russia were often foreigners or had been educated abroad. Minina also stated that “in late Imperial Russia, rigorous categories existed, where every individual was linked to his or her legal status, education, profession, and nationality”; Jewish people were not allowed to enter many professions, but music “was a legitimate career path for a Jewish person,” which led to the “emergence of prominent Jewish musicians, such as Anton Rubenstein” and “created a paradoxical situation, in which a member of Russian elite and a Jewish ‘outcast’ could be pursuing the same career path in music.”⁵

Rich music culture was also present in common people’s homes in pre-Soviet Russia. Andrey Olkhovsky, a Soviet musicologist, composer, and pedagogue, stated that the earliest musical impressions of childhood in pre-Soviet Russia were usually those received at home in the family circle; a rich song tradition existed in Russian culture in pre-Soviet period that included “living folk songs which before the Revolution were so widely and richly cultivated in the family, particularly by women.”⁶ Examples of these folk songs were “the holiday song-cycles, the wedding cycles which would frequently go on for weeks, the songs sung by women at their gatherings during the spinning season, the songs sung at evening parties of all sorts, and the labor and funeral songs.”⁷ Traditional instruments and even piano were also used in urban Russian homes in pre-Soviet Russia.

Two main musical institutions during the second half of the nineteenth century determined the future paths and the development of Russian music and Russian professional musicianship. One of the two was Mily Balakirev’s circle, the *Mighty Handful*, under the head of Vladimir Stasov. Another main force was *Russian Musical Society* (RMO) under the head of

⁵ Minina, “Russian Piano Music,” 17, 18.

⁶ Andrey Olkhovsky, *Music Under the Soviets: The Agony of an Art* (London: Routledge and Kegan Paul LTD, 1955), 103.

⁷ *Ibid.*, 103.

Anton Rubinstein. These two main musical institutions had different views on musical education. Minina stated that composers from Balakirev's circle were "against professional musical education," and they thought that "true talent would find its way, regardless of education." In contrast, Rubenstein "was against dilettantism in music and stated that only professionals must perform on stage."⁸ Rubenstein played the most important role in creating the first Russian conservatory in St. Petersburg in 1861. RMO aimed to make music a respectable profession and popularize music by Russian composers.

Several authors have discussed the Soviet education system and culture. They include James Bakst, Francis Maes, Stanley D. Krebs, Boris Schwarz, and Laurence Leperd. Major Soviet composers, including Dmitry Kabalevsky, Sergei Prokofiev, Dmitry Shostakovich, and Rodion Shchedrin, also contributed to the development of children's music education and piano repertoire.

Some controversial opinions regarding the state and the quality of music education in the Soviet Union have been raised. Mostly, these controversies are the result of various, and often, opposite points of view on Soviet music, music education, and social life in the USSR. During the years of the Soviet Union, from 1922 to 1991, changes in social and political life transformed continuously the Soviet culture, including children's musical education. When assessing these controversies, one must use personal judgment to determine what is true to have valid grounds for existence. However, one must also consider the results and the facts. Different authors offer different, at times subjective, perspectives on this topic.

Olkhovsky expressed a largely negative view on music education in the Soviet Union. He stated that before entering school, "Soviet children as a rule [were] deprived of any contact with

⁸ Minina, "Russian Piano Music," 19, 20.

music except the musical life on the street where the decisive formative influence is that of the propaganda mass-song.”⁹ He also expressed a generalized opinion that in the typical Soviet family, “music ha[d] no place,” and all the Russian song traditions of pre-Soviet period “ha[d] lost its meaning completely in the Soviet way of life, both in the city and in the village.”¹⁰ Moreover, he stated that the Soviet “educational system achieve[d] its inevitable results in Soviet life, with its unmistakable neglect of man’s individual, subjective, and spiritual nature.”¹¹ However, Olkhovsky’s views are misguided, as they are not supported by valid facts. As a result, this information misinforms the readers.

As a fact, the Soviet system of music education produced musicians recognized all over the world. Indeed, the Soviet years are characterized commonly as “periods of considerable volatility [that] involved the repression and suppression of economic, educational, and artistic development.”¹² However, such common notion is paradoxical, considering that “the quality of Soviet orchestras, opera and ballet companies and national folk companies has been internationally recognized for many years.”¹³ According to Schwarz, the axiom of the importance of early musical education is “accepted by educators everywhere, but only the Soviet musical system ha[d] drawn the appropriate conclusions...the Soviets ha[d] developed a gigantic network of music schools [at] all levels, spread over the entire country.”¹⁴

The system of music schools with established curricula and that of music education were consistent throughout the Soviet Union. Music education was systemized and affordable to

⁹ Olkhovsky, *Music Under the Soviets*, 103.

¹⁰ Ibid.

¹¹ Ibid., 104–105.

¹² Laurence Lephed, “Music Education in the Soviet Union Prior to 1991,” *International Journal of Music Education* 18, 1 (November 1991): 3–4, accessed February 6, 2015 <http://ijm.sagepub.com.ezproxy.library.unlv.edu/content/os-18/1/3.full.pdf+html>.

¹³ Ibid., 3–4.

¹⁴ Schwarz, *Music and Musical Life*, 395.

everyone, not only to the rich people. Probably, for this reason, the Soviet Union gave birth to a great number of outstanding musicians who represented the pride of the system, spreading high standards not only in Russia and former Soviet republics but also abroad. As Schwarz stated, “the Soviet educational system [gave] high priority to a musical education *for all*, and music [was] a required part of the school curriculum.”¹⁵

Based on the numbers provided by an official of the Ministry of Culture in 1962, Schwartz stated that “the figures [were] staggering: 2,219 children’s elementary music schools (primary level, enrollment in excess of 400,000); 187 intermediate music schools (secondary or high school level, enrolment about 36,000 students); 24 central music schools (combining elementary and secondary levels in an [11]-year curriculum for especially gifted children, enrollment in excess of 7,000 students); and 24 college-level conservatories, of which eight also offer[ed] post-graduate studies.”¹⁶ In addition, there were “about 1,000 evening music schools where young people and adults [could] study music, usually as an avocation; here, the enrollment [was] about 150,000.”¹⁷ Kabalevsky stated that “at present (1968), there were more than 4,800 children’s music schools in the Soviet Union, both daytime and evening.”¹⁸ Music education and the whole system built for it by the Soviets “[was] an area of particular accomplishment and considerable pride in the Soviet Union.”¹⁹ In *Sovietskaya Muzyka* magazine, L. Ilyina provided statistics in regard to music schools, showing that as of September 1, 1977, there were: 32 music institutions of higher learning (VUZ),²⁰ over 250 secondary specialized music schools,²¹ and

¹⁵ Schwarz, *Music and Musical Life*, 395, 396.

¹⁶ Schwarz, *Music and Musical Life*, 395, 396.

¹⁷ *Ibid.*

¹⁸ *Ibid.*, 490.

¹⁹ *Ibid.*, 605.

²⁰ As of 1973, there were 27 institutions of higher learning (or VUZ) dedicated to music education.

about 6,000 children's music schools (in comparison with 4,743 children's music schools as of 1973).²² In addition, Olkhovsky mentioned the system of specialized music training. He stated that before the World War II, "music schools of the Soviet Union were organized as follows: (a) schools to train professional musicians, offering courses of four and [10] years which were in effect high schools giving either a complete secondary education or preparatory training for higher schools; (b) various kinds of music courses, e.g., evening courses, "popular conservatories," and elementary music schools which usually offered a four-year course for non-professional musicians; and (c) institutions of higher music education, the conservatories."²³ Prior to the World War II, there were nine conservatories, namely, Moscow, Leningrad, Kiev, Odessa, Kharkov, Sverdlovsk, Tbilisi, Baku, and Yerevan Conservatory. Certain conservatories adopted the system of a 10-year course in which the curriculum of a secondary music school was combined with that of the general secondary school. This system was designed to prepare the student for professional study at one of the conservatories. The authorities selected for these courses only highly gifted children, and thus these schools were often called schools for gifted children. They were not open to all gifted children, but only to those who were specially selected from the provinces, brought up in special boarding schools, or children of Soviet officials.²⁴ This system of special selection of musically gifted children produced a great number of outstanding musicians.

All education in the Soviet Union was funded by the State. Students in conservatories and specialist music schools received stipends that could be increased depending on the higher achievements of students. In addition, instruments, books, accommodations, and tuition were

²¹ As of 1973, there were 238 secondary specialized music schools.

²² Schwarz, *Music and Musical Life*, 605.

²³ Olkhovsky, *Music Under the Soviets*, 106.

²⁴ *Ibid.*, 106, 107.

free of charge. Students in Special Interest Music Schools paid minimal tuition that covered only a third of the needed funds. The Republic Ministries of Culture covered the remainder.²⁵

The Union of Soviet Composers was a leading authority in children's music education in the Soviet Union. It was an organization of over 2,500 composers and musicologists that formed a Commission for Music and Aesthetic Education. They influenced significantly the development of musical education. Among the functions of this organization was to provide the arrangements of concerts and advice on the production of radio and television programs. The composers organized festivals for children and provided travel funds for its members to help children in general musical and compositional development. The members of the Union of Soviet Composers often advised schools and participated proactively in children's theatrical activities, as well as performed the role of examiners of students' compositions at various schools of music. The organization had effective contacts within publishing houses to ensure the availability of children's music. For the more musically gifted children, the organization assisted the students in terms of compositions and the arrangements of their performances.²⁶

In revealing other aspects of this topic, Olkhovsky stated that all "musical composition[s] in the Soviet Union [were] controlled by the Union of Soviet Composers."²⁷ Even nonprofessional composers were subject to its supervision, in the form of a special section for "consultative help for beginners in composition."²⁸ Often, the decisive criterion for the membership in the Union was a member's level of social purity, that is, devotion to the Party's policies, and not the ability or level of experience of the composer. According to Olkhovsky, the most characteristic feature of the Union of Soviet Composers was the "deadly critical method

²⁵ Lephherd, "Music Education," 6.

²⁶ Lephherd, "Music Education," 4.

²⁷ Olkhovsky, *Music Under the Soviets*, 118–121.

²⁸ *Ibid.*

employed which frequently result[ed] in either the complete destruction of a composer's original plan or its transformation into its opposite."²⁹ Another cultural and administrative organizations in the Soviet Union were the All-Union Musical Society, the State Committee of the USSR for Education, and the Ministry of Culture of the USSR.

As is evident from the above, the USSR employed effective, forceful, and at times harsh means to standardize musical education for the youth to benefit the Soviet people. There can be no doubt that the Union of Soviet Composers was a complicated organization that indeed created much good by using a variety of means. The influences of the Union of Soviet Composers upon the musical education system spawned the system by which those with musical aptitudes were identified, harvested, and invested with classical musical education intended to provide artistic, aesthetic food for the benefit of all Soviet people and the entire world. The Union of Soviet Composers, the All-Union Musical Society, the State Committee of the USSR for Education, and the Ministry of Culture of the USSR sought collectively to create the benefits of highly institutionalized musical education through the implementation of often strict, at times harsh and politically motivated, burdens of State oversight.

Amid certain controversies on the complicated subject of Soviet music education, the results and the facts show that the Soviet music education system, which focused on bringing music into every Soviet home, has proved itself as among the most productive systems of music education thus far. This system also made possible the emergence of the greatest musicians known all over the world.

²⁹ Olkhovsky, *Music Under the Soviets*, 118–121.

Soviet Aesthetics and Education

Soviet aesthetics were deeply affected by the dramatic political changes that rapidly emerged after the Great October Revolution of 1917. All these changes affected musical life and education in the country. According to Olkhovsky, “[t]he concept of Soviet music, like its theory and practice, took shape during the period of Soviet historical development which [was] linked [to] the name of (Joseph) Stalin, beginning with his final crushing of the intra-Party opposition in the 1930s and ending with his death in March 1953.”³⁰ Olkhovsky added that “it was during those years that Soviet music acquired its peculiar features, developed its most characteristic distinguishing marks, and determined that path of its evolution.”³¹

The Soviet Union, established after the October Revolution of 1917,³² brought the new ideology of Marxism and Leninism. Until 1991, it had consisted of 15 Union Republics, representing several different nationalities, each having “rich and varied traditions in literature, art, architecture, music, and dance.”³³ According to Schwarz, all cultural efforts of the Soviet State were guided by the following thoughts of Vladimir Lenin:

Art belongs to the people. It must have its deepest roots in the broad masses of workers. It must be understood and loved by them. It must be rooted in, and grow with, their feelings, thoughts, and desires. It must arouse and develop the artist in them. Are we to give cake and sugar to a minority when the mass of workers and peasants still lack black bread?... So that art may come to the people, and the people to art, we must first of all raise the general level of education and culture.³⁴

The development of art and culture was an important part of the Soviet Union, but it was a controversial subject. Politics of the USSR was determined by the authoritarian Communist Party, administrated through the Union’s Supreme Soviet, the Republics’ Soviets, and by

³⁰ Olkhovsky, forward to *Music Under the Soviets*, ix.

³¹ Ibid.

³² The Soviet Union was established in 1922.

³³ Laurence, “Music Education,” 3.

³⁴ Schwarz, *Music and Musical Life*, 3.

government agencies. Its policy, called Socialist Realism, was defined as a patriotic and comprehensible art, which was related closely to the people. To a certain extent, this policy restricted the development of arts, and even led to the destruction of the great works of art if the ideas represented in these works were against the main trend supported by the government. At the same time, many extraordinary and innovative examples in music, fine arts, architecture, literature, and cinematography were created during that time. Starting in 1988, when ideas of *perestroika* (restructuring), *glasnost* (openness), humanization, and democratization were introduced, there was a greater focus on individual development within the socialist community.³⁵

Even though there was a rise in education and culture after the revolution of 1917, the Bolsheviks had to resolve the problem of the creation of policies that concerned the cultural, intellectual, and political elites inherited from the previous regime. According to Timothy Edward O'Connor, during the 1920s, the Bolsheviks debated on an appropriated role for the intelligentsia in the new Soviet society that found itself in a difficult situation in those circumstances.³⁶

Two points of view were dominant on this subject. Supporting the idea of the importance of reconciliation with the intelligentsia, at the beginning in 1921, Lenin and other high-ranking Bolsheviks promoted the New Economic Policy (NEP) in culture, which was the “soft line toward the intelligentsia” in attempt by the party leadership “to achieve accommodation and reconciliation with the cultural and educated elites.”³⁷ However, throughout the 1920s, there were forces opposed to this policy. They strove to implement the hard line of proletarianization

³⁵ Lephed, “Music Education,” 3.

³⁶ Timothy Edward O'Connor, *The Politics of Soviet Culture: Anatolii Lunacharskii* (Michigan: University Microfilms International Research Press, 1983), 101.

³⁷ Ibid.

in culture and education by “remov[ing] the intelligentsia from positions in the economic and educational bureaucracies and in lower, secondary, and higher schools.”³⁸ As a result, the opposition was hostile to the intelligentsia and regarded them as a “threat to their own social advancement,” but other Bolshevik leaders, such as Lenin, Anatoly Lunacharskii, Nikolai Bukharin, Feliks Dzerzhinskii, Alexei Rykov, and Mikhail Tomskii were protectors of the intelligentsia.³⁹

Among the most important Marxist theorists of art and education was Lunacharskii, who significantly contributed to the development of Soviet education and arts. He considered education and arts as the main forces in raising a Soviet citizen. Education in the USSR to Lunacharskii was an essential prerequisite for the emergence of communism, and he recognized the need for an advanced and progressive system of education that would eradicate illiteracy and enlighten the population. In addition, Lunacharskii was “stressing the influential role that culture and enlightenment had to play in the formation of the new Soviet citizen.”⁴⁰ As a result of the Cultural Revolution of 1928–1932, there was confusion and disorganization in education, and many non-Marxist professors and intelligentsia were purged. Lunacharskii and Nadezhda Krupskaiia⁴¹ protested in “the punishment of children for the social status of their parents,” stressing that education could eliminate the social distinctions and “that each citizen would become a worker-intelligent.”⁴²

³⁸ O’Connor, *The Politics of Soviet Culture*, 101

³⁹ *Ibid.*

⁴⁰ O’Connor, *Politics of Soviet Culture*, 51.

⁴¹ Krupskaiia was the wife of Vladimir Lenin.

⁴² O’Connor, *Politics of Soviet Culture*, 60–63.

Soviet ideology was evident in the education system in general and music education in particular, as it aimed to achieve uniformity.⁴³ Even though civically oriented subjects were part of all school curricula and music students were studying general school subjects, Russian and Soviet history, and Marxism and Leninism as requirements in the system of higher music education, the emphasis on “individual moral, spiritual, and expressive development” was evident in the system of general and special musical education.⁴⁴

In the Soviet Union, it was emphasized that people acquire a sound aesthetic education. “[T]he Communist Party has gone on record as wishing to ‘ensure that the people are educated aesthetically,’⁴⁵ and that this effort should be concentrated on the secondary schools.”⁴⁶ To ensure the accomplishment of these goals, an extremely wide network of cultural organizations operated for amateur artists, including the Houses, or Palaces, of Culture for children where in various circles of interest called *kruzhki* (little circles), children could develop their interests, such as singing, playing instruments, dancing, sports, knitting, making clothes, and engineering. Although these Houses and Palaces, known as the *Houses of the Pioneers*,⁴⁷ did not provide professional or musical development in the classical tradition, it provided activities to develop talents and abilities, as well as those related to folk and traditional music, pop, and jazz.⁴⁸

Music culture was promoted in the Soviet Union, in its traditional folk forms and European classical tradition, from its inception until its collapse in 1991 when, according to Lephherd, the diversity of nationalities and heavily bureaucratic Soviet system “militated against

⁴³ Lephherd, “Music Education,” 5.

⁴⁴ *Ibid.*, 5, 6.

⁴⁵ This was part of the second major address delivered by Dmitri Kabalevsky, a leading figure in the Union of Soviet Composers, on the topic of “Mass Musical Education” at the Fourth Composer’s Congress.

⁴⁶ Schwarz, *Music and Musical Life*, 490.

⁴⁷ Pioneers’ organization of Soviet children started after 1917 and disbanded in autumn 1990.

⁴⁸ Lephherd, “Music Education,” 5, 6.

rapid cultural change.”⁴⁹ The collapse of the Soviet Union led to the dramatic changes in politics, culture, and education.

The importance of arts, culture, and education were emphasized throughout the existence of the Soviet Union, amid many ideological difficulties. A large part of the Soviet philosophy was that the development of an individual was crucial for the full development of all the people in the USSR. The musical arts education system harvested those with musical aptitudes and invested in these select, talented youth. The classical music education intended to provide artistic, aesthetic food for the benefit of all Soviet people and the entire world.

III. MUSICAL MEANING AND IMAGINATION IN MUSIC EDUCATION

Children’s Music Education

Various cultures differ on methods and concepts of child, childhood, and children’s education. According to Minina, researchers started to express interest in questions on what defines a child and childhood only in the twentieth century, and, as a result, there is an absence of “enough sources on child and childhood development.”⁵⁰ A crucial change in the history of childhood development, influenced by the Age of Enlightenment, occurred only about 300 years ago when, according to Roe-Min-Kok, “the European child went from being regarded as a miniature adult, to a general social recognition of childhood as a phase of life with its own needs, limitations, and rituals.”⁵¹ As research on child and childhood is relatively recent, piano literature for children, which includes music written during the nineteenth to the twenty-first centuries, is relatively new.

⁴⁹ Lopherd, “Music Education,” 5, 6.

⁵⁰ Minina, “Russian Piano Music,” 6–9.

⁵¹ Ibid.

Early music education is of great importance because a child has an exceptional ability to adapt to and absorb new information. Jack J. Heller and Maria B. Athanasulis discuss the theory of “a learning window for the perception qualities in music and speech” that emphasizes the importance of “early intervention” in music to develop “lifelong learning skills.”⁵² They also state that the microscopic connections between nerve fibers “continue to form throughout life, [but] they reach their highest average densities at around the age of two and remain at that level until the age of [10] or [11],” and if these connections developed for music are not used, they deteriorate.⁵³ A learning window in music and language opens at birth and begins to close between the ages of 6 and 10.⁵⁴ The way a child is taught music and instructed to play a musical instrument in the earliest years makes a profound impact on the development of their future musicianship. A child is open to new ideas and is capable to accept anything as his own. The early stages of human life are the most important time to shape the future adult.

There is no consensus concerning the best age to start musical education. Several researchers have discussed this topic. Schwarz stated that “musical education, to be fully successful, must start in early childhood.”⁵⁵ Minina agreed, stating that “Schumann and his followers intuitively knew what the latest educational research shows: the earlier a child starts, the better, because musical intelligence is one of the earliest potentials children exhibit.”⁵⁶ In addition, the best age for starting musical education is also discussed by Mechthild and Hanus Papousek, who claimed that “the most significant musical development occurs in children during

⁵² Jack J. Heller and Maria B. Athanasulis, “Music and Language: A Learning Window from Birth to Age Ten.” *Bulletin of the Council for Research in Music Education* 3–9, 153/154 (Summer-Fall 2002):18–19, accessed April 26, 2015, <http://www.jstor.org/stable/40319135>.

⁵³ *Ibid.*, 18–19.

⁵⁴ *Ibid.*

⁵⁵ Schwarz, *Music and Musical Life*, 395.

⁵⁶ Minina, “Russian Piano Music,” 12.

their first nine years of life,” and by Lyle Davidson, who pointed out that “children are able to produce music, as well as to respond to it, before they turn five.”⁵⁷

However, Mary Therese O’Neill stated that the differences in musical learning between students aged seven and eight years, nine and 10 years, 11 and 12 years, and adults “appear more related to their individual learning styles and to their unique complexes of musical aptitude, than to their age differences.”⁵⁸

Even though there is no precise consensus among different researchers regarding the best age to start musical education, it appears that most experts agree upon the idea that early musical education is most effective and productive, and the seeds of musical education are embedded most permanently in the optimal fertile mind of a child.

Programmatic Themes as Constitutive of Musical Meaning

The children’s programmatic piano music discussed in this work includes narratives and extra-musical imagery that foster a deeper understanding of musical meaning. Extra-musical imagery in music may include characters, emotional states, and various concepts, such as pictures of nature, national dances, and religious themes. Narratives in music form the plot or story behind the composition. Narratives are expressed by musical titles and programmatic themes. The musical meaning of any piece is revealed through the expression of extra-musical imagery and narratives.

Understanding the musical meaning of a composition leads to the interpretation of this music. If music is played as nothing more than a collection of sounds, then one’s musical

⁵⁷ The ideas of Metchhild Papousek, Hanus Papousek, and Lyle Davidson were summarized in Minina, “Russian Piano Music,” 13.

⁵⁸ Mary Therese O’Neill, “Music Learning Behaviors at Four Age Levels.” (EdD diss., University of Illinois at Urbana-Champaign, 1981), 311, accessed April 26, 2015, <http://search.proquest.com.ezproxy.library.unlv.edu/docview/303016354/2A91987329DD4BE5PQ/2?accountid=3611>.

experiences lack humanity and become mechanical and superficial. Music is merely heard, not experienced, and reduced to mere sounds lacking the quality that touches one's feelings, emotions, and imagination. Through extra-musical imagery and narratives, music achieves much more than a literal interpretation of its scores.

Olkhovsky artfully wrote about the importance of musical meaning and imagery:

But human experience transferred to the sphere of art is inevitably recreated. Preserving the fundamental content of life, art gives it that exalted and refined coloring which makes it not a mere reflection of drab reality but a kind of incarnate vision, a realization of man's hopes and aspirations. In the ability of the artist to give to the media of art a sense and meaning other than that which belongs to them in ordinary life lays the essence of artistic creation. With his creative instinct, a genuine artist seizes the truly progressive tendency of the aspirations of his times, separating it from the manifestations of daily life. The ability to create effective artistic imagery, to present one's personal experience, the subtlest movement of the spirit, and to convey the typical characteristics of this hardly perceptible reality – such an ability is the very essence of art, particularly of music, the art which, more than other, is capable of deep and subtle generalizations and which is called upon, as is perhaps no other art, to express the turbulent power of human passions freely and without external constraint.⁵⁹

Understanding artistic imagery and musical meaning are necessary to better appreciate and interpret music, even if only through the use of titles. The importance of musical meaning can be related to the poetic titles of pieces widely used by pre-Soviet⁶⁰ and Soviet-era composers of programmatic piano music for children. Estelle Jorgensen stated that “sometimes, in programmatic music, or what with texts, titles, and other composer comments about the idea that drive the piece...can provide clues to musical meaning and inform its interpretation.”⁶¹ Thus, the title of a musical piece may reveal the meaning of the programmatic piano composition. It can provide a key to unlocking the meaning of the piece. Knowing the meaning of a piece may well

⁵⁹ Olkhovsky, *Music Under the Soviets*, 1.

⁶⁰ Peter Ilyich Tchaikovsky's *Children's Album*, *Op. 39* was composed in 1878. (It was the first piano cycle in pre-Soviet Russia written especially for children).

⁶¹ Estelle Jorgensen, *The Art of Teaching Music* (Bloomington: Indiana University Press, 2008), 30.

enhance the interpretation and performance of the piece.

Musical Imagination, Fantasy, and Creativity in Learning the Piano

Music and imagination are interwoven inextricably in a mutualistic relationship, each better in the presence of the other, or perhaps, one cannot exist without the other. In handling programmatic piano music, one's imagination is especially important. Extra-musical imagery and narratives are revealed through human imagination.

Various opinions, speculations, and theories seek to explain what imagination is and what role it plays in music. Jorgensen identified imagination as “a quality of thought and action that seems most highly developed in, and characteristic of, human beings,” and “deriv[ing] from the root *imago*, and the related verb *imaginary*, the making of images.”⁶² She also stated: “whether concerning aspects of musical performing, listening, composing, improvising...we prompt imaginative thought and action.”⁶³ Joyce Boorman holds a similar view on imagination. In collaboration with Jorgensen, Boorman stated that the term imagination is “rooted in the notion of the *imago*—a copy,” meaning to copy life.⁶⁴ People tend to be imaginative in fine arts. To create art, imaginative ideas must first appear in human mind. The more imaginative the human mind is, the more interesting the artistic ideas are. Regarding imagination, Northrop Frye believed that “human beings characteristically create worlds, beyond physical survival and social life and institutions, that are spiritual, felt, expressed in music, poetry, and dance among the other arts, interconnected with myth, and enacted in ritual.”⁶⁵ Based on Frye's description, the use of imagination is a tool best used for artistic purposes to make a better vision of one's reality and

⁶² Jorgensen, *The Art of Teaching Music*, 233, 235.

⁶³ Jorgensen, *Teaching Music*, 233, 235.

⁶⁴ Joyce Boorman, “Imagination and Children Implications for a Theory of Imagination in Children's Learning” (PhD diss., University of Alberta, 1980), 27–28.

⁶⁵ Northrup Frye was cited in Jorgensen, *Teaching Music*, 234, 235.

thus, improve real life.

Musical imagination is a complex and developing concept. Several researchers have discussed musical imagery and the significant role of imagination in music. Minina stated that “children prefer to have program titles to music because this way, they can relate emotionally to the subject and use their imagination appropriately.”⁶⁶ Andrea Halpern explained the role of imagination in musical perception, stating that imagination “includes the formation of mental images, including the auditory ones associated with music”; Ian Cross added that “the imagination may often be involved in the enjoyment of music.”⁶⁷ Mary Reichling added that imagination is “central in musical experience” whether it is in “composing, listening, or performing.”⁶⁸ In addition, Aaron Copland emphasized the importance of imagination in music:

An imaginative mind is essential to the creation of art in any medium, but it is even more essential in music precisely because music provides the broadest possible vista for the imagination since it is the freest, the most abstract, the least fettered of all the arts.⁶⁹

There is a close correlation between a child’s imagination and fantasy. Imagination is the act of visualizing a world, whereas fantasy is the world itself. In learning and playing music with a title, a child can travel to new worlds of fantasy through his imagination. According to Boorman, “an act of imagination” is “the journey which the child makes between the worlds of reality and fantasy,” or between the actual and imaginary worlds. The imaginary world is divided into two forms: reality form, which is drawn from real life, and fantasy form, which is drawn from literature, stories, myths, legends, and cultural heritage.

⁶⁶ Minina, “Russian Piano Music,” 15.

⁶⁷ Halpern’s and Cross’s ideas were summarized in Sandra Garrido and Emery Schubert, “Individual Differences in the Enjoyment of Negative Emotion in Music: A Literature Review and Experiment,” *Music Perception: An Interdisciplinary Journal* 28, 3 (2011): 281, accessed April 26, 2015, <http://www.jstor.org/stable/10.1525/mp.2011.28.3.279>.

⁶⁸ Mary J. Reichling, “Music, Imagination, and Play,” *Journal of Aesthetic Education* 31, 1 (Spring 1997): 43, accessed April 26, 2015, <http://www.jstor.org/stable/3333470>.

⁶⁹ Aaron Copland was cited in Boorman, “Imagination and Children,” 19.

J. E. Miller emphasized the importance of imagination in education by writing that “every individual has an imagination...the problem for the educator is to discover not only the means to keep it from diminishing but also the means to nourish and develop it.”⁷⁰ In summary, Reichling theorized as follows:

Musical notation as a symbol system provides certitude. But through imagination, the clear and certain elements in the score combine with the ambiguous, expressive, and sonorous features that cannot be precisely notated...the relationship between imagination and music is a mutually enriching one. Imagination is essential to understanding the musical symbol; music, in turn, cultivates imagination...It functions cognitively so that in developing imagination, music educators are developing the mind. Imagination is central to both music making and study about music.⁷¹

An imagined activity is rooted in physical reality. Children base their musical impressions of extra-musical imagery and narratives of programmatic music on imagery and narratives of their life experiences. Children use fantasy, infused by real experiences, to create a cognitive amalgamation, a fusion defining the world. The fantasy helps them to cope with the world they live in. The cognitive-creative ability of a child to blend and shape the amalgamated worlds of reality and fantasy into one defined reality is an important tool in learning programmatic piano music. One needs to understand the importance of tapping into this process and translating the images of the real world into imagination and fantasy that a child will use to interpret and define the music. Imagination liberates the mind and soul from the physical world. Imagination is important in music education because studying music requires abstract and creative thinking. One can create associations and parallels affectively only by opening his mind to the new ideas and dimensions. The use of imagination generates originality and fresh perspectives, and has an expansive effect upon the dimensions, perspectives, and objectifications

⁷⁰ J. E. Miller was cited in Boorman, “Imagination and Children.”

⁷¹ Mary J. Reichling, “Imagination and Musical Understanding: A Theoretical Perspective With Implications for Music Education,” *Quarterly Journal of Music Teaching and Learning* 3, 4 (1992): 23 and 28, accessed February 15, 2015, www-usr.rider.edu/~vrme/v16n1/volume3/visions/winter4.

of one's world. There is no boundary, parameter, and practicality of limitations in music. Music and imagination are indeed inseparable.

The concepts of imagination and creativity in music education are subject to interpretation. Imagination relates to the creativity of the human mind. Imagination and creativity are also related directly to music education. Identifying exactly what creativity means is difficult because it is a subjective idea and the term itself has an ambiguous meaning. Thus, the validity of creative research in music education tends to pose questions. Creativity is commonly defined as the use of the imagination and at times original ideas, especially for creating artistic work. Jorgensen offered her own view on this topic, stating that creativity can be identified when “imaginative thought and action are required to produce the sorts of things that others, preferably those who are experts in the particular thing, regard as exceptional.”⁷²

In a musical context, imagination can be viewed as the act of creating narratives and extra-musical imagery. According to the Stanford Encyclopedia of Philosophy, to imagine something is “to form a particular sort of mental representation of that thing,” and “[to] have a (merely) mental image is to have a perception-like experience triggered by something other than the appropriate external stimulus. For example, one might have a picture in the mind's eye or...a tune running through one's head...in the absence of any corresponding visual or auditory object or event.”⁷³ When imagination is combined with the experience of learning, hearing, and attaching music to the mental images created initially by the title of the piece, herein lies the beauty of the imagery, thereby creating the motivation to learn.

The creative process, which is essential to music study, is difficult to scrutinize. Although

⁷² Jorgensen, *Teaching Music*, 234, 235.

⁷³ “Imagination,” Stanford Encyclopedia of Philosophy, first published March 14, 2011, accessed February 3, 2017, <https://plato.stanford.edu/entries/imagination/>.

it is by no means a new subject, it is a subject matter that remains to be developed fully, even though much research has been devoted to creativity in education. Consequently, Brewster Ghiselin and Howard Earl Gardner each studied the nature of creativity, revealing that “musicians share common traits with artists, mathematicians, scientists, and writers in a variety of fields.”⁷⁴ Susanne Langer also supported Ghiselin’s and Gardner’s ideas of the nature of creativity by stating that “the arts differ in important respects; notwithstanding their commonalities, it is also likely that although musical imagination may share general characteristics with these other areas, it may also differ in important respects.”⁷⁵ Frye stated, “we can never in life get the dimension of experience that the imagination gives us,” emphasizing that “only the arts and sciences can do that.”⁷⁶

To appreciate beyond the mechanical understanding of producing sounds, making music is the result of imagination and creativity. Each is essential in learning programmatic piano music. By blending life experiences and emotion, imagination, through a cognitive activity of learning, results in a fusion, an amalgamation, that forms a profound understanding and appreciation of music. This high level of appreciation rises through imagination, employing extra-musical imagery and narratives, thereby creating these images and narratives that result in the fusion of experiences and musical forms.

Music is interdisciplinary by nature. The importance of imagination when a child learns to play the piano cannot be overemphasized. A teacher can and should encourage a child to create and imagine things while learning. This is an absolutely important strategy to be incorporated into a child’s education. The process of creating and imagining involves other

⁷⁴ Brewster Ghiselin and Howard Gardner were cited in Jorgensen, *Teaching Music*, 233–234.

⁷⁵ Susanne Langer was cited in Jorgensen, *Teaching Music*, 234, 235.

⁷⁶ Northrup Frye was cited in Boorman, “Imagination and Children.”

interrelated disciplines, (e.g., literature, music, dance, art, and drama) that influence and enhance each other. This concept is important to be applied to learning programmatic piano music. If the disciplines are in “cluster” or closely related, then skills can transfer from one discipline to another. Moreover, “a profound and deep experience in one discipline triggers and transmutes into a vital expression in an entirely different discipline.”⁷⁷ From this explanation, one can see the importance of a broad understanding of arts, as the latter are all interrelated. “[A] child’s journeys between actual worlds and imaginary worlds continually make of him a visitor of many disciplines.”⁷⁸ Moreover, “music, art, drama, dance, and literature all have a family resemblance contained within the proliferation of images [and the] emotions [that] they are capable of evoking, but it is the nature of the discipline itself which orders these images.”⁷⁹

The ability of a child to live in the two worlds mentioned above can be used for beneficial purposes. The notion of clusters of disciplines can be beneficial in the case of a child learning a piece from an unfamiliar culture, or if a child wants to find out more about the musical piece he is playing to perform it better. For instance, if a child sees a piano musical score and he does not understand how to play this music, it is helpful to familiarize him with the stories behind this piece and the context related to it by looking at artistic images, plays, movies, or cartoons. In this case, an experience in one discipline will trigger and transmute into a vital expression in a different discipline, as mentioned above by Boorman.

To understand imagination and its relationship to musical training, one must appreciate mental imagery in relation to the title of a musical piece. A child grasps the images created by the title of a musical piece. For instance, in Edvard Grieg’s “In the Hall of the Mountain King”

⁷⁷ Boorman, “Imagination and Children,” 17-19.

⁷⁸ Ibid.

⁷⁹ Ibid.

or Charles Gounod's "The Funeral March of the Marionette," the titles of the musical pieces evoke images in a child's mind. A child's interest in this imagery precedes musical interest, and thus creates the motivation to learn and play the music.

While playing an instrument, especially the piano, and working with a musical material, one is engaged in all kinds of mental activities, such as interpretation and reproduction of the interpretation. Thus, extra-musical imagery and narratives in children's programmatic piano music are considered a vital part of a complete musical experience. They are not separate from the music. The broad exposure to fine arts helps a child form complete musical concepts. These concepts, which are acquired from an experience in arts and blended with music education, lead a child to a deeper, broader understanding, and appreciation of music. All these concepts are a part of music education, and music education is a part of a complete aesthetic education.

IV. CULTURE AND CULTURAL REFERENCES IN CHILDREN'S PIANO MUSIC

Role of Culture in Child's Music Education

The culture of any country includes music and music education. Music education in general, including the skill of playing and teaching piano, necessarily involves integrating the iconic cultural images and cultural definitions of the world and their objectifications through the fusion of culturally interrelated disciplines. Soviet-era programmatic piano music represents the culture through the work and art of the composers during the era after the Great October Revolution of 1917.

Understanding the role of culture, the imbedding of culture into music, interrelationships between cultures, finding the means to link an unfamiliar cultural musical imagery to the familiar ones, and using this understanding to teach culturally familiar and unfamiliar piano pieces are important to a child's musical education. Creating common cultural references, particularly when dealing with transcultural teaching scenarios, benefits the musical teaching experience for both

the student and the teacher.

Culture is connected deeply to a specific system of beliefs. Music, as part of a culture, is an expression of complex interrelated disciplines, including beliefs. Margaret H'Doubler said that “any work of art, to be significant and convincing, should grow from what its creator has within,”⁸⁰ meaning that the beliefs of an artist, as among the components of the entire cultural system, influence the art that they create. Thus, musical education is the art of leading a child to experience, appreciate, and understand, then ultimately to express complex interrelated cultural clusters in musical form.

Folk art and traditional national art in every culture represents the essential values and beliefs of that culture. Every person, while growing up, absorbs cultural heritage through national and folk art, including folk music. Margaret Barrett wrote that “the self and the cultural and social worlds of musicians and of those learning music are inseparable.”⁸¹ Jorgensen supported this point of view, stating that “because we are social beings, our imaginations are shaped in different directions or to various degrees and impacted ethically by what goes on around us, so that what we imagine can be evil as well as good,” adding that “music is not a self-contained sonic phenomenon but it is part of a wider socio-cultural reality that both impacts on, and affected by, it.”⁸²

Consequently, exposing a child to the folk and national art of his own culture is essential. This happens naturally if the child is exposed to it by his surroundings. In the forward to Gary E. McPherson's *A Cultural Psychology of Music Education*, he wrote:

⁸⁰ Margaret H'Doubler was cited in Boorman, “Imagination and Children.”

⁸¹ Margaret Barrett, ed., forward to *A Cultural Psychology of Music Education* (New York: Oxford University Press Inc., 2011).

⁸² Jorgensen, *Teaching Music*, 235, 125.

From various contexts and interesting perspectives, our understandings are broadened by insights about how children learn traditional music and dance, how they make meaning through their various forms of play, how they become attuned to the musical culture that surrounds them, how teachers' actions enhance or impede students' learning, why it is important for learners to attend to the cultural tools (such as symbols and cultural artifacts) that can be used to enhance their learning, how we might challenge longstanding conception of music listening, how greater understanding of the self in and through culture can further understandings of culture and self (as well as self as other), and how cross-cultural research of music learning and development can be used to frame more complete understandings of musical development from novice to expert levels.⁸³

As a representative of culture, national music reflects the main trends of a specific culture.

McPherson also stated that "various cultural and social practices across divergent forms of music education shape the development of children's cognitive process and musical activity in various ways."⁸⁴ Supporting this idea, Soviet academic Yury Sokolov also wrote, "[a] popular song bears, in general, a local character...[t]he subject occasionally may be brought in from the outside, but it is accepted only in those cases when it corresponds to the spirit and customs of those who adopt it."⁸⁵ Sokolov added that "[a] song cannot be put on like a new fashion in dress...[similar] songs, legends, and customs [found among] the most diverse and distant people...have either been handed down from one people to another, or have constituted a part of their spiritual heritage, which they possessed in common before their separation."⁸⁶

Therefore, understanding the cultural context and origin of any work of art is important. Character piano pieces represent the culture. To understand a piece fully, one must gain an understanding and appreciation of its relationship to the culture behind it. Ultimately, a piece is a musical expression of the culture, which is partially formed by its music. Thus, music and culture are inextricably interwoven.

⁸³ Barrett, forward to *Cultural Psychology*.

⁸⁴ Gary McPherson was cited in Barrett, forward to *Cultural Psychology*.

⁸⁵ Yury Sokolov, *Russian Folklore*, trans. Ruth Smith (New York: The Macmillan Company, 1950), 36.

⁸⁶ Sokolov, *Folklore*, 38.

The combination of objectifications representing one's cultural heritage can be considered as one's *cultural toolkit*. The cultural heritage also includes all fields of study and educational disciplines. Barret asserted that musical education is interdisciplinary, and an interest in multiple fields of study leads to curiosity in music development, learning, and teaching.⁸⁷ She also believed that there is a relationship between cultural identity and learning music. Jorgensen stated that all disciplines, such as architecture, math, and science, are integrated into arts, to the extent that music is hard to disentangle from other disciplines.⁸⁸ This idea is also related to the idea of *clusters of disciplines*, or the fact that closely related disciplines can influence each other.

According to Jorgensen, myths, ideas, and beliefs, as part of a musical tradition, are “passed from one generation of exponents to another, [and] constitute the source of the values that are prized by its adherents.”⁸⁹ Jerome Bruner stated that “culture shapes [the] mind...[and] it provides us with the toolkit by which we construct not only our worlds but our very conception of ourselves and power.”⁹⁰ Therefore, myths, ideas, and beliefs are passed through an understanding of musical formulae to acquire one's cultural toolkit. Music and children of the same cultural background are connected by cultural ties.

In musical cultural traditions, people of particular cultures have specific expectations, or *musical formulae*. The cultural toolkit can be expressed through music formulae, such as rhythmic patterns, melodic patterns, meters, harmonic progressions, and key signatures. These formulae trigger one's associations with his own culture, leading to an emotional or a physical response. For example, one can hear a song that makes him create mental images associated with his culture, or one can hear a tune that makes him want to dance.

⁸⁷ Barrett, *Cultural Psychology*, 6.

⁸⁸ Jorgensen, *Teaching Music*, 236, 111.

⁸⁹ *Ibid.*, 100.

⁹⁰ Jerome Bruner was cited in Barrett, *Cultural Psychology*, 58, 42–43.

As understood by Kathryn Marsh, musical formulae are the building blocks of music. These blocks can be melodic, motivic, or rhythmic ideas, and these “are imbued with a particular meaning for both performers and listeners who belong to that culture.”⁹¹ Supporting this idea, Ernst Gombrich wrote that when a mother sings lullaby to a child, “she sends the child the signal that [he] should sleep, and this signal tends to work...like a spell, a magic formula, which compels a response.”⁹² Gombrich also added that “communication between any transmitter and receiver presupposes a code,” and the signal can “only communicate a message to a recipient who has certain expectations; a prior knowledge of possibilities or probabilities from which the signal helps him to select one or the other.”⁹³ Therefore, knowledge of the formulae is essential for a child to understand the musical meaning of a piece.

Cultural References and Cultural Toolkit in Learning Piano Music

Developing and expanding the theories and ideas mentioned in the previous section, it is important to discuss the concepts of a new cultural toolkit in relation to piano music. When music is from the same cultural background as the child, the child understands this music better because it is familiar to him culturally. If a child is from Nigeria or any other warm country, and he is not familiar with snow, troika, or Baba Yaga, then Tchaikovsky’s “The Seasons” or “The Witch” from *Children’s Album* is not as clear and easy for him to learn, as it would be for a Russian child.

If a child lacks a common cultural toolkit and has never been exposed to the ideas of a new culture and music in particular, then it will take an effort and much educational background for a teacher to be able to teach a child in these circumstances. Immersing a child in a specific

⁹¹ Kathryn Marsh was cited in Barrett, *Cultural Psychology*, 58, 42–43.

⁹² Richard Woodfield, ed., *Gombrich on Art and Psychology* (Manchester: Manchester University Press, 1996), 142.

⁹³ *Ibid.*, 153.

culture by offering various readings (e.g., stories and fairy tales); showing movies, cartoons, pictures, and imagery; and playing appropriate games will help him acquire a new cultural toolkit. Music can become a tool to familiarize oneself with not only a new culture but also with one's own culture. Music teachers "are in crucial position to help [their] students develop as people, musicians, and lovers of music and culture,"⁹⁴ which can be achieved effectively by helping their students develop their cultural toolkit.

Regarding musical formulae and cultural toolkit, Boorman stated that "[t]he environment in which the child is nurtured will be vital to his understanding and development of the symbolic meaning of his world."⁹⁵ She added that "for children to use symbols imaginatively in any discipline [it] requires that they have been nourished and nurtured in that field," specifically "in music, to the excitement and stimulation of voice sounds, to lullabies; sensitivities should have been awakened to the sounds of river and sea, to the call of birds in flight and the tormenting chattering of squirrels; the timbre and depth and personality of violin and bassoon; to 'Coppelia' and 'Nutcracker,' to sea-shanties and 'London Bridge is Falling Down'... The musical child must have been awakened."⁹⁶

The naturally embedded cultural toolkit common to one culture is essential in music education. When teaching students within a common culture, students comprehend music in a more positive, effective way because it is familiar to them culturally. When teaching students with divergent cultural backgrounds, the teacher must create an environment in which a child with different cultural background is given the tools to culturally assimilate and develop an understanding of the symbolic meaning of this new world, thereby establishing an opportunity

⁹⁴ Jorgensen, preface to *Teaching Music*.

⁹⁵ Boorman, "Imagination and Children," 35.

⁹⁶ Ibid.

for the child to use the cultural symbols imaginatively. This blending of cultural images, symbols, and meanings can create an entirely new musical interpretation. According to Marsh, children carry their cultural heritage, and are able to express or submerge their cultural identity according to the environment, situations, and actions of the adults around them.⁹⁷ This process of *transculturation* is an essential component in learning music of a new culture, particularly in such a diverse country as the United States. Children are influenced by other cultures. They are engaged in exchanging cultures and mixing cultures. Such situation inevitably leads to changing the approach to piano playing. The process of transculturation is an inevitable phenomenon that should be encouraged willingly and consciously by music educators and piano teachers. The role of a piano teacher to encourage and help a child acquire the skills needed to play a new type of music, which belongs to a new culture.

There is also a notion of *enculturation*, which means that music is seen as part of a cultural and lived life. In earlier times when musical instruction was less formalized than today, students would often accompany their teachers to cultural sites, social occasions, and musical events. They would meet informally in groups at the teacher's house, being exposed to not only "formal musical instruction but [to] a whole way of life."⁹⁸ For teachers today, this can be viewed as "opportunities to exemplify for their students what it is to be a musician in ways that go beyond the classroom, studio, rehearsal space, or wherever music education is carried on."⁹⁹ This notion represents a useful approach to the piano instruction because changing one's life experiences and impressions during the learning process helps him learn more productively.

⁹⁷ Barrett, *Cultural Psychology*, 46, 47.

⁹⁸ Jorgensen, *Teaching Music*, 106, 107, 154.

⁹⁹ *Ibid.*

Going to the theater, watching music videos, and attending exhibitions, all help the learning process. Through enculturation, it is possible to learn music more effectively.

Although music is a common phenomenon to all cultures, there are different understandings of this phenomenon among different cultures, as music is learned and transmitted through generations inside any culture, and therefore, is somewhat secluded from one another.

People tend to embrace the familiar and reject those things they have no experience with. This tendency relates to music as well. When facing a new kind of music, a piano student naturally seeks to relate it to an already familiar musical experience. If the piano student is unable to find a common connection, difficulties in teaching and playing the unfamiliar piece are expected. Confronted with this scenario, a teacher must find a way to link the unfamiliar to familiar images. As a result, the child will experience his own culture as well as he will learn other cultures through music and piano playing.

There are universal images that are familiar to almost everyone of different nationalities and cultural backgrounds. In teaching piano, this can be helpful to obtain the main idea of a musical piece, even though a child does share the cultural origins of the piano composition. Images of a doll (depicted in *Album for the Youth* by Tchaikovsky) are familiar to almost every girl even though dolls can look different from one culture to another. Lullabies are also common to mothers and children from all over the world. Hide-and-seek is also widely known to children. As Frankenstein is a well-known image in Western cultures and Baba Yaga is not, the former can be used as a substitute to scary characters in piano pieces, such as Tchaikovsky's "Baba Yaga." Even though characters and images in piano music can be a little different from one country to another, they can be still close enough for a child to comprehend easily and reproduce on the piano.

Soviet Cultural Ideas and Cultural Toolkit in Programmatic Piano Music

Although the Soviet Union used music to promote Marxism and Leninism as propaganda in specialized music institutions, among the indisputable achievements of the Soviet Union's music pedagogy was the deliberate choice to “[limit] themselves to music of the classic and romantic traditions...specifically to Russian music of the nineteenth century.”¹⁰⁰ As the people were genuinely interested in learning about the past achievements in music and arts, they valued this cultural heritage. This interesting phenomenon of coexistence of completely foreign ideological concepts of pre-Soviet and the Soviet periods was the main focus of the arts and music in the Soviet era.

The Soviet tradition of writing piano music for children has its roots in the second half of the nineteenth century. Pyotr Tchaikovsky was among the first composers trained in the Russian conservatory system. He was “the first Russian composer to think about writing pieces specifically for children's education.”¹⁰¹ According to Aleksandr Alekseev, in the second half of the nineteenth century, music teachers, who got their training abroad, taught children mostly by using Carl Czerny's or Moritz Moszkowski's etudes, “and scarcely included easy classical literature in their curricula.”¹⁰² Tchaikovsky felt that there was a desperate need in Russia to provide appropriate children's repertoire owing to a greatest concern on the lack of Russian repertoire.¹⁰³

¹⁰⁰ Olkhovsky, *Music Under the Soviets*, 109.

¹⁰¹ Aleksandr Alekseev was referenced in Minina, “Russian Piano Music” as Aleksandr Alekseev, *Russkaya Fortepiannaya Muzyka s Kontsa XIX po Nachalo XX Veka* (The Russian Piano Music from the End of the Nineteenth Century to the Beginning of the Twentieth Century) (Moscow: Nauka, 1969), 365–367.

¹⁰² Ibid.

¹⁰³ Ibid., 19.

The composers of the Soviet era continued the pre-Soviet tradition of writing piano music specifically for children. Following Tchaikovsky's footsteps, they incorporated extra-musical imagery and narratives in their character piano pieces. For many of these composers, Tchaikovsky's pieces from the *Children's Album* served as archetypes. His "album is important not only because it is the most significant cycle in Russian children's music, but also because it fills a half-century gap between [Robert] Schumann's and [Achille-Claude] Debussy's cycles written for children."¹⁰⁴ Thus, Tchaikovsky's legacy and pre-Soviet era influences led to the composition and the development of Russian piano repertoire for children and programmatic piano music in the Soviet era.

Throughout the cultural history of the Soviet Union, composers believed in the importance of piano music for children. This belief was reflected in a vast collection of piano literature written by these composers. However, these piano pieces are imbued with significance not only because of their composition. During the Soviet era, musical education and a deeper cultural education were underscored. Dmitry Kabalevsky, an eminent Soviet composer and educator, asserted that "the aim of music education was to bring children 'into the realm of great art of music, to give them love and understanding of music in all its forms and genres; in other words, to regard their musical growth as part of their spiritual growth.'"¹⁰⁵ The whole system of Soviet music education and the composition of children's piano pieces aimed at the development of the Soviet citizen. As a result, it is evident that "Soviet individual artists in national folk and European classical music forms have demonstrated through acclaimed international reputation and competitions that the aims of spiritual and aesthetic development" were achieved.¹⁰⁶

¹⁰⁴ Minina, "Russian Piano Music," 16.

¹⁰⁵ Kabalevsky was cited in Lopherd, "Music Education," 6.

¹⁰⁶ Lopherd, "Music Education," 6.

Vladimir Lenin formulated the foundations of the Soviet philosophy and esthetics of art in the following paragraph:

Every artist who considers himself an artist, has the right to create freely according to his ideal, independently of everything. However, we are Communists and we must not stand with folded hands and let chaos develop as it pleases. We must systematically guide this process and form its results.¹⁰⁷

The Soviet government offered freedom of creative expression, which was not similar to the traditional Western sense of freedom. Rather, it was the freedom of an artist inextricably bound to and led by the soul of the Communist party.¹⁰⁸ Art of the past was very important to the Communist party, and Lenin emphasized “the importance of a comprehensive assimilation and mastery of the heritage of the past as a necessary prerequisite for the building of a new Communist culture.”¹⁰⁹ According to James Bakst, the Soviets interpreted the works of Alexander Pushkin, Mikhail Lermontov, Nikolai Rimsky-Korsakov, and Modest Mussorgsky as an “evaluation favorable to the Communist principle of class struggle and unfavorable to pre-Soviet Russian political, social, and cultural realities.”¹¹⁰

The art of non-Communist cultures was considered valuable for art’s sake, even though these non-Communist cultures were the representations of the false, non-Communist ideology. The party accepted artistic productions of non-Communist cultures “with the explanation that in non-Communist class society, the vitality and lifelike imagery in art and literature can often overcome false ideological and political ideas.”¹¹¹ Communists believed that “if the content of a work of art [was] exhausted by its political ideas, such art could only satisfy the artistic needs of

¹⁰⁷ Vladimir Lenin was cited in James Bakst, *A History of Russian-Soviet Music* (Westport: Greenwood Press, 1977), 275.

¹⁰⁸ Bakst, *Russian-Soviet Music*, 275.

¹⁰⁹ *Ibid.*, 275, 276.

¹¹⁰ *Ibid.*

¹¹¹ *Ibid.*

people holding identical political ideas or opinions,”¹¹² which led to certain limitations.

Communists also believed that great works of art give enjoyment to people whose political convictions differ and vary, and the music of great composers, such as Ludwig van Beethoven, Frédéric François Chopin, Johannes Brahms, Sergei Rachmaninoff, Tchaikovsky, and others can attract and emotionally move a worker, a bourgeois, or an aristocrat.¹¹³ Although the artistic freedom of the musical artists of Soviet era was tied to the Communist party, great works of non-Communist composers were also considered valuable. Art was good for all Soviet citizens providing it was capable of inspiration.

Soviet-era music shared extra-musical imagery and narratives. Understanding these images and themes is the key to understanding the meaning of this music. Although there is a resemblance between extra-musical imagery and narratives employed in character piano pieces by pre-Soviet and the Soviet-era composers, musical imagery also showed Soviet influence, depicting the social life of those times, as shown in pieces, such as Kabalevsky’s “Pioneers’ Song,” “Artek Song,” “Hiking March,” “Drummer,” or “Game in PE Class” from his piano song cycle *Life of the Pioneers* (Op. 14, 1931). The musical imagery traditions from the pre-Soviet period were by no means lost to the Soviet era. Certain musical images understood by children and older people remained popular during both the pre-Soviet and Soviet period. Many musical images from Tchaikovsky’s *Children’s Album* were employed by his followers in both periods. Images of Tchaikovsky’s “Mother” were also employed by Aleksander Gretchaninoff and Vladimir Rebikoff; his “Fairy Tale Images” in “The Nurse’s Tale” and “The Witch” were found in Sergei Prokofiev’s “Historiette,” Dmitry Shostakovich’s “Happy Fairy Tale” and “Sad Fairy Tale,” and in Valentin Silvestrov’s “The Dragon and the Bird (Phantastic Sonata)”; his life-like

¹¹² Bakst, *Russian-Soviet Music*, 275, 276

¹¹³ Ibid.

“Dolls” were depicted by Shostakovich in his “Dances of the Dolls” and “The Mechanical Doll”; the images of “Animal Kingdom” Tchaikovsky used in his “The Lark’s Song” were also employed in Shostakovich’s “The Bear,” Stanislav Lyudkevich’s “Chicken,” Kabalevsky’s “Little Hedgehog” and “Little Goat Limping,” Aram Khachaturian’s “The Leopard on the Seesaw,” and Silvestrov’s “The Bird’s Morning Song”; “Lullaby” was also used by Kabalevsky and other composers; and various dances were broadly employed by several Soviet composers.

The Soviet-era composers not only used extra-musical imagery, arising from the Tchaikovsky-inspired pre-Soviet era, such as the *Children’s Album*, but also created new musical imagery influenced by and inextricably tied to the soul of the Soviet Communist Party.

The Soviet musical toolkit can be also found in the Soviet-era programmatic piano pieces. Soviet composers employed this toolkit for musical depiction of various categories of musical imagery prevalent in the Soviet Union. There are commonalities in musical depiction among the various categories of extra-musical imagery and narratives. Sergei Prokofiev’s “March of the Grasshoppers,” Vladimir Rebikov’s “Promenade of the Gnomes,” Lev Shulgin’s “Octiabriatas’ March,” and Vladimir Stoyanov’s “Pioneers’ March” are categorized under “Marches.” These pieces share similar square rhythmic patterns, an even beat, the use of 2/4 or 4/4 time signatures, and the use of staccatos. All are considered musical depictions of marching, each expressed by the means of Soviet musical toolkit. In the category of “Animal Kingdom,” there are little creatures, birds, and insects that are depicted by the use of high registers, light textures, rubbato, and staccatos, having the effect of a light and airy feeling of flight. Examples of such music are found in Anatoly Karmanov’s “Birds,” Gretchaninoff’s “Dance of Swallows,” Vladimir Rebikoff’s “Waltz of the Butterflies,” and Anatoly Nikolaevitch Alexandrov’s “Grasshopper.” Large animals, such as bears, are depicted with the use of low registers, forte, and extended note

values, all creating an impression of a large and heavy animal. Examples of such music are found in Michael Karasev's "Bears' Dance," Sofia Gubaidulina's "A Bear Playing the Double Bass and the Black Woman," Gretchaninoff's "Dance of the Bears," and Shostakovich's "The Bear." In the category of "Dolls," there are light textures, square rhythms, staccatos, high registers, and an even beat used to depict an image of a small toy. Examples of this are found in Shostakovich's "Dances of the Dolls" and "Clockwork Doll." Water is depicted musically with the use of arpeggios, legato, and damper pedal, creating an impression of flowing water. Examples of this include Silvestrov's "On the Lake," Andrei Eshpai's "Over the River," and Kabalevsky's "Overnight at the River." Light "Emotional States" are commonly depicted with the use of Major keys, as can be found in Tikhon Khrennikov's "Happy Eyes," Kabalevsky's "Humoresque," or Rebikoff's "Joyous Moment. Dark "Emotional States" are generally depicted with the use of Minor keys, as can be found in Nikolas Myaskovsky's "Despair," Alexandrov's "Crying," or Aram Khachaturyan's "Funeral Procession." Compositions from "Lullaby and Dreaming" category employ the use of slow tempos, consistency, light textures, and the motivic repetition, depicting lulling a child. Examples of this are found in lullabies of Gretchaninoff, Rebikoff, Taktakishvilli, Kabalevsky, and other composers. The "Religious Themes" and the use of style and harmonies of the traditional Christian Orthodox chorale can be found in Gretchaninoff's "Morning Prayer" and Rodion Shchedrin's "Medieval Russian Chant" and "Chorus."

V. EXTRA-MUSICAL IMAGERY AND NARRATIVES IN SOVIET-ERA PROGRAMMATIC PIANO MUSIC: HISTORY AND TRADITIONS

National Folklore in Soviet Era

National folklore and folk music were important during the Soviet times. Soviet folklore has its roots in Russian folklore from centuries ago, going back to the tribal times on Slavic territories. However, the lack of records prevents researchers from investigating the Russian

national folklore from those remote periods. Sokolov wrote that “[the] literature of feudal Russia bore a predominantly religious character,” and even though the Christian Church viewed the oral popular poetry as an expression of “heathen” ideology, there are “great many songs, tales, games, and ceremonies [that] contained... some elements of the pre-Christian heathen cults, myths, and magic.”¹¹⁴ Sokolov also added that “the ecclesiastical writers, in their polemical zeal, were inclined to label as heathen, in general, every kind of diversion, amusements, esthetic pleasures, anything which even slightly went beyond the limits of the Church’s teaching and regulations,” and that is “why Russian literature of the feudal Middle Ages failed almost entirely to fix in written form the productions of oral poetry and folklore.”¹¹⁵ Available records have enabled the collection of certain evidence in order to state facts.

Certain evidence represents important historical figures, so famous among people that their memory and deeds were carried through centuries in folkloric forms. One such historical figure was Stepan Razin, a Cossack leader who led a major uprising against the Tsarist bureaucracy and nobility in southern Russia from 1670 to 1671. Sokolov wrote that “[in] Russian folklore, it is well known to us that the songs created at the time of the peasant movement of Stepan Razin, which were enormously popular among the masses of the people, were then taken up by those who were hostile to the peasant movement...[m]any songs of the era of Razin were transformed into soldiers’ songs, and revised in the spirit of the Royalist politics of the eighteenth and nineteenth centuries.”¹¹⁶

After the Great October Revolution of 1917, there was an extensive development of work in the collection, publication, and study of the folklore of the most diverse nationalities of the

¹¹⁴ Sokolov, *Folklore*, 41.

¹¹⁵ *Ibid.*, 41.

¹¹⁶ *Ibid.*, 35.

Soviet Union. As a result of this wise national policy of Vladimir Lenin and Joseph Stalin, “there grew up a firm friendship among the fraternal peoples.”¹¹⁷ Sokolov also cited Stalin’s theoretical principles of proletarian culture:

Proletarian culture, socialistic in its content, receives different forms and different modes of expression among various peoples who have been drawn into the socialist organization, depending on their differences in language, mode of life, and so forth. Proletarian in its content, nationalist in its form, such is that universal human culture toward which socialism is advancing. Proletarian culture does not replace nationalist culture, but gives it content. And on the other hand, nationalist culture does not replace proletarian culture, but gives it form. And if it is a matter of the uniting of various nationalities with proletarian culture, it is hardly possible to doubt that this unifying will take place in forms corresponding to the language and mode of life of these nationalities.¹¹⁸

Based on Stalin’s explanation of the principles of proletarian culture, the Soviet policy apparently did not aim to destroy the national identities of the Soviet peoples, but it was to unite these nationalities and preserve their national identities. Therefore, the Soviet government supported the development and the preservation of folklore as the representation of national identities.

However, some controversies regarding the topic of Soviet folk music exist. The controversies stem from the question of whether Soviet folk music existed as a new musical phenomenon or it was the artificially created idea of the Soviet propaganda. In the Soviet Union, the preservation of the national folkloric heritage of the past was considered important while a new Soviet folklore emerged. There were new, mostly political, heroes, new stories, and new tales that were suitable for the time.

According to the *History of Russian Music*, edited by Professor Mikhail Pekelis:

¹¹⁷ Sokolov, *Folklore*, 38.

¹¹⁸ Stalin’s speech “On the Political Tasks of the University of the Peoples of the East” at the meeting of the students of the Communist University for the Toilers of the East on May 18, 1925 was cited in Sokolov, *Folklore*, 3.

Along with the intensive dissemination and tremendous popularity of the urban mass-song, many characteristic features of ancient Russian song creation have received new development in the model of Soviet folklore. Heroic Soviet epic songs have been created on the basis of the epic traditions of the most distant past—the *byliny* [epic narratives], legends and poems about Lenin and Stalin, about Chapayev and Shchors and about Chelyuskin and Papanin. There is a genuine epic spirit in the lament for Lenin “All stone-built Moscow was weeping” by the White Sea folk tale narrator M.S. Kryukova, and in the profoundly expressive lament for Kirov “When I learned of the death of Sergei Mironych” by the Mordvinian narrator Ye. P. Krivosheyeva.¹¹⁹

Andrey Olkhovsky had a different perspective on this topic. He stated that the “Soviet musicology [was] forced to devote increased attention to the study of folk music” with the “official emphasis on ‘Soviet patriotism’ and ‘nationalism’ [‘narodnost’] in music.”¹²⁰

Olkhovsky also stated that “Soviet musicology attempt[ed] to identify the folk song with the ‘people’s social consciousness’ and to assign to folklore a class function and a role in ‘the struggle for building [a] communist society,’ thus reducing popular song to a form of political propaganda.”¹²¹ He also viewed the Soviet-era national songs as not part of national folkloric heritage but only the means of Soviet propaganda.

Despite the various opinions and perspectives on this topic, when all facts are considered, a national Russian and Soviet folklore existed in the USSR. The art of the people, despite the political influences, is folklore. The national folklore was of a great importance during the Soviet era and contributed to the arts and culture in the Soviet Union.

Extra-musical imagery and narratives in pre-Soviet and Soviet-era programmatic piano music are deeply rooted in national folk art and fairy tales. The fairy tales were passed down for generations. The standard Russian collection of fairy tales appeared only in the mid-nineteenth century, compiled by Alexander Afanasiev in *Popular Russian Fairy Tales (Narodnye Russkie*

¹¹⁹ Olkhovsky, *Music Under the Soviets*, 85-86.

¹²⁰ Ibid.

¹²¹ Ibid.

Skazki, 1855–1864).¹²² This collection followed Charles Perrault’s classic French collection of fairy tales in 1697, and the Grimm brothers’ German collection in 1812. The collection of approximately 600 tales in Afanasiev’s three-volume anthology represents an oral tradition familiar to all Russians. His collection is “a limitless source for borrowings by High Culture, in particular music and literature, ever since its publication.”¹²³

Special records on Russian folklore from the seventeenth century are familiar to readers. The first records of Russian folklore show that the most ancient collections of historical songs was compiled by the English traveler Richard James, who travelled in the Archangel region from 1619 to 1620.¹²⁴ Then, the Englishman Collins, who lived in Moscow for 40 years, wrote down the tales about Ivan the Terrible¹²⁵ dated in the years 1660 and 1669.¹²⁶ Beginning in the seventeenth century, people began compiling texts of *byliny*, religious songs (*psalms* and *canticles*), secular songs, and proverbs. Cossack Kirsha Danilov compiled the famous collection, *Ancient Russian Poems (byliny)* in the middle of the eighteenth century. From the second half of the eighteenth century, the nobility became interested in peasant choral dances and songs performed in their estates. Famous Russian authors, such as Vasily Zhukovsky, Alexander Pushkin, Nikolai Gogol, Ivan Kirievsky, and Pyotr Chaadaev contributed to the study and the development of scientific folkloristics. In addition, throughout the nineteenth and the twentieth centuries, scientists and academicians, such as V. V. Stasov, F. I Buslaev, A. N. Veselovsky, A.

¹²² Marina Balina, Helena Goscilo, and Mark Lipovetsky, eds., *Politicizing Magic: An Anthology of Russian and Soviet Fairy Tales* (Evanston: Northwestern University Press, 2005), 10.

¹²³ Balina, Goscilo, and Lipovetsky, *Politicizing Magic*, 10.

¹²⁴ Richard James traveled during the era of “unrest.”

¹²⁵ Ivan IV (“Ivan the Terrible”) reigned from 1547 to 1584. He was a far-sighted statesman, who strengthened the position of the monarch in Russia, and reformed the country.

¹²⁶ Sokolov, *Folklore*, 44.

N. Pypin, V. Y. Propp, I. M. Snegirev, A. Tereschenko, and I. P. Sakharov studied and contributed to Russian national folklore.

National folklore of pre-Soviet Russia, which depicted diverse social experiences, such as religious and secular concepts, science, proverbs, agriculture, and weddings, all influenced pre-Soviet and Soviet-era arts and music.

Categories of Extra-Musical Imagery and Narratives

Soviet-era programmatic piano music may be grouped into several categories and cross-categories of extra-musical imagery and narratives. Russian national folk traditions give rise to three fundamental concepts forming the basis of the extra-musical imagery and narratives.

According to Sokolov, these three fundamental concepts, Animism, Ancestor Worship, and Magic, all have their origins in nature worship and the pre-ninth century Slavic paganism.¹²⁷

Animism and Magic are subordinated to Ancestor Worship, and “[a]nimistic representations of the nature which surrounded man, the creation of spirits of fire, earth, vegetation, and water became fused with the representation of ancestors, who were the protectors of man in his activity in the field, in the forest, and on the water.”¹²⁸ In the Soviet Union, these categories were interwoven with Soviet political ideology and were subjected to both social and individual interpretation.

Significant categories of extra-musical imagery in Soviet-era programmatic piano music are listed here and each discussed below: Fairy Tales and Fairy tale Characters; Animal Kingdom; Nature; Times of Day (Morning, Evening, Night); Walking and Taking a Journey; Dolls; Play and Entertainment; Religious Themes; Emotional States (Light and Dark); Dances,

¹²⁷ The traditional beginning of Russian history is 862 A.D. with foundation of Kiev Rus, which is the first united East Slavic state founded in 882. The State adopted Christianity from the Byzantine Empire in 988, synthesizing Byzantine and Slavic cultures for the next millennium.

¹²⁸ Sokolov, *Folklore*, 163.

Songs and European Musical Styles; Surreal and Real Marches; Lullaby and Dreaming; Everyday Soviet Life; and Mother and Family.

Fairy Tales and Fairy-Tale Characters

Images related to fantasy, fantastic characters, and fairy tales are historically popular in Russian and Soviet culture. Such images are depicted in the majority of the Soviet-era programmatic piano music. Pre-Soviet and Soviet people possessed a spiritual belief in magic and the existence beyond the reality of their daily life. Fairy tales and fairy-tale characters were derived from folklore. National folklore was the means of helping people escape an often-unkind reality. Folklore and the world of fantasy were important representations of the Russian people's mentality, and it also helped to record their national history. According to Sokolov, the term folklore "signifies the wisdom of the people, the people's knowledge."¹²⁹ Thus, the wisdom of Russian people can be found embedded in pre-Soviet and Soviet fairy tales. These stories teach important life lessons, explain national values, and depict important character traits. Soviet-era composers widely used the fairy-tale images in their piano compositions.

There are paradigms often used in Russian fairy tales. They often involve competing values or life phenomenon, such as good vs. evil, life vs. death, beauty vs. ugliness, youth vs. old age. These paradigms were used as the foundation of the fairy tales. Certain strong beliefs existed in pre-Soviet Russia. These beliefs include the magical "overnight" transformation of unfavorable life situations into favorable ones, or saving a physically weak but mentally strong protagonist from a harmful antagonist. Helena Goscilo also divided fairy tale protagonist heroes into two contrasting types: "the handsome, desirable prince, who is an object of competition

¹²⁹ Sokolov, *Folklore*, 3.

among three sisters; or the irresponsible youngest of three sons... named Ivan the Fool.”¹³⁰

These protagonists often have female counterparts, who can appear as beautiful maidens awaiting rescue. Antagonists against whom the heroes and heroines pit their courage and skill can appear as siblings, step-parents, chance rivals, or miraculous hostile forces, such as dragons, the Nightingale Robber, Koshchey the Deathless, and Baba Yaga. These supernatural figures deploy trickery and miraculous forces, but they lose in the battle between good and evil, while the protagonists win, as depicted by the happy endings of these fairy tales. There are also magic helpers, which include clever talking animals; various beings, such as Great Drinker Opivalo and Great Mountain Gorynia; old men and women; and magic objects (magic sticks and flying carpets). Notably, there is a constant presence of the number three, as the most important number. There are always three sons or three daughters, three wishes, three helpers, and three days, among others. There might be a religious basis for the presence of this number (God the Father, the Son, and the Holy Spirit). Erich Neumann wrote that the “appearance of phenomena in threes” can be thought of as “the threefold articulation underlying all created things...most particularly...the tree temporal stages of all growth (beginning-middle-end, birth-life-death, past-present-future).”¹³¹

The fairy tale character that stands out is Baba Yaga. She is the most popular and complex figure in Russian tales. She encompasses the paradoxes of nature: life and death, destruction and renewal, the feminine and the masculine. Her mortar and pestle transport her through space and time. She dwells on the border of the dark forest in a hut mounted on chicken legs that contains a “life-giving and life-depriving stove,” testifying to her “primal identity as all-

¹³⁰ Balina, Goscilo, and Lipovetsky, *Politicizing Magic*, 12.

¹³¹ Erick Neumann was cited in Balina, Goscilo, and Lipovetsky, *Politicizing Magic*, 15.

embracing Nature or Mother Earth.”¹³² Both villain and magic helper, Baba Yaga emerges as both a practical provider and a wise teacher. Most frequently, she supplies males with a means of navigation (spools of thread or a rolling ball) or modes of transportation (horses, eagles, or pig-sleigh in). Tchaikovsky masterfully depicts this character in “Baba Yaga” from *Children’s Album*.

The image of a wise, old person telling stories is common throughout Russian culture. Often, the stories told were fairy tales. Thus, the imagery of old, wise storytellers worked its way into the musical imagery. It was common for an old person to teach the younger generations the wisdom of life, and those stories were cherished and passed down for generations. In pre-Soviet Russia, there was a tradition for the whole family (all generations) to live in the same house where old people received great respect from the young people. Images of old and wise people are deeply rooted in the notion of nature itself represented as a large family (including forests, rivers, and animals) under the guidance of the main power, the master, and the host, such as an old man. Sokolov wrote that typical of the agricultural tribal commune is “the specific so-called ‘inferior mythology’ . . . which explains the life of nature, surrounding man, as the form and image of a ‘large family,’ where “[t]he field, the forest, the river, and dwelling, is under the direction of a ‘host’ in the form of an ‘old man’”; and “these spirits are invariably represented in the aspect of ‘old men,’ ‘grandfathers,’ [and] ‘grandpas’”; and in the tribal commune, “everyone is subordinate to ‘the one,’ ‘the master,’ [and] ‘the old men.’”¹³³ Among these images are Prokofiev’s “Historiette” and “Old Grandma’s Tales,” Gretchaninoff’s “Nurse’s Fairy Tale,” and Kabalevsky’s “A Little Fable.”

¹³² Balina, Goscilo, and Lipovetsky, *Politicizing Magic*, 13.

¹³³ Sokolov, *Folklore*, 163.

The beliefs rooted in the mentality of the pre-Soviet people and represented in fairy tales are also present in Soviet people's mentality and folklore. The Soviet composers used national folklore in their extra-musical imagery and narratives. Even though there are images that remained the same in pre-Soviet in Soviet era, there is also an evolution in extra-musical imagery and narratives that happened because of the political and social changes. Mark Lipovetsky stated that the only difference between the Soviet and pre-Soviet fairy tales is "the fact that the Soviet fairy tale focuses of *social life* and *social conflicts* rather than on inner life and the mental processes of an individual."¹³⁴ In Soviet fairy tales, the world of magic is interchanged easily with the world of real-life events. Fantastic characters mingle among Soviet citizens and learn true moral values from them. This interplay makes magic a natural and expected part of Soviet life. The traditional magical transformation of a single fairy tale protagonist is replaced, in the Soviet context, by the magical transformation of the whole country. As Marina Balina stated, Soviet life becomes a "fairy-tale utopian dream that finally comes true" according to Stalinist formula.¹³⁵

According to Balina, the Soviet government imposed established standards and measurements to every child's activities, including the children's literature, "which the Soviet establishments viewed as a useful tool rather than a means of influencing children's imagination."¹³⁶ It was demanded that children's literature have class-oriented content. Especially in the early 1920s, there were strongly negative attitudes towards fairy tales. Referencing Felix J. Oinas, Balina also stated that "special Children's Proletkult sought to eradicate folktales on the basis that they glorified tsars and tsareviches, corrupted and instigated

¹³⁴ Balina, Goscolo, and Lipovetsky, *Politicizing Magic*, 234.

¹³⁵ *Ibid.*, 118.

¹³⁶ *Ibid.*, 106.

sickly fantasies in children, developed the kulak attitude, and strengthened bourgeois ideals.”¹³⁷

Nadezhda Krupskaya, Lenin’s widow and a leading authority on education and library science, demanded that fairy tales be removed from library shelves. All the features of the fairy tale, such as magic, fantasy, animism, and anthropomorphism, were considered idealistic and bourgeois. They represented the opposite values to the Soviet society. In the 1930s, after Maxim Gorky’s speech at the First Soviet Writers’ Congress that defended folklore, the fairy tales were brought back to life. The Soviet party realized that folklore could help in building communism. The Soviet fairy tales, such as Korney Chukovsky’s “Moidodyr” (1923), “The Cockroachiad” (1923), “Wonder-Tree” (1924), “Telephone” (1925), and “Mukha-Tsekotukha” (1924),¹³⁸ Pavel Bazhov’s “The Malachite Casket”; Alexey Tolstoy’s “The Golden Key”; Valentin Kataev’s “The Flower of Seven Colors”; Lazar Lagin’s “Old Gennie Khotabych”; and Arkady Gaidar’s “Tale of the Military Secret”,¹³⁹ as well as the fairy tales of Samuil Marshak, Mikhail Prishvin, and Konstantin Paustovsky were loved and known by every child in the Soviet Union.

Lipovetsky stated that among the functions of the fairy tales of the Soviet period was also “simplifying the catastrophic and confused reality of the Soviet people,” providing a therapeutic function when the child acquires ideas on how he may create order out of chaos of his real life.¹⁴⁰ There were also fairy tales for adults that represented the satire and irony with anti-totalitarian potential, such as Yevgeny Zamyatin’s “Fairy Tales for Grown-Up Children”; Michail Bulgakov’s “The Fatal Eggs” where reptiles and dragons’ attack is depicted; and Andrey Platonov’s parable, “Makar, Who started to Doubt,” and his “Foundation Pit”; and Yevgeny

¹³⁷ Balina, Goscilo, and Lipovetsky, *Politicizing Magic*, 106.

¹³⁸ All Chukovsky’s fairy tales were published only in the late 1930s.

¹³⁹ This fairy tale was based on the Civil war events from 1918 to 1921.

¹⁴⁰ Balina, Goscilo, and Lipovetsky, *Politicizing Magic*, 234.

Shvarts' works. These fairy tales were relatively safe forms of projecting criticism and satire in the Soviet era.

The best Soviet representations of pre-Soviet and Soviet-era fairy tale characters and Slavic folk heritage were depicted in Soviet literature, cartoons, and movies for children directed by the Soviet animation and fantasy film director Alexander Ptushko¹⁴¹ and the Soviet film (primarily fairy tale) director Alexander Rou.¹⁴² These film directors contributed to the preservation of Russian national cultural heritage and history, overall education, and the formation of human values in the Soviet and post-Soviet society. Most of their films were made during Stalin's era because Stalin was a big supporter of the arts, education, and culture in the Soviet Union. Their fairy tales were loved and remembered by every Soviet and post-Soviet child to the extent that they were comparable to Walt Disney in magnitude. The main difference between their films and those of Walt Disney is that Ptushko and Rou did not benefit monetarily from the creation of their films, which were made for the art's sake and for the love of their country, the USSR. The Soviet-era composers of children's piano music were also under the common trend of using fairy tales as the means of educating Soviet children. The images had to be understood by children, and they had to be taken from real life. Among the examples of these images are Prokofiev's "Fairy Tale"; Shostakovich's "Happy Fairy Tale" and "Sad Fairy Tale"; and Silvestrov's "The Dragon and the Bird (Phantastic Sonata)."

¹⁴¹ His films include "The New Gulliver" (1935), "The Golden Key" (1939), "The Stone Flower" (1946), "Sadko" (1952), "Ilya Muromets" (1956), "Sampo" (1959), "Scarlet Sails" (1961), "A Tale of Time Lost" (1964), "The Tale of Tsar Saltan" (1966), and "Ruslan and Ludmila" (1972).

¹⁴² His films include "Wish upon a Pike" (1938), "Vasilisa the Beautiful" (1939), "The Humpbacked Horse" (1941), "Kashchey the Deathless" (1944), "May Nights" (1953), "New Adventures of Puss in the Boots" (1958), "The Magic Weaver" (Maria the Wonderful Weaver) (1959), "Cinderella" (1960), "Evenings on a Farm Near Dikanka" (1961), "Kingdom of Crooked Mirrors" (1963), "Jack Frost" (1964), "Through Fire, Water, and Brass Pipes" (1968), "Barbara the Fair with Silken Hair" (1969), and "The Golden Horns" (Baba Yaga) (1973).

Animal Kingdom

The category of Animal Kingdom can be seen as animism derived from the ancient Slavic folk traditions. Animals are part of nature, which is the embodiment of God. The Soviet composers widely employed these images. Various creatures of the animal kingdom were used traditionally as fairy-tale characters. The bear is among the most important characters in this category. The bear is an ancient totem figure in Slavic culture and mythology. Horses, goats, fish, birds (including roosters) are also very popular characters. Such animals performed magic tricks, transformed into people and back, helped people in difficult life situations, or they were even used by evil forces to trick people into unfavorable situations, or to confuse them.

Black cats, black birds, snakes, and pigs were used widely for evil purposes. Because the fairy tales in Soviet culture focus on social life and social conflicts, the images of animals and birds in Soviet music can represent social entities. The image of the dragon that was the evil, antagonistic force in pre-Soviet culture had a different meaning in the Soviet era. “The Dragon” (1943) by Shvarts, according to Lipovetsky, was referencing Nazism and the “confrontation of individuals with the collective shadow.”¹⁴³ Silvestrov’s “The Dragon and the Bird (Phantastic Sonatina)” could reflect original fantastic images of Russian folklore, or it could also symbolize Nazism and Soviet totalitarianism. Shostakovich’s “The Bear”; Lyudkevich’s “The Chicken”; Kabalevsky’s “Little Hedgehog” and “Little Goat Limping”; Khachaturian’s “The Leopard on the Seesaw”; and Silvestrov’s “The Bird’s Morning Song” are the representations of how the Soviet composers of programmatic piano music employed the imagery of Animal Kingdom.

¹⁴³ Balina, Gosilo, and Lipovetsky, *Politicizing Magic*, 238.

Nature

The Soviet composers of children's piano music depicted widely the imagery of Nature. Nature, which was always respected and worshiped by Slavs, was attributed religious qualities. Originally pagans, the Slavs worshiped nature as their god, and thus all the images were intertwined with nature. Nature was the main source of the whole human existence. This tradition of special attitude towards nature was carried on to the Soviet times. Examples of this traditional special attention to nature can be found in extra-musical imagery and narratives, such as Prokofiev's "The Moon Strolls in the Meadow" and "The Rain and the Rainbow"; Kabalevsky's "Night on the River" and "Dance on the Lawn"; Maykapar's "In the Little Garden"; Gretchaninoff's "First Flower" and "On the Lawn"; and Silvestrov's "On the Lake."

Times of Day (Morning, Evening, Night)

The image of the Time of Day (Morning/Evening/Night) in pre-Soviet and Soviet culture carried special functions. The morning was time to work, the evening was time to rest, and nighttime was time to sleep or time for new thoughts and ideas. The sun, as a natural entity, as part of God (or even God himself) dictated the daily schedule. People talked to the sun, asking for favors. They called the sun the *Krasno Solnishko* (Red Sun). In the Russian language and culture, red was the symbol of the highest beauty and power. In addition, they called a young beautiful girl the *Krasna Devitsa* (Red Girl). Among the examples of this category of Soviet-era, extra-musical imagery and narratives found in programmatic piano music are Prokofiev's "Morning" and "Evening."

Walking and Taking a Journey

An important part of pre-Soviet and Soviet way of life is represented in imagery of Walking and Taking a Journey. In cities such as Moscow, St. Petersburg, or Kiev, the beauty of

walking includes experiencing the arts, architecture, city views, fountains, parks, and museums, that is, everything one expects to experience in a sophisticated city. In rural areas, there was often no other means of getting around, so people used horses, or they walked, especially if they were poor. However, walking was a way to enjoy nature, immerse oneself into the beauty of being outdoors. Walking was a way of life, so Russian people loved being outside in nature, which was considered a deity in Slavic pagan tradition. All natural phenomena were considered sacred. In the Soviet-era programmatic piano music, imageries of walking and journeys can take place in the suburban or urban area. The examples of this extra-musical imagery can be found in Prokofiev's "Walk"; Gretchaninoff's "Morning Walk"; and Kabalevsky's "Happy Journey."

Dolls

Images of Dolls are universal images understood by every girl in any culture. Traditionally, people used dolls to entertain and educate their children. Dolls enjoy a special place in cultures, probably from the beginning of time, ranging from playthings to aesthetic appreciation, and ritualistic and ceremonial uses. In Soviet-era piano music, the dolls take on personalities, possess qualities and a complexity of meaning, near human qualities. Dolls relate to our emotions and teach humanity.

Tchaikovsky engaged anthropomorphic traditions with dolls, depicting real-life events of sickness or dying. Shostakovich followed this tradition, giving human qualities to dolls, exemplified by "Dances of the Dolls" and "The Mechanical Doll."

Play and Entertainment

Children love to play and have fun through play. They are exposed to the worlds of reality and fantasy. Soviet-era composers did not use Play and Entertainment images by accident. The themes of play and entertainment in piano compositions make children happy and stimulate

their learning abilities. Among the best examples of these images are Vladimir Rebikoff's "Up on a Swing"; Gretchaninoff's "My Little Horse," "The Broken Toy," and "On the Bicycle"; Maykapar's "The Little Commander"; Prokofiev's "Playing Tag"; and Kabalevsky's "Some More Fun," "A Little Fun," "Playing Ball," "Skipping Rope," "Playful One," "Jumping," and "Clowns."

Religious Themes

Soviet-era piano composers used Religious Themes, following Tchaikovsky, albeit to a lesser degree than the themes of feelings and emotions. Pre-revolution (1917) Russians were predominantly Christian orthodox. After the Great October Revolution of 1917, the Christian religion was replaced officially with secular beliefs. However, many would say that the Soviet people never stopped believing. They just changed the focus of their belief, and one religion was replaced by another so-called religion, Marxism-Leninism. Even after the Great October Revolution of 1917, the Christian Orthodox religion remained privately under cover in Soviet people's houses. According to Sokolov, "[e]very religion is a fantastic reflection in the conscience of the people of social relationships, in the form of faith in the existence of a supernatural world."¹⁴⁴ The pagan influences expressed in numerous customs, traditions, and beliefs were strong even after the Orthodox Christianity came to Russia (Kievan Rus') between the ninth and tenth centuries. These pagan traditions also remained strong after the Great October Revolution of 1917 occurred, when Christianity went underground. Among the examples of the religious themes in Soviet-era programmatic piano literature are Gretchaninoff's "Morning Prayer"; Rodion Shchedrin's "Chorus," "Medieval Russian Chant," "Russian Bell Chimes," and "Tune of Peter the Great"; Myaskovsky's "Bell Ringing"; and Silvestrov's "Small Bells." There

¹⁴⁴ Sokolov, *Folklore*, 162.

was also a musical example of another religion found in Gliere's "Muslim Temple" (1912), composed during the transitional times in Russia, before the Great October Revolution of 1917.

Emotional States (Light and Dark)

The Soviet-era piano composers also employed the imagery of Emotional States and feelings. Often, these feelings are very mature yet they are attributed to a child. Such complex feelings of regret, sorrow, losing loved ones, lamenting loss, happiness, gratitude, and inspiration in these compositions are meant to educate not only in the area of piano, but also in moral, ethical, and human values. Most likely, the area of human emotions in Soviet-era programmatic piano music was a substitute to somewhat suppressed state of religion in the Soviet Union. Examples of these creations are Prokofiev's "Regrets"; Gretchaninoff's "Sad Song," "Complaint," "Mournful Song," and "Endearment"; Kabalevsky's "Dramatic Scene"; Rebikoff's "The Desire of Unreachable Ideal," "Conviction," and "Desire and Achievement"; Maykapar's "In Separation"; Vasiliev's "Serious Occasion"; Myaskovsky's "Despair"; Khachaturyan's "Funeral Procession"; Khrennikov's "Happy Eyes"; and Silvestrov's "Gratitude" and "Astonishment."

Dances, Songs and European Musical Styles

Various Russian and European Dances, Songs, and Musical Styles were employed by Soviet composers in their programmatic piano compositions. Many of the dances came to pre-Soviet Russia from European countries and became popular ballroom dances. Throughout the nineteenth century, ballroom music was used by Russian nobility during social events. This involved various dances as an important part of social interactions. Indeed, it was absolutely crucial for the nobility to be taught all kinds of social dances as part of their education. The exposure to the European culture, including dance, was expected from every member of Russian nobility. Polka was among the most popular dances with pre-Soviet and Soviet-era composers,

such as Tchaikovsky, Glinka, and Rachmaninoff. Among other dances and songs are mazurkas, waltzes, minuets, and polonaises.

Surreal and Real Marches

Surreal and Real Marches used in Soviet-era piano compositions can depict real people or surreal characters. In other words, imaginary marches are the marches of characters that normally do not march, and they can only march in one's imagination. Prokofiev's "Parade of the Grasshoppers"; Rebikoff's "Promenade of the Gnomes"; Gretchaninoff's "Marching Wooden Soldiers" and "Mushrooms are going to War"; and marches of Shostakovich are wonderful examples of surreal marches applied to children's piano music.

There are also marches that involve real characters that appear only in the Soviet era. These include Kabalevsky's "Hiking March" and "Drummer"; Lev Shulgin's "Octiabriatas' March"; and Stoyanov's "Pioneers' March." Knowing the narratives behind the extra-musical imagery of these Soviet-era pieces, one can say that these songs relate to the children's Pioneers' Summer Camps. These compositions are rooted in Soviet reality and depict Soviet values. They make children appreciate the Soviet children's reality through cultural references familiar to every Soviet child, helping them learn these piano pieces.

The origin of the March can be traced to the pre-ninth century Slavic communities. According to Sokolov, "in the era of primitive communism (the pre-tribal commune), was the rhythm of work, which evoked and subordinated to itself the rhythm of bodily movement, melody, and speech," and this "simultaneous subordination of these rhythms to the governing rhythm of the laboring process" resulted in future "military, marching songs of all times and peoples" that reveal the "role of the song as the regulator of physical movement."¹⁴⁵ This took

¹⁴⁵ Sokolov, *Folklore*, 157–159.

place not only on Slavonic territories but on other territories as well. Hence, the march in Russian and Soviet piano music can be traced to the time of the pre-tribal commune. March has evolved over time, and it can be a work song with utilitarian purpose, a song depicting political phenomenon (various marches of the Pioneers in the Soviet Union), or a march carrying aesthetic values.

Lullaby and Dreaming

Lullaby and Dreaming imagery is broadly employed by Soviet-era composers. Lullaby is a symbol of the unity of the mother and the child. It is also a representation of national values. Every mother makes up songs at her child's cradle, and these songs reflect her mood and her life conditions at that moment. Lullaby is also a representation of a cultural toolkit that is learned and acquired from the early childhood. A lullaby has the same purpose despite politics and the current events. Even though the ostensible purpose of the lullaby is to put a child to sleep, the story behind the lullaby (what is actually sung to the child) is interesting and broad in variety. According to A. M. Astaxova, the fundamentals of Russian lullaby plots were formed over the course of many centuries. These plots include "the tomcat who gets invited to come spend the night and rock the baby, the coming of the doves who lull children to sleep with their cooing, animals and birds sound asleep, the gray wolf who will carry off to the woods a child who will not go to sleep, the work done by the child's parents, and a host of others."¹⁴⁶ In lullabies, there can be also various improvisations of folk tales, expressions of personal feelings and hopes for the present and the future, as well as the descriptions of family work routines. Among the examples of Soviet-era lullabies in programmatic piano compositions are those by Kabalevsky, Silvestrov, Gretchaninoff, Khrennikov, Rebikoff, and other Soviet composers.

¹⁴⁶ Felix J. Oinas, Stephen Soudakoff, eds. and trans., *The Study of Russian Folklore* (Paris: Mouton, 1975), 105–106.

Everyday Soviet Life

Everyday Soviet life is a broad category of extra-musical imagery and narratives found in Soviet-era programmatic piano compositions. These images include various national themes, scenes of everyday life (including political reflections), family life, work related images, customs, and images of Soviet people. Russian traditional folk themes were also widely used in Soviet piano compositions. These themes were carried through generations and over centuries. A number of the themes evolved and transformed, carrying a different meaning. Among the examples in of the broad category of everyday Soviet life are M. A. Tchulaki's "Visiting Pioneers"; L. V. Shtreicher's "Song of the USSR Peoples"; Karasev's "Pioneers at the Camp"; S. Y. Wolfenson's "Gymnastics in the Pioneer Camp"; Gubaidulina's "Song of the Fisherman"; Maykapar's "Stepdaughter and Stepmother" and "At the War"; Gretchaninoff's "My Nanny is Sick" and "An Orphan"; Khrennikov's "All for the Motherland" and "Old Miner's Song"; Rebikoff's "Boxing Scenes" and "Preparing the Lesson"; Eshpai's "Russian Revolutionary Songs"; Isaak Dunaevsky's "Russian Komsomol Song"; and Khachaturyan's "Lado is Seriously Ill."

Mother and Family

An image of a Mother in Russian folk tradition is a unique one. The Slavs used the terms *Mother-Russia* and *Mother-Earth* to refer to something that gives and protects life. During the Soviet times, soldiers used the term *Motherland*. They were ready to die for the Motherland protecting it from foreign intruders, for example, the Germans during the Second World War (1941-1945). The image of a mother can also be seen as having religious roots. According to Linda J. Ivanits, the Divine Motherhood was the main center of Russian religious feelings and beliefs, and "[t]he peasant's preoccupation with the divine, suffering Motherhood at times

merges with popular veneration of Mother Earth, which suggests that the peculiarities of Russian Mariology may have been shaped by the worship of a great earth goddess in pagan times.”¹⁴⁷

The examples of this image in Soviet-era piano compositions can be found in Gretchaninoff’s “Father and Mother,” “My Dear Mummy,” “Mother’s Caress”; and Rebikoff’s “A Girls Pleading with Her Mother.”

Among other categories of extra-musical imagery and narratives popular in Soviet-era piano music are Albums, Diaries, Compilations, Sketches, Devotions, Imitations, and Transcriptions. These images have their origins in the pre-Soviet period. Examples of these images can be found in compositions of Shchedrin, Golubev, Shulgin, Chemberdzhi, Elena Gnessina, Gretchaninoff, Rauchverger, Rebikoff, and several other Soviet-era composers.

There are also images in Soviet-era piano music for children that combine more than one category of the extra-musical imagery listed above. These combinations may be found in Shostakovich’s “Happy Fairy Tale” and “Sad Fairy Tale” where the emotional state, fairy tale, and storytelling images are combined in one piece. “The Parade of the Grasshoppers” by Prokofiev is also a combination of more than one category, such as nature, animal kingdom, and surreal march.

Nature and its interwoven representations rooted in national folklore, such as fairy tales and fairy tale characters, animal kingdom, pictures of nature and outdoors, and the time of day or night, played a fundamental role in extra-musical imagery and narratives employed by Soviet-era piano composers. Emotional states, spirituality, and various activities, such as games and play themes, are also important in the Soviet-era programmatic piano music imagery. Images that relate to everyday life, culture and, national values, such as mother, lullaby, marches, dances and

¹⁴⁷ Linda J. Ivanits, *Russian Folk Belief* (Armonk: M.E. Sharpe, Inc., 1989), 20–21.

songs, and the Russian folk themes can also be interwoven among each other in complex imagery clusters.

VI. OVERVIEW OF MAJOR SOVIET-ERA COMPOSERS AND PROGRAMMATIC PIANO

COMPOSITIONS

Genrich Pakhulsky (1852 – 1921)¹⁴⁸

- “Fantastic Fairy Tales” (8 Pieces for Piano)
- “Two Pieces for Piano”: “Fantastic Piece,” “Intermezzo”
- “Three Pieces for Piano”: “Song without Words,” “Spinner,” “Impromptu”
- “Two Concert Etudes for Piano”: “Evening Harmonies,” “Ghost”
- “Two Pieces for piano”: “Musical Moment,” Etude “Remembering Happy Days”
- “Album for the Youth”

Aleksander Gretchaninoff (1864 – 1956)¹⁴⁹

- 1893 – 1894 (Op. 3) – “Pastel” – (Album No.1) (St. Petersburg, 1894): 1. “Complaint,” 2. “Meditation,” 3. “Autumn Song,” 4. “Storm,” 5. “Nocturne”
- 1905 (Op. 37) – “Two Pieces”: 1. “Impromptu,” 2. “Prelude”
- 1911 (Op. 53) – “Four Mazurkas”
- 1912 – 1913 (Op. 61) – “Pastel” – (Album No. 2): 1. “Prelude,” 2. “Caprice,” 3. “Endearment,” 4. “Fairy Tale,” 5. “Waltz,” 6. “Reproof,” 7. “Complaint,” 8. “Epilogue”
- 1913 – “Dance”
- 1917 – “Lyrical Moments”: 1. “Prelude,” 2. “Lullaby,” 3. “Mazurka”
- 1923 – 1924 (Op. 98) – “Children’s Album” (Mainz, 1925): 1. “Little Fairy Tale,” 2. “At the Wooden Solders’ Camp,” 3. “Marching Wooden Solders,” 4. “In Separation,” 5. “Riding the Wooden Stick,” 6. “On the Lawn,” 7. “My Nanny is Sick,” 8. “Boring Lesson,” 9. “Lullaby,” 10. “Dance,” 11. “Scary Story,” 12. “Etude,” 13. “After the Ball,” 14. “Pilgrims,” 15. “I am a Grown-Up Already”
- 1924 (Op. 99) – “At the Green Meadow” (Piano, 2 and 4 Hands) (Mainz, 1926): 1. “At the Green Meadow,” 2. “Mother’s Song,” 3 “Ballade,” 4. “Lost His Way,” 5. “During a Walk,” 6. “In Spring Morning,” 7. “Fairy Tale,” 8. “In the Village,” 9. “In the Mountains,” 10. “Serenade”
- 1924 (Op. 104) – “Three Miniatures” (Paris, 1926): 1. “A Page for the Album,” 2. “Prelude,” 3. “Mazurka”

¹⁴⁸ N.B. Pushina, “*Redkaya Muzikalnaya Natura*”: o Zhizni i Tvorchestve G. A. Pakchulskogo (“Rare Musical Nature”: About Life and Creativity of G. A. Pakchulsky) (Moscow: Moscow 2004), 3–9.

¹⁴⁹ A. T. Gretchaninoff, *Noto-Bibliografichesky Spravochnik* (Moscow: Soviet Composer, 1978).

- 1927 (Op. 109) – “A Child’s Day” (Mainz, 1927): 1. “A Morning Prayer,” 2. “At Work,” 3. “My Little Horse,” 4. “The Broken Toy,” 5. “Father and Mother,” 6. “A Visit to Grandmother,” 7. “Grandmother’s Waltz,” 8. “The Happy Return Home,” 9. “Nurse’s Fairy Tale,” 10. “Bed Time”
- 1927 (Op. 112) – “Bagatelles” (15 Miniatures for Piano) (Leipzig, 1927)
- 1927 (Op. 115) – “Fleetingness” (Mainz, 1928): 1. “In Early Morning,” 2. “Reprimand,” 3. “Happy Meeting,” 4. “Misunderstanding,” 5. “Urgent Request,” 6. “Fairy Tale,” 7. “Minuet,” 8. “Call,” 9. “Anticipation,” 10. “Night Sounds,” 11. “In Folk Manner,” 12. “Night Occasion,” 13. “Calm Decision,” 14. “Melancholy,” 15. “Confession”
- 1927 (Op. 116) – “3 Pieces” (Mainz, 1928): 1. “Prelude,” 2. “Meditation,” 3. “Mazurka”
- 1928 – 1929 (Op. 118) – “Fairy Tales” (Paris, 1930): 1. “Spring,” 2. “Loneliness,” 3. “At the Green Meadow,” 4. “In a Shadow,” 5. “Jolly Tune,” 6. “Fairy Tale,” 7. “Comforting,” 8. “An Orphan,” 9. “In a Dance,” 10. “Happy Occasion,” 11. “Eastern Dance,” 12. “Wondering Clouds”
- 1928 – 1929 (Op. 119) – “Grandfather’s Book” (Mainz, 1930): 1. “My Beloved Mommy,” 2. “Old Romance,” 3. “Joker,” 4. “In the Meadow,” 5. “Russian Dance,” 6. “Little Waltz,” 7. “Sad Fairy Tale,” 8. “Dance of Swallows,” 9. “Fairy Tale,” 10. “March,” 11. “Ill Kitty,” 12. “During the Walk,” 13. “At the Swing,” 14. “Little Ballade,” 15. “Happy Meeting,” 16. “Homecoming,” 17. “Vacation”
- 1929 – 1930 (Op. 123) – “Beads” (Mainz, 1930): 1. “Morning Walk,” 2. “Little Beggar,” 3. “Etude,” 4. “Sad Song,” 5. “On a Bicycle,” 6. “Waltz,” 7. “Hard Work,” 8. “My First Ball,” 9. “Complaint,” 10. “In the Fields,” 11. “Caresses,” 12. “On Harmonica”
- 1930 (Op. 127a) – “Dewdrops” (9 Children’s Songs) (Mainz, 1931)
- 1930 (Op. 127b) – “In a Boat” (7 Children’s Pieces) (Mainz, 1931)
- 1931 (Op. 130) – “Russian Folk Dances” (12 Dances) (Mainz, 1931)
- 1932 (Op. 131a) – “Sketches” (12 Easy Pieces) (Mainz, 1933)
- 1932 (Op. 133) – “Andyusha’s Album” (10 Children’s Pieces) (Paris, 1933)
- 1932 – “Arabesques”
- 1933 (Op. 132) – “Spillikins” (12 Children’s Pieces) (Paris, 1933)
- 1933 (Op. 139) – “Album Pages” (10 Easy Pieces) (Paris, 1933)
- 1933 (Op. 141) – “Nina’s Album” (“Lyrical Fragments”) (10 Miniatures) (Mainz, 1933)
- 1934 (Op. 143) – “Walking in the Forest” (Suite No. 1) (Paris, 1935): 1. “Getting Ready for a Walk,” 2. “Always with My Mom,” 3. “Dance of the Butterflies,” 4. “Dance of the Frogs,” 5. “Dance of the Bears,” 6. “Mushrooms are Going to War,” 7. “Lost his Way,” 8. “Tiredness,” 9. “Homecoming,” 10. “In Bed”
- 1934 (Op. 145) – “Little Suite” (Suite No. 2) (10 Easy Pieces) (Paris, 1935)
- 1935 (Op. 146) – “Aquarelles” (5 Miniatures for Piano) (Paris, 1935): 1. “Elegiac

Song,” 2. “Ten!” 3. “Gentle Request,” 4. “Scary Ghost,” 5. “Dance, Dance, Dance...”

- 1938 (Op. 156) – “Periwinkles” (8 Easy Piano Pieces) (Leipzig, 1938)
- 1942 – “2 Pieces”: 1. “Duet of Two Cuckoos,” 2. “Robin Bird’s Complaint”
- 1942 (Op. 167) – “4 Pieces” (New York): 1. “Far Away,” 2. “Happy Coming Back,” 3. “Russian Fairy Tale,” 4. “Eastern Dance”
- 1943 (Op. 170) – “4 Children’s Pieces” (Paris): 1. “Keep Your Eyes Open,” 2. “Polka,” 3. “My First Ball,” 4. “Lullaby”
- 1944 (Op. 173) – “Little Suite” (Boston): 1. “Sunrise,” 2. “Confession,” 3. “Village Dance”
- 1944 (Op. 176) – “Little Suite” (USA)
- 1947 (Op. 182) – “Little Musical Pictures” (12 Miniatures for Piano) (New York): 1. “Sunrise,” 2. “With the Fishing Rod,” 3. “Coming Home with the Bouquet of Wild Flowers,” 4. “An Orphan,” 5. “New Friend,” 6. “On a Swing,” 7. “At My Grandmother’s,” 8. “Village Guy,” 9. “Request for a New Doll,” 10. “New Doll,” 11. “Day,” 12. “It’s Time to go Home”
- 1947 (Op. 183) – “By the Fireplace” (10 Pieces) (USA): 1. “Mary’s Departure,” 2. “Homesickness,” 3. “Mournful Song,” 4. “Folk Song,” 5. “Sad Song,” 6. “In the Village,” 7. “Italian Song,” 8. “Lullaby,” 9. “Spring Morning,” 10. “Russian Dance”
- 1947 (Op. 184) – “2 Pieces” (not published): 1. “Melody,” 2. “Bagatelle”
- 1948 (Op. 189) – “Gouaches” (3 Easy Pieces for Piano) (New York): 1. “At Joyous Work,” 2. “At Privacy,” 3. “Meeting”
- 1950 (Op. 194) – “3 Pieces” (not published)
- 1950 (Op. 196) – “5 Miniatures” (not published)
- 1950 (Op. 197) – “Letters to a Friend” (New York): 1. “Letter to a Friend,” 2. “Mournful Song,” 3. “Round Dance,” 4. “Little Cavalier,” 5. “Fairy Tale,”
- 6. “War Song”
- Several Transcriptions of Russian Folk songs
-

Vladimir Rebikoff (1866 – 1920)¹⁵⁰

- Op. 2 – Six Pieces (including: “Waltz,” “Etude,” “Odaliss Dance,” “Character Dance”)
- Op. 3 – Pieces (including “Song without Words,” “Melancholic Waltz,” and “Waltz Minion”)
- Op. 5 – Seven Pieces (including: “Waltz,” “Etude in the Old Style,” “March,” “Elegy,” and “Eastern Dance”)
- Op. 8 – “Autumn Dreams” (16-Piece Cycle) (including: “The Dusk” and “Vain Advice”)
- Op. 9 – “Around the World” (18-Piece Cycle)
- Op. 10 – “Sketches of Moods” (10-Piece Cycle) (including: “The Desire of the

¹⁵⁰ V. Rebikoff, *Piano Pieces* (Moscow: Music, 1968).

Unreachable Ideal")

- Op. 11 – “Melomimics” (Cycle) (including: “The Genius and the Death” and “Love Confession”)
- Op. 13 – “Sound Poems” (10-Piece Cycle) (including: “Destiny,” “Desire,” “Gloom,” “Lyrical Mood,” “By the Cradle,” and “Call”)
- Op. 14 – “Mila and Nolly” (Fairy-Tale Ballet Suite)
- Op. 15 – “Dreams” (5-Piece “Melomimic” Cycle)
- Op. 22 – “Slavery and Freedom” (1st Musical-Psychological Picture)
- Op. 23 – “In the Dusk” (9-Piece Cycle) (including: “The Winter Song,” “Conviction,” “Hope,” “Regret,” “Privacy,” “Once Upon a Time”)
- Op. 24 – “The Song of the Heart” (2nd Musical-Psychological Picture)
- Op. 25 – “Desire and Achievement” (3rd Musical-Psychological Picture)
- Op. 26 – “Nightmare” (4th Musical-Psychological Picture) (for Piano, 4 Hands)
- Op. 27 – “In Their Motherland” (8-Piece Suite) (including: “Dancing Giants,” “He is Singing,” “Dancing Children,” “They are Passing by,” “Dancing Old Ladies,” and “Dancing Old Men”)
- Op. 28 – “Boxing Scenes” (5-Piece Cycle)
- Op. 29 – “Autumn Leaves” (6-Piece Cycle)
- Op. 30 – “Little Piano Suite” (5-Piece Cycle) (piano 4 hands)
- Op. 31 – “Silhouettes” (9 Pictures from Children’s Life) (including: “Playing the Wooden Soldiers,” “Wondering Musicians,” “Ice Skating Children,” “Evening at the Meadow,” and “Sad Major”)
- Op. 33 – “From the Diary” (3-Piece Cycle) (including: “Faded Flower,” “Are the Happy Days Coming back?” and “Tell Me why?”)
- Op. 35 – “Among Them” (6-Piece Suite)
- Op. 36 – “Fairy Tale About the Princess and the King of Frogs”
- Op. 37 – “From the Antique World” (Cycle)
- Op. 37 – “Pictures for Children” (including: “A Little Girl Pleading with Her Mother,” “Preparing the Lesson,” and “A Picture from the Ancient World,” “A Joyous Moment,” “Up on a Swing,” “Promenade of the Gnomes,” and “A Sad Story with the Happy Ending”)
- Op. 38 – “Festivities” (Suite)
- Op. 43 – “Svengaly Improvisations”
- Op. 46 – “In the Forest” (6-Piece Suite)
- Op. 47 – “On Another Side” (6-Piece Suite)
- Op. 48 – “White Songs” (4-Piece Cycle) (including: “Dark Dance,” “White Dance,” “South Dance,” and “Soft Dance”)
- Op. 50 – “Ideals” (3-Piece Cycle) (including: “Hymn to The Sun,” “Vastness,” “Among the Flowers”)
- Op. 51 – “Five Dances”
- Op. 54 – “They are Jolly”
- “Ballet Suite” (including: “Dance of the Lilies,” “Dryads’ Dance,” and “Waltz of the Butterflies”)
- “Meloplastics” (including: “Blooming Harebells,” “The Battle and the Victory,” “Spring Morning,” “Drunkenness,” and “Satan is Having Fun”) (8-Piece Suite)

- “Evening Lights” (Suite)
- “Music Snuffbox” (Cycle)
- “Bitter Dances”
- “Dreams About Happiness” (5 Pieces)
- “Play of Sounds” (3 Pieces)
- “Sparkles” (9 Pieces)
- “Sad Memories” (2 Pieces)
- “From the Forgotten Diary” (7 Pieces)
- “Slavic Lands” (10 Pieces)
- “Pictures from the Past” (6 Pieces)
- “New Year Tree Decorations” (including: “Clown,” “Honey-Cake,” “Imps,” and “Doll in the Folk Dress”) (14-Piece Cycle)
- “Album of Easy Pieces for Youth” (6-Piece Cycle) (including: “Lyrical Mood”)
- “Memories of the Old Days” (6-Piece Cycle)
- “Minutes of Joy” (6-Piece Cycle)
- “In the Cemetery of the Dead Dreams” (2 Pieces)
- “9 Lyrical Pieces” (including: “Unsuccessful Dance”)
- “Two Album Pages”
- Various Etudes, Ballades, Dances, Waltzes, Polonaises

Samuel Maykapar (1867 – 1938)¹⁵¹

- Op. 4 – “Children Piece” (Moscow)
- Op. 6 – “Little Piano Suite in Classical Style” (Moscow)
- Op. 8 – “Little Novelettes for the Youth” (Moscow): 1. “Toccatina,” 2. “Melody,” 3. “Little Fairy Tale,” 4. “In the Forge,” 5. “Reed Pipe,” 6. “Lullaby,” 7. “Arietta,” 8. “Album Page,” 9. “Waltz,” 10. “Nocturne,” 11. “Fuguetta,” 12. “Dance of the Marionettes,” 13. “Scherzino,” 14. “Variations of Russian Theme,” 15. “Italian Serenade,” 16. “Romance,” 17. “Sad Mood,” 18. “Mermaid” (Etude)
- Op. 15 – “Shepherd’s Suite” (Pastoral Suite) (Leningrad): 1. “In the Morning,” 2. “Complaint,” 3. “In the Evening,” 4. “Reed Pipe,” 5. “Dialogue,” 6. “Epilogue: Night”
- Op. 16 – “12 Album Pages for the Youth” (Leningrad): 1. “Scherzino,” 2. “Dreams,” 3. “In Separation,” 4. “Little Rondo,” 5. “Canon,” 6. “Musical Clown,” 7. “Prelude,” 8. “Romance,” 9. “Memory,” 10. “Minuet,” 11. “Waltz,” 12. “Song with Variations”
- Op. 21 – “Theater of Marionettes” (7 Pieces for the Youth) (Moscow): 1. “Prologue,” 2. “Stepdaughter and Stepmother,” 3. “At the War,” 4. “Dance of Clowns,” 5. “Catching Butterflies,” 6. “Troubadour’s Song,” 7. “Promenade of the Marionettes”
- Op. 24 (24a) – “Lullaby Fairy Tales” (6 Pieces) (Moscow)
- Op. 28 – “Spillikins” (26 Pieces for the Youth) (Leningrad): 1. “In the Little Garden,”

¹⁵¹ S. M. Maykapar, *Notograficheskiy Spravochnik* (Moskva-Leningrad, 1938).

2. "An Orphan," 3. "Little Shepherd," 4. "In Autumn," 5. "Waltz,"
6. "Disturbing Minute," 7. "Polka," 8. "Fleeting Vision," 9. "Little Commander," 10. "Little Fairy Tale," 11. "Minuet," 12. "Butterfly,"
13. "Musical Cassette," 14. "Funeral March," 15. "Lullaby," 16. "Sailors' Song," 17. "Legend," 18. "Prelude and Fuguetta," 19. "Echo in the Mountains," 20. "Gavotte," 21. "In Spring," 22. "Seven-mile Boots," 23. "At the Ice Rink," 24. "Clouds are Floating," 25. "Romance," 26. "Horseman in the Forest"
- Op. 30 – "Little Suite for the Youth" (7 Pieces) (Moscow)
- Op. 33 – "Miniatures" (24 Pieces for Children): 1. "Waltz," 2. "Pondering," 3. "Gavotte," 4. "At Night by the Sea," 5. "Mazurka," 6. "Tarantella," 7. "Long Journey," 8. "Butterfly," 9. "Call-up Song," 10. "In the Fog," 11. "United Work," 12. "Dewdrops," 13. "Calm Morning," 14. "Scary Story," 15. "Cavalry is Coming," 16. "Little Prelude," 17. "Little Song," 18. "Turbulent Water Flow" (etude), 19. "Star Night," 20. "Sailor's Story," 21. "Aeolian Harp," 22. "Elegy," 23. "Jolly Game," 24. "Dramatic Episode"

Elena Gnessina (1874 – 1967)

- "6 Little Pieces" (Moscow: GIZ, 1928)
- "3 Pieces" (Leningrad-Moscow: Muzgiz, 1932)
- "2 Little Pieces" (Moscow: Iskusstvo, 1938)
- "2 Children's Pieces" (4 hands) (Moscow-Leningrad: Muzgiz, 1939)
- "Theme and 6 Little Variations" (Moscow: Muzgiz, 1950)
- "Children's Album" (Moscow: Muzgiz, 1950)
- "Piano Miniatures" (Moscow: Muzgiz, 1958)
- "Piano ABC" (Moscow: Muzgiz, 1959)
- "Little Piano Pieces" (Moscow: Muzgiz, 1960)

Reinhold Glière (1875 – 1956)¹⁵²

- Scherzos, Esquisses, several Piece Sets, Preludes, Mazurkas
- Op. 31 (1907) – "Twelve Children Pieces": 1. "Prelude," 2. "Nocturne," 3. "Lullaby B-Flat Major," 4. "Sweet Dreams," 5. "Folk Song," 6. "Waltz," 7. "Romance," 8. "Etude," 9. "Mazurka," 10. "Eastern Song," 11. "Page from the Album," 12. "Ballet Dance"
- Op. 34 (1908) – "Twenty-four Character Pieces for the Youth" (4 Books): 1. "Little Poem," 2. "Polish Dance," 3. "Tears," 4. "Hunters' Song," 5. "Regret," 6. "Little Bells," 7. "In the Meadows," 8. "Arlekino," 9. "Song," 10. "By the Cradle," 11. "Ballade," 12. "Esquisse," 13. "Melody," 14. "Scherzo," 15. "Russian Song," 16. "Dance of the

¹⁵²S. Glier, A. Zueva, G. Alfeevskaya, *Bibliographic Spravochnik*. Memorial Cabinet of Griere, Moscow, 2011; Editor A. Lakhuti, Reingold Moritsevich Glier "Bibliographic Manual" (Notografichesky spravochnik) (Moscow, Moscow 1964).

- Jesters," 17. "Aquarelle," 18. "Impromptu," 19. "Serenade," 20. "In the Manner of the Minuet," 21. "Pondering," 22. "Pastoral," 23. "In the Dream," 24. "Eastern Dance"
- Op. 38 (1908) – "Twenty-four Easy Pieces" (Piano, 4 Hands): 1. "Prelude," 2. "Waltz," 3. "Impromptu," 4. "Minuet," 5. "Folk Song," 6. "Mazurka," 7. "Page from the Album," 8. "Musical Twinkle," 9. "Elegy," 10. "Melody," 11. "Lullaby," 12. "Scherzo," 13. "Regret," 14. "Worrying," 15. "Lyrical Twinkle," 16. "Fairy Tale," 17. "Orientale," 18. "Esquisse," 19. "Sweet Dreams," 20. "Arabesque," 21. "Intermezzi," 22. "Song," 23. "Sad Pondering," 24. "Tarantella"
 - Op. 41 (1909) – "Six Pieces" (2 Pianos, 4 Hands): 1. "Prelude," 2. "Sad Waltz," 3. "Song," 4. "Basso Ostinato," 5. "Ballet Solo," 6. "Mazurka"
 - Op. 43 (1909) – "Eight Easy Pieces: 1. "Prelude," 2. "Begging," 3. "Mazurka," 4. "Morning," 5. "Evening," 6. "Rondo," 7. "Arietta," 8. "Little March"
 - Op. 47 (1909) – "Twelve Esquisses"
 - Op. 48 (1909) – "Twelve Pieces" (Piano, 4 Hands) :1. "Prelude," 2. "Waltz," 3. "Esquisse," 4. "Complaint," 5. "Etude," 6. "Song of the Cattle Herder," 7. "Arabesque," 8. "In the Dreams," 9. "Mazurka," 10. "Fuguettes," 11. "Scherzo," 12. "Orientale"
 - (1911) – "Death"
 - Op. 61 (1912) – "Twenty-four pieces" (2 Pianos, 4 Hands): 1. "Prelude," 2. "Six Variations on Original Theme," 3. "Ostinato," 4. "Summer Evening," 5. "Folk Song," 6. "Folk Dance," 7. "In the Forest," 8. "Nymph," 9. "Nocturne," 10. "By the Stream," 11. "Forest Sprite," 12. "Hunt," 13. "Eastern Prelude," 14. "Languid Dance," 15. "Muedzin," 16. "Eastern Dance," 17. "Zurna," 18. "By Muslim Temple," 19. "In the Meadows," 20. "Rye is Swaying," 21. "Cornflowers," 22. "Skylark," 23. "Song of Mowers," 24. "Wind"

Alexander Goldenweiser (1875 – 1961)

- "Lullaby" (Moscow: GIZ, 1925)
- "Russian Song" (Moscow: GIZ, 1925)
- "Piano Album" (Moscow: Muzgiz, 1931)
- "20 Pieces" (Moscow: Muzgiz, 1935)
- "10 Pieces" (Moscow: Iskusstvo, 1938)
- "Song without Words" (Moscow: Muzgiz, 1959)

Alexander Gedike (1877 – 1957)

- Op. 6 – "20 Little Pieces for Beginners"
- Op. 8 – "10 Miniatures in the Etude Form"
- Op. 9 – (1900) "3 Pieces"
- Op. 12 – "6 Pieces" (Piano, 4 Hands)
- Op. 13 – "Ballade"

- Op. 17 – “Stances”
- Op. 20 (1910) – “The Blind of Maeterlinck” (Prelude in C – Major)
- Op. 36 – “60 Simple Piano Pieces for Beginners”
- Op. 52 (1938) – “5 Pieces”
- Op. 57 – “22 Pieces”
- Op. 59 – “25 Pieces”
- Op. 63 – “15 Kirghiz Songs of Medium Difficulty”
- Op. 64 – “2 Pieces”
- Op. 65 – “3 Pieces”
- Op. 66 – “3 Pieces”

Nikolas Myaskovsky (1887 – 1950)¹⁵³

- Op. 29 (1927) – “Memories” (6 Pieces for Piano) (Moscow: Universal’noe Izdatel’stvo, 1928): 1. “Tune,” 2. “Joke,” 3. “Despair,” 4. “Memory,” 5. “In Sleepless Night,” 6. “Snow Blizzard”
- Op. 31 (1928) – “Yellow Pages” (7 Easy Pieces for Piano) (Moscow: Mozsektor Gosizdata, 1929)
- Op. 43 (1938) – “Ten Very Easy Pieces” (Moscow: Izdatel’stvo “Iskusstvo,” 1939): 1. “Spring Mood,” 2. “Chasing,” 3. “Disturbing,” Lullaby,” 4. “Sad Tune,” 5. “Dance,” 6. “Carefree Song,” 7. “In the Manner of Waltz,” 8. “Field Song,” 9. “Old Story,” 10. “March”
- Op. 43 (1938) – “Four Easy Pieces in Polyphonic Style” (Moscow: Izdatel’stvo Iskusstvo 1938): 1. “Elegiac Mood” (fugue), 2. “Hunter’s Song” (fugue), 3. “Little Duet” (Canon), 4. “In the Old Style” (fugue)
- Op. 74 (1946) – “From the Past” (6 Improvisations) (Moscow: Muzgiz in 1947): 1. “Introduction,” 2. “Impulse,” 3. “Dreaming,” 4. “Bells,” 5. “Gloom,” 6. “End of the Fairy Tale”

Anatoly Nikolaevitch Alexandrov (1888 – 1982)¹⁵⁴

- Various Piece Sets, Poems, Preludes, Ballades, Suites, Fantasies, Waltzes, Impromptus, Etudes
- Folk Songs of the USSR Republics and European Countries for piano (including “Twelve Easy Pieces based on Beethoven’s Transcriptions of Scotland Folk Songs” (1933),
- “Twelve pieces of Lute Music of 16th century transcribed for piano” (1934),
- Piano Songs based on Czech folk songs: “Good Night,” “Working Peasant,” and “Shoe-Maker”)
- 1903 – “Oriental Melody” (E – Major)
- 1904 – “Dreams” (F – Minor)
- 1907 – “Variations on Tatar Theme” (G – Major)

¹⁵³ S. Shlifshtein, *N.Y. Myaskovsky: Notografichesky Spravochnik* (Moscow: Sovetsky Kompozitor, 1962).

¹⁵⁴ A. Ortenberg, *A. N. Alexandrov: Notografichesky Spravochnik* (Moscow: Music, 1965).

- 1907 – “Aquarelle” (B – Flat Major)
- Op. 16a – Two excerpts from Music for Drama by M. Meterlink “Adriana and the Blue Beard”
- Op. 21 – “Visions” (5 Pieces)
- Op. 33 (1929) – “Little Suite for Piano” (Moscow: Muzsektor Gosizdata in 1929): 1. “Lullaby,” 2. “Etude,” 3. “Melody,” 4. “Dance (Ragtime),” 5. “Fugue,” 6. “Joke”
- Op. 48 – “Four Tale Stories”
- Op. 66 (1907-1945) – “Four Pictures-Miniatures for Piano” (Moscow: Muzgiz, 1950): 1. “Meeting” (1945), 2. “Aquarelle” (1907), 3. “Serenade” (1921), 4. “End of the Fairy Tale (The Song of the Red Hood)” (1937)
- 1944 – “Five Easy Pieces” (Moscow: Muzgiz in 1945): 1. “Kuma” (based on Russian Folk Song), 2. “Dark Nights,” 3. “I went to Little Garden,” 4. “Grasshopper,” 5. “Request”
- 1945 – “Six Pieces of Moderate Difficulty for Piano” (Moscow, Muzgiz in 1946): 1. “Siciliana” (1925), 2. “Etude” (1945), 3. “Promenade” (1928), 4. “Ballet Dance” (1928), 5. “Little Magic Stick” (1945), 6. “March” (1932)
- 1950 – “Six Easy Pieces”
- Op. 78 (1952) – “Little Suite for Piano” (Moscow: Muzgiz, 1954, 1963): 1. “Epitaph,” 2. “Bizarre Image,” 3. “Crying,” 4. “Comforting”
- Op. 88 – “Romantic Episodes” (10 Pieces)
- 1959 – “Three Pieces” (Moscow, Muzgiz in 1960): 1. “Dancing Fingers,” 2. “Little Fists,” 3. “Lullaby”
- 1959 – “Holiday Promenade” (Moscow: Muzgiz, 1960): 1. “Riding Children,” 2. “March”
- 1959 – “March (March and Run)” (Moscow: Muzgiz, 1960)
- 1959 – “Rattles and Tambourines” (Moscow, Muzgiz, 1960)
- 1960 – “Pieces for Piano Based on German Folk Songs from the Cycle “Riding the Stick” (Moscow: Soviet Composer in 1961-1962): 1. “Confusing Song,” 2. “Shoe-Maker,” 3. “About the Timpetu-The Giant,” 4. “Riding the Stick,” 5. “Medicine”
- 1961 – “Yurochka” (Belorussian Dance)” (Moscow: Muzgiz, 1963)
- 1961 – “Hide and Seek” (Moscow: Muzgiz, 1963): 1. “Children are Going to Hide,” 2. “Folk Dance”

Sergei Prokofiev (1891 – 1953)

- Op. 3 (1911) – “Four Pieces for Piano”
- Op. 4 (1912) – “Four Pieces for Piano”
- Op. 12 (1913) – “Ten Pieces for Piano”
- Op. 17 (1914) – “Sarcasms” (5 Pieces for Piano)
- Op. 22 (1917) – “Visions Fugitives”
- Op. 31 (1918) – “Tales of an Old Grandmother” (4 Pieces)
- Op. 32 (1918) – “Four Pieces for Piano”

- Op. 33ter (1922) – March and Scherzo from “The Love for Three Oranges”
- Op. 43bis (1938) – “Divertimento”
- Op. 45 (1928) – “Things in Themselves” (2 Pieces for Piano)
- Op. 52 (1931) – “Six Pieces for Piano”
- Op. 59 (1934) – “Three Pieces for Piano”
- Op. 62 (1934) – “Thoughts”
- Op. 65 (1935) – “Music for Children” (12 Easy Pieces) (Berlin: Editions Russes de Musique, 1935): 1. “Morning,” 2. “Promenade,” 3. “A Little Fairy Tale,” 4. “Tarantella,” 5. “Regret,” 6. “Waltz,” 7. “Parade of the Grasshoppers,” 8. “The Rain and the Rainbow,” 9. “Playing Tag,” 10. “March,” 11. “Evening,” 12. “The Moon Strolls in the Meadow”
- “Dumka” – (after 1933)
- Op. 75 (1937) – Ten Pieces from “Romeo and Juliet”
- Op. 77bis (1938) – Gavotte from “Hamlet”
- Op. 95 (1942) – Three Pieces from “Cinderella”
- Op. 96 (1942) – Three Pieces from “War and Peace” and “Lermontov”
- Op. 97 (1943) – Ten Pieces from “Cinderella”
- Op. 102 (1944) – Six Pieces from “Cinderella”

Isaak Dunaevsky (1900 – 1955)¹⁵⁵

- 1913 – “Waltz Without a Name”
- 1915 – 1919 – “Loneliness,” “Longing,” “In the Moment of Melancholy,” “Tears”
- 1916 – “Fairy Tale,” “Little Fairy Tale,” “Fairy Tale-March,” “Ballet-Waltz,” “Fantasy”
- 1917 – 1919 – “Your Love, who is Bragging,” “When I die,” “Let’s Admit, It’s Time to Get Divorce,” and “Your Shame is So Beautiful”
- 1917 – 1919 – “Fragment of Fantasy”
- 1920 – “Impromptu”
- 1920 – “Chaotic Waltz” and “Waltz”
- 1924 – “Waltz” No. 1, “Waltz” No. 2, and “Polka”
- 1925 – Polka “Not a Bird” and “Russian Komsomol Song”
- 1927 – “Yurochka,” “Russian Dance,” “Dance Away,” “Tatar Dance,” and “Spanish Dance”
- 1928 – “Prelude in the Old Style”
- 1930 – “Polovetsk Dance” and “Adagio”
- 1931 – “Waltz,” “Brilliant Waltz” and “Sailors’ Dance”
- 1932 – “Overture-Fantasy” and “This Business Will Work Out”
- 1934 – “Almost Classical Gavotte”
- 1940 – “Tap Dance”
- 1944 – “Gigue” (English Dance)
- 1946 – “Russian Carnival Dance” and “Gallop”

¹⁵⁵ D. M. Person, *I. O. Dunaevsky: Notno-Bibliografichesky Sprevochnik* (Moscow: Sovetsky Kompozitor, 1971).

- 1947 – “Karelian-Finnish Polka”
- 1949 – “Waltz”
- 1952 – “Waltz”

Mikhail Rauchverger (1901 – 1989)¹⁵⁶

- “Six Lyrical Pieces” (Moscow, 1935)
- “Eleven Children’s Songs” (Moscow, 1936)
- “Ten Children’s Pieces” (Moscow, 1947)
- “Ukrainian Miniatures” (Moscow, 1947)
- “Kirgiz Miniatures” (Moscow, 1948)
- “Ten Pieces for Piano” (Moscow, 1954)
- “Album of Kirgiz Pieces” (Moscow, 1954)
- “Pieces for III–VII Grades of Children’s Music Schools” (Moscow, 1962)
- “Pieces for I–II Grades of Children’s Music Schools” (Moscow, 1964)
- “Eight Pieces on Kirgiz Themes” (Moscow, 1962)
- “Variations on International Themes” (Moscow, 1968)
- 25 Etudes for Piano (Moscow, 1969)
- 2 Dances for Piano (Moscow, 1973)
- Piano Transcriptions from Ballet “Cholpon” (1974)
- “Ten Pieces for Piano on Kirgiz Themes” (1975)

Aram Khachaturyan (1903 – 1978)¹⁵⁷

- 1925 – “Poem”
- 1926 – “Poem”
- 1926 – “Waltz-Etude”
- 1926 – “Andantino”
- 1928 – “Variations on Solveig Theme”
- 1932 – “Suite”: 1. “Toccata,” 2. “Waltz-Caprice,” 3. “Dance”
(Moscow: Muzgiz, 1938)
- 1933 – “Dance”
- 1934 – “March”
- 1930s–1940s – “Budyonov Hat” (Mass Dance)
- 1944 – “Choreographic Waltz”
- 1945 – “Three Pieces”: 1. “Ostinato,” 2. “Romance,” 3. “Fantastic Waltz”
- 1947 – “Children’s Album” No. 1 (Moscow: Soyuz Sovetskikh Kompozitorov, 1947):
1. “Andantino,” 2. “It is Prohibited to Go for a Walk Today,” 3.
“Lado is Seriously Ill,” 4. “At the Birthday Party,” 5. “Etude,” 6.
“Musical Picture,” 7. “Cavalry,” 8. “Invention,” 9. “Folk Imitation,”
10. “Fugue”
- 1962 – “Waltz” from the Drama “Masquerade” (after M. Lermontov’s Drama

¹⁵⁶ Mikhail Rauchverger, *Statyi I Vospominaniya* (Moscow: Sovetsky Kompozitor, 1983).

¹⁵⁷ Bakst, *Russian-Soviet Music*; D. M. Person, *A. Khachaturyan: Noto-Bibliografichesky Spravochnik* (Moscow: Vsesoyuznoe Izdanie “Sovetsky Kompozitor,” 1979).

(Leningrad: Soyuz Kompozitorov, 1948)

- 1965 – “Children’s Album” No. 2 (Moscow: Music, 1967): 1. “Jump Rope,” 2. “Evening Fairy Tale,” 3. “Eastern Dance,” 4. “Cat Barsik on the Swing,” 5. “Playing the Tambourine,” 6. “Two Funny Women Quarreled,” 7. “Funeral Procession,” 8. “Rhythmic Exercise,” 9. “Toccatina,” 10. “Fugue”
- “Piano Compositions” (Piano, 2 and 4 Hands) (Moscow: Sovetsky Kompozitor, 1963): 1. “On Gogol Boulevard,” 2. “Waltz of Friendship,” 3. “What Children are Dreaming About,” 4. “Tomorrow is a School Day,” 5. “Spring Carnival,” 6. “Olga the Pioneer”
- “Popular Pieces for Piano” (Moscow: Sovetsky Kompozitor, 1968): 1. “Waltz” (from “Masquerade”), 2. “Dance with the Swords,” 3. “Frigilia’s Dance” (from ballet “Spartak”), 4. “My Lovely Garden,” 5. “The Baltic Sea,” 6. “Uralochka,” 7. “Song About a Girl,” 8. “Song About Willow Tree,” 9. “To You, My Arab Friends!” 10. Piece Based on the Piano Concerto, 11. Piece Based on Violin Concerto, 12. Piece Based on Cello Concerto, 13. Piece Based on Concerto-Rhapsody for Violin, 14. Piece Based on Symphony-Poem

Dmitri Kabalevsky (1904 – 1987)¹⁵⁸

- Collection of Children Pieces for Piano (1927–1940) (Author’s Archive)
- Op. 14 (1931) – “From the Life of the Pioneers” (Moscow: Muzgiz, 1932): 1. “Drummer,” 2. “Game in PE Class,” 3. “Game,” 4. “Pioneers’ Song,” 5. “Hiking March,” 6. “Artek Song”
- Op. 27 (1937 – 1938) “Thirty Children’s Pieces” (3 Books): (Book 1. No. 1–10) (Moscow: Muzgiz, 1938): 1. “In the Manner of Waltz,” 2. “Little Song,” 3. “Etude A – Minor,” 4. “Night at the River,” 5. “Playing Ball,” 6. “Sad Story,” 7. “Old Dance,” 8. “Lullaby,” 9. “Little Fairy Tale,” 10. “Comic Song” (Book 2. No. 11–20) (Moscow: Iskusstvo, 1939): 11. “Rondo,” 12. “Toccatina,” 13. “Little Joke,” 14. “Scherzo,” 15. “March,” 16. “Lyrical Piece,” 17. “Dance at the Lawn,” 18. “Sonatina A-Minor,” 19. “War-Like Dance,” 20. “Fairy Tale” (Book 3. No. 21–30) (Moscow, Iskusstvo, 1939): 21. “Chase,” 22. “Tale,” 23. “Snow Whirls,” 24. “Etude” (F – Major), 25. “Novella,” 26. “Etude” (A – Major), 27. “Dance,” 28. “Caprice,” 29. “Cavalry Song,” 30. “Dramatic Fragment”
- Op. 39 (1944) – “24 Easy Piano Pieces” (Moscow: Muzgiz, 1945): 1. “Little Song,” 2. “Little Polka,” 3. “In the Manner of March,” 4. “Lullaby,” 5. “Game,” 6. “Little Scherzo,” 7. “Funny Occasion,” 8. “Tune,” 9. “Folk Dance,” 10. “March,” 11. “Autumn Song,” 12. “Joke,” 13. “Waltz,” 14. “Little Fairy Tale,” 15. “Gallop,” 16. “Sad Story,” 17. “Folk Dance,” 18. “Gallop,” 19. “Prelude,” 20. “Clowns,” 21.

¹⁵⁸ Bakst, *Russian-Soviet Music*; P. Nazarevsky, D. B. Kabalevsky: Notografichesky i Bibliografichesky Sprevochnik (Moscow: Vsesoyuznoe Izdatel’stvo “Sovetsky Kompozitor,” 1969).

“Improvisation,” 22. “Novelette,” 23. “Slow Waltz,” 24. “A Merry Journey”

- (1963) – “Three Easy Pieces for Piano” (Moscow: Muzikalnaya Zhizn, 1964):
1. “Little War Song,” 2. “Juggler,” 3. “Hedgehog” (Porcupine)

Dmitri Shostakovich (1906 1975)

- Op. 2 (1919 – 1920) – “Eight Preludes”
- (1919 – 1920) – “Minuet, Prelude, and Intermezzo”
- (1920) – “Murzilka”
- (1920 – 1921) – “Five Preludes”
- Op. 5 (1922) – “Three Fantastic Dances”
- Op. 13 (1927) – “Aphorisms” (10 Pieces)
- Op. 22 – “Polka” from the “Golden Age”
- Op. 39 – Nocturne “The Limpid Stream”
- Op. 69 (1944 – 1945) – “Children’s Notebook” (7 Pieces): 1. “March,” 2. “Waltz,” 3. “The Bear,” 4. “Merry Tale,” 5. “Sad Tale,” 6. “The Clockwork Doll,” 7. “Birthday” (published in 1983)
- (1949) – “Merry March” (for 2 Pianos)
- (1953) – “Dances of the Dolls”: 1. “Lyric Waltz,” 2. “Gavotte,” 3. “Romance,” 4. “Polka,” 5. “Waltz-Joke” (The Petite Ballerina), 6. “Hurdy-Gurdy,” 7. “Dance”
- Op. 97a – “Short Piece”
- Op. 97b – “Spanish Dance” from “The Gadfly”
- Op. 104a (1957) – “Eleven Variations on a Theme by Glinka”

Nikolay Rakov (1908 – 1990)¹⁵⁹

- 1929 – “Four Children Pieces” (Moscow: Muzgiz, 1937)
- 1929 – “Dance” (Moscow: Muztorg MONO, 1930)
- 1930 – “Four Preludes” (Moscow: Muzgiz, 1933)
- 1930 – 1947 – “Humoresque,” “Waltz,” and “Polka” (for 2 Pianos)
(Moscow: Muzgiz, 1948)
- 1934 – “Dance Suite” (for 2 Pianos) (Moscow: Muzgiz, 1950)
- 1935 – “Lyrical Pieces” (Moscow: Muzgiz, 1933)
- 1936 – “Two Mari Pieces” (Moscow: Muzgiz, 1937)
- 1936 – “Five Preludes” (Moscow: Muzgiz, 1940)
- 1937 – “Novelette” (ten pieces) (Moscow: Muzgiz, 1938)
- 1938 – “Poem” (Moscow: Muzgiz, 1940)
- 1942 – 1946 – “Serenade,” “Slow Waltz,” “Tango,” “Concert Waltz”
(Moscow: Muzgiz, 1956)
- 1943 – “Classical Suite” (Moscow: Muzgiz, 1946)
- 1945 – “Russian Song” (Moscow: Muzgiz, 1946)

¹⁵⁹ A. Solovtsov, *N. P. Rakov: Nauchno-Populiarniy Ocherk* (Moscow: Sovetsky Kompozitor, 1958).

- 1946 – “Aquarelles” (9 Pieces) (Moscow: Muzgiz, 1947)
- 1949 – “Eight Pieces Based on Russian Folk Theme” (Moscow: Muzgiz, 1950)
- 1949 – “Variations” (B – Minor)
- 1951 – “From My Young Days” (Moscow: Muzgiz, 1953)
- 1956 – “Second Suite” (Moscow: Muzgiz, 1957)
- Unknown Years: “Aquarelles,” “Bagatelles,” “Legend,” “Scherzino,” “Childhood Days,” “Children’s Album,” “Suite No. 2,” “Three Preludes” (Op. 6), “Russian Song,” “Waltz-Fantasy,” “Seven Portraits” (“The Dreamer”)

Eugeny Golubev (1910 – 1988)¹⁶⁰

- 1929 – “Poem” (A – Minor) (Moscow, Muzgiz, 1933)
- 1930 – “Ballade” (Moscow: Soviet Composer, 1967)
- 1930 – “Fugue” (F – Minor) (Moscow: Soviet Composer, 1968)
- 1936 – “Ukrainian Rhapsody” (G – Minor) (Moscow: Muzgiz, 1937)
- 1938 – “5 Pieces in Memory of Lermontov” (Moscow: Muzgiz, 1940)
- 1946 – “Children’s Album” (2 Books 12 Pieces each) (Moscow: Muzgiz, 1947)
- 1949 – “In the Old Ruza” (5 Pieces) (Moscow: Muzgiz, 1953)
- 1971 – “3 Pieces” (Moscow: Soviet Composer, 1978)
- 1981 – “Piano Echoes” (5 Pieces for Children) (Moscow: Music, 1984)
- 1984 – Piano Transcriptions from Ballet “Odyssey” (Pieces in 5 Movements) (Moscow: Soviet Composer, 1987)
- 1985 – “3 Pieces for Piano or Organ” (Moscow: Soviet Composer, 1987)
- 1987 – “8 Metaphors” (Moscow: Soviet Composer, 1990)

Tikhon Khrennikov (1913 – 1907)¹⁶¹

- “Album of Piano Pieces” (transcription by A. Samonov) (for 1st–3rd Grades of Music Schools) (Moscow: Soviet Composer, 1963) (for Piano, 2 Hands):
1. “Partisans are Singing,” 2. “Autumn,” 3. “Lullaby,” 4. “Scherzo,”
5. “Troika” (etude), 6. “Romance,” 7. “Pastoral,” 8. “Romance,” 9.
“Etude”; (Piano 4 Hands): 1. “The Song of Young Girls,” 2.
“Toccatina,” 3. “Waltz of Friendship,” 4. “Jolly Canon,” 5.
“Blizzard,” 6. “Motherland,” 7. “Russian Dance”
- “Ballade” (from “Don Quixote” play) (transcription by M. Sharikova) (Moscow: Music, 1963)
- “Waltz” (Moscow: Muzfond, 1941)
- “Happy Eyes” (From the music for the movie *Donetsk Miners*) (Moscow: Music, 1967)
- “All for the Motherland” (Song from the movie *At Six PM after the War*) (Moscow: The Union of Soviet Composers, 1948)

¹⁶⁰ Anatoly San’ko, *Eugeny Golubev: Zhizn’ I Tvorchestvo* (Moscow, 2004).

¹⁶¹ D. Person, *T. N. Khrennikov: Noto-Bibliografichesky Spravochnik* (Moscow: Sovetsky Kompozitor, 1973).

- “Hussar Ballade” (Music from the movie *Hussar Ballade*) (Moscow: Music, 1964)
- “Standard Bearers” (Moscow: Iskusstvo, 1966)
- “Cossack Left for the War” (Song from the movie *At Six PM after the War*) (Leningrad: Soviet Composer, 1962)
- “Nightingale is Singing About a Rose” (Moscow: Soviet Composer, 1960)
- “Iyonka’s Lullaby” (From the opera *During the Storm*) (Moscow: Soviet Composer, 1958)
- “Lavrushka’s Lullaby” (From the Opera *Frol Skobelev*) (Moscow: Soviet Composer, 1965)
- “Svetlana’s Lullaby” (From the Music for the Play *Long-Long Ago*) (Leningrad: Muzika, 1966)
- “Boat” (Song from the movie *Faithful Friends*) (Moscow: Muzgiz, 1956)
- “Nilovna’s Monologue” (From the Opera *Mother*) (Moscow: Soviet Composer, 1961)
- “Moscow Windows” (Song) (Kiev: Izomuzgiz, 1963)
- “The Same” (Moscow: Soviet Composer, 1963)
- “Leafage at Night” (Romance) (Moscow: Soviet Composer, 1962)
- “Antonina’s Song” (from “Don Quixote” Play) (Moscow: Muzgiz, 1964)
- “The Song of Faithful Friends” (Song from the movie *Faithful Friends*) (Moscow: Muzgiz, 1956)
- “The Song of the Artillerymen” (Song from the movie *At Six PM after the War*) (Moscow: Muzgiz, 1950)
- “Song About Moscow” (Moscow: Music, 1964)
- “Old Miner’s Song” (From the music for the movie *Donetsk Miners*) (Moscow: Music, 1965)
- “Wedding Song” (From the music for the movie *Donetsk Miners*) (Moscow: Music, 1965)
- “Kuban Steppe” (From the movie *Cavalier of the Golden Star*) (Moscow: Music, 1965)
- “Grigory’s Song” (From the Operetta *A Hundred of Devilries and One Girl*) (Moscow: Soviet Composer, 1963)
- “Listrat’s Song” (From the opera *During the Storm*) (Moscow: Soviet Composer, 1962)
- “Song About a Song” (Moscow: Soviet Composer, 1962)
- “Song of the Factory Worker” (From the opera *Mother*) (Moscow: Soviet Composer, 1962)
- “Portrait” (Moscow: Muzgiz, 1954)
- Pieces on Themes from the Opera *Mother* (including: “Revolutionary March,” “Cortege”)
- “Farewell” (Moscow: Muzika)
- “Students’ Song” (From the Music to the movie *The Train is Going to the East*) (Moscow: Muzgiz, 1956)
- “Three Pieces for Piano” (including: “Portrait,” “Funeral,” and “Dance”)
- “Three Sons” (From the movie *Comrade Arseny*) (Moscow: Music, 1966)
- “Trio of Men” (From the opera *Frol Skobelev*) (Moscow: Soviet Composer, 1961)
- “Trio of Partisans” (From the opera *During the Storm*) (Leningrad: Muzgiz, 1959)
- “Trio of Workers” (Moscow: Music, 1964)

- “Why is My Heart so Worried” (Song from the movie *Faithful Friends*) (Leningrad: Soviet Composer, 1958)

Otar Taktakishvili (1924 – 1989)¹⁶²

- 1949 – “Five Pieces for Children” (Tbilisi: Muzfond Gruzinskoi SSR, 1950):
1. “March,” 2. “Wood Pipe,” 3. “Dance,” 4. “Lullaby,” 5. “Bullies”
- 1950 – “Prisoner” (Musical picture after the poem of A.S. Pushkin) (Tbilisi: Muzfond Gruzinskoi SSR, 1951)
- 1950 – “Poem” (Tbilisi: Muzfond Gruzinskoi SSR, 1951)
- 1955 – “Etude-Picture” (Moscow: Music, 1966)
- 1962 – “Toccata” (Tbilisi: Muzfond USSR, Georgian Division, 1962)
- 1969 – “Six Children Pieces” (Tbilisi: Muzfond USSR, Georgian Division, 1970):
1. “Khevsursky Lullaby,” 2. “Abkhazian Dance,” 3. “Grandpa’s Wood Pipe,” 4. “In the Mountains,” 5. “Dance of Young Girls,” 6. “Cossack Robbers”
- 1970 – “Native Tunes” (Suite for Piano) (Moscow: Soviet Composer, 1972): 1. “Enguri,” 2. “Svan Tower,” 3. “Shairi” (Chastushki), 4. “Alazansky Valley,” 5. “Marching Song” (Toccata)
- 1973 – “Imitation of Georgian Folk Instruments” (Suite in 4 Parts): 1. “Chunguri’s Wood Pipe,” 2. “Panduri,” 3. “Duduk,” 4. “Doli”
- 1973 – “Musical Moment” (Moscow: Music, 1973)
- 1980 – “Six Children Pieces” (Manuscript): 1. “Little Song,” 2. “March,” 3. “Little Riddle,” 4. “It Stopped Raining,” 5. “Jewelry Box,” 6. “Waltz”

Andrei Eshpai (1925 – 2015)¹⁶³

- 1948 – “Easy Pieces based on the Folk Volga Themes” (Mari Themes, including “Homeless Cuckoo” song) (Moscow: Muzgiz, 1949)
- 1949 – 1950 – “Piano Pieces” (Moscow: Muzgiz 1950): 1. “Quail” (Belorussian Folk Song), 2. “Mari Lullaby,” 3. “Mari Humoresque,” 4. “Kazakh Song”
- 1951 – “Russian Revolutionary Songs” (Moscow: Muzgiz, 1952): 1. “Cudgel,” 2. “Warsaw Song,” 3. “Renounce the Old World,” 4. “You Sacrificed Your Life”
- 1952 – “Three Pieces for Children” (Chuvash Folk Songs) (Moscow: Muzgiz, 1953)
- 1952 – “Lullaby-Dance” (Moscow: Muzgiz, 1954)
- 1955 – “Two Dance Songs” (Moscow: Muzgiz, 1957): 1. “In the Tempo of Fast Foxtrot,” 2. “In the Tempo of Slow Foxtrot”
- 1955 – “Variations on Glinka’s Theme” (Vania’s Song from Opera *Ivan Susanin*) (Moscow: Muzgiz, 1957)

¹⁶² Stanley D. Krebs, *Soviet Composers and the Development of Soviet Music* (New York: W.W. Norton AND Company, Inc., 1970), 299–306.; N. Sladkova, *Otar Taktakishvili: Notograficheskiy Spravochnik* (Moskva: “Vsesoyuznoe Agentstvo po Avtorskim Pravam-Inform,” 1983).

¹⁶³ N. Sladkova, *Andrei Eshpai: Notograficheskiy Spravochnik* (Moscow: VAAP-INFORM, 1979).

- 1961 – “Four Children’s Songs” (Moscow: Muzgiz, 1962): 1. “Mari Song,” 2. “Hungarian Song,” 3. “Czech Song,” 4. “Mari Smooth Dance”
- 1961 – “Simple Waltz” (Moscow: Muzgiz, 1962)
- 1963 – “Epitaph”
- 1966 – “Alexandria” (Bossa Nova Jazz style) (Moscow: Music, 1967)
- 1968 – “The Game” (Moscow: Soviet Composer, 1969)
- 1968 – “Rondo-Etude” (Moscow: Music, 1977)
- 1969 – “Etude” (A – Minor) (Moscow: Soviet Composer, 1970)
- 1969 – “Three Jazz Melodies” (Moscow: Music, 1970)
- 1969 – “Three Preludes” (Moscow: Music, 1977)
- 1969 – 1970 – “Eight French Songs” (Moscow: Music, 1970)
- 1969 – “Mari Melodies” (Fifteen Mari Melodies (Moscow: Soviet Composer, 1970)
- 1970 – “Meter and Rhythm” (Moscow: Soviet Composer, 1971)
- 1971 – “Mari Folk Songs and Tunes” (Manuscript): 1. “Out of the Forest,” 2. “She Came Down in the Morning,” 3. “The Sunrise,” 4. “Dance,” 5. “Horse, Horse, Where Did You Go?” 6. “Orphan’s Song,” 7. “Over the River,” 8. “Guest’s Song,” 9. “It’s All Us,” 10. “Spring Melody,” 11. “The Sun is Up,” 12. “Komsomol Song,” 13. “School Song,” 14. “Dance Motive,” 15. “Dance Motive” (played on the accordion), 16. “Wedding Tune” (played on bagpipes), 17. “Tunes on Accordion”
- 1973 – “Mari Bagpipes Song” (Moscow: Soviet Composer, 1974)
- 1974 – “To Cross the Stream” (Moscow, 1974)
- 1975 – “Two Sad Melodies” (Moscow: Music, 1977)
- 1976 – “Hungarian Dance” (25 Hungarian Songs) (Moscow: Soviet Composer, 1976): 1. “Gerencher Roses,” 2. “Why are You Running From Me?” 3. “The Hut on the Edge of the Village,” 4. “Tune,” 5. “Dance,” 6. “Little Barrel,” 7. “Song,” 8. “In Front of Our House,” 9. “Fix It!” 10. “Bird, Bird!,” 11. “My Two Last-Year Chickens,” 12. “The Girls in Golden Garlands,” 13. “Melody,” 14. “I am Standing Over the Well,” 15. “In a Raspberry Forest,” 16. “What are You Carrying?” 17. “Once I Had a Goat,” 18. “The Plums are Falling Down,” 19. “Wake Up, the Shepherd!” 20. “The Wide River Dunay,” 21. “Black Soil,” 22. “Cypress,” 23. “There are so Many Flowers at the Pond,” 24. “Stars, Stars...” 25. “When I was a Shepherd”

Sofia Gubaidulina (b. 1931)¹⁶⁴

- 1962 – “Chaconne” (Moscow: Soviet Composer, 1969)
- 1969 – “Musical Toys” (Moscow: Music, 1971): 1. “Mechanical Accordion,” 2. “Magic Roundabout,” 3. “The Trumpeter in the Forest,” 4. “The Magic Smith,” 5. “April Day,” 6. “Song of the Fisherman,” 7. “The Little Tit,” 8. “A Bear Playing the Double Bass and the Black

¹⁶⁴ V. Kholopova, *Sofia Gubaidulina* (Moscow: Kompozitor, 2011).

Woman,” 9. “The Woodpecker,” 10. “The Elk Clearing,” 11. “Sleigh With Little Bells,” 12. “The Echo,” 13. “The Drummer,” 14. “Forest Musicians”

- 1971 – “Toccata-Troncata” (Moscow: Soviet Composer, 1972)
- 1974 – “Invention” (Leningrad: Muzika, 1975)
- “One-Inch Girl” (Kiev: Muzichna Ukraina, 1984)
- 2008 – “Fantasy on O’Shi Theme” (for 2 Pianos)

Rodion Shchedrin (b. 1932)¹⁶⁵

- 1952 – 1961 – 4 Pieces from the Ballet “The Humpbacked Horse” (Piano Pieces, Op. 20)
- 1952 – 1961 – 2 Polyphonic Pieces (Two-Part Invention/Basso Ostinato) (Piano Pieces, Op. 20)
- 1952 – 1961 – “Imitating Albeniz” (Piano Pieces, Op. 20)
- 1952 – 1961 – “Poem” (Piano Pieces, Op. 20)
- 1952 – 1961 – “Humoresque” (Piano Pieces, Op. 20)
- 1952 – 1961 – “Troika” (Piano Pieces Op. 20)
- 1957 – “Variations on a Theme by Glinka” (Theme of Vanya From “Ivan Susanin”) (From: 11 Variations for Piano: Collective Work of Different Composers)
- 1981 – “Notebook for the Youth” (15 Piano Pieces, Op. 59), 1981: 1. “Arpeggio,” 2. “Medieval Russian Chant,” 3. “Let’s Play an Opera by Rossini,” 4. “Chorus,” 5. “Thirds,” 6. “Song of Praise,” 7. “Chord Inversions,” 8. “Mourning Village Woman,” 9. “Fanfares,” 10. “Conversations,” 11. “Russian Bell Chimes,” 12. “Tune of Peter the Great,” 13. “Chase,” 14. “Twelve Notes,” 15. “Etude in A”
- 2002 – “Diary” (7 Pieces for Piano)
- 2003 – “Questions” (11 Pieces for Piano)
- 2005 – “A La Pizzicato”
- 2009 – “Artless Pages” (7 Impromptus for Piano)
- 2010 – “Concert Etude” (Tchaikovsky Etude for Piano)

Alfred Schnittke (1934–1998)

- 1971 – “Eight Pieces” (Dedicated to His Son Andrei): 1. “Folk Song,” 2. “In the Mountains,” 3. “Cuckoo and Woodpecker,” 4. “Melody,” 5. “Tale,” 6. “Play,” 7. “Children’s Piece,” 8. “March”
- 1979 – “In Memoriam of Igor Stravinsky, Sergei Prokofiev and Dmitri Shostakovich” (Piano, 6 Hands) (1979)
- 1990 – “Three Fragments” (for Harpsichord) (1990) (1. Andante, 2. Vivo, 3. Lento)
- 1990 – “Five Aphorisms”

¹⁶⁵ Stanley D. Krebs, *Soviet Composers and the Development of Soviet Music* (New York: W.W. Norton AND Company, Inc., 1970), 282-289.; Anthony Phillips (trans). *Rodion Shchedrin: Autobiographical Memories* (Mainz: Schott Music GmbH AND Co., 2012).

Valentin Silvestrov (b. 1937)¹⁶⁶

- 1973 – “Children’s Music-I”: 1. “Lullaby,” 2. “Modern Dance,” 3. “Gratitude,” 4. “Astonishment,” 5. “Old Melody,” 6. “The Dragon and the Bird (Phantastic Sonata),” 7. “Morning Ditty”
- 1973 – “Children’s Music-II”: 1. “Small Bells,” 2. “On the Lake,” 3. “The Bird’s Morning Song,” 4. “March,” 5. “Nocturne,” 6. “Scherzo,” 7. “Fairy Tale”
- 1954/Rev. 1993 – “Naive Music”: 1. “Waltz,” 2. “Nocturne,” 3. “Fairy Tale,” 4. “Idyll,” 5. “Nocturne,” 6. “Prelude,” 7. “Waltz”
- 1956/Rev. 1993 – “Distant Music”: 1. “Nocturne,” 2. “Waltz,” 3. “Prelude”
- 1973 – “Music in the Old Style” (11 Pieces in 4 Parts): 1. “Morning Music,” 2. “Evening Music,” 3. “Contemplation,” 4. “Dedication”

Other Composers and Compositions

- Revol Bunin (1924-1976): “Children’s Album” (1961)
- Sergey Rachmaninoff (1873-1943): “Polka”
- Stanislav Lyudkevich (1879-1979): “Chicken” (1944)
- Yakov Stepovoy (1883-1921): “Fairy Tale” (1921) (from: “Suite on Ukrainian National Themes”)
- Lev Shulgín (1890–1968): “7 Russian Songs” (Piano 4 Hands) (Moscow: Muzfond, 1945), “12 Children’s Songs” (Moscow: SSK, 1947), “In the Steppe” (Moscow-Leningrad: Muzgiz, 1952), “Children’s Album” (Moscow: Music, 1964)
- Boris Tchaikovsky (1925–1996): 1935 – “5 Pieces”; 1936 – “5 Preludes”; 1938 – “5 Pieces”; 1945 – “2 Pieces”; 1952 – “8 Children’s Pieces”; 1993 – “Pentatonic” (6 Easy Pieces); 1993 – “Natural Modes” (7 Miniatures)
- P. Vasiliev: “Serious Occasion”
- Karmanov: “Birds”
- M.C. Vainberg: “Children’s Album” (Moscow: Muzfond, 1944)
- A.M. Veprik: “Children’s Album” (for Piano, 4 hands) (Moscow: Muzgiz, 1931)
- V. L. Vitlin: “Skipping Rope,” “Tune,” “Tale,” “Pioneers’ March” (from: “Easy Piano Pieces”) (Moscow: Muzgiz, 1951)
- S. Y. Wolfenson: “Sparrows in the Sun,” “Hopak,” “Gymnastics in the Pioneer Camp,” “Playing Tag,” “Little Watch” (from: “Easy Piano Pieces”) (Leningrad-Moscow: Muzgiz, 1951)
- N. K. Gan: “Chicken Coop,” “Rain,” “Pondering” (from: “Easy Piano Pieces”) (Leningrad-Moscow: Muzgiz, 1951)
- Gladkovsky: A. P. “Children’s Suite” (Moscow-Leningrad: Muzgiz, 1949)
- V.A. Zhubinskaya: “Children’s Album” (Moscow: Muzgiz, 1955)

¹⁶⁶ Valentin Silvestrov, *Piano Works: Volume II* (Mainz: M.P. Belaieff).

- S. A. Zaranek: “12 Pieces” (Moscow: GIZ, 1929), “7 Pieces” (for Piano, 4 Hands) (Leningrad: Muzgiz, 1935)
- V. A. Ziring: “Russian Song” (Moscow: GIZ, 1926), “3 Children’s Pieces” (Moscow-Leningrad, Muzgiz, 1940), “3 Easy Pieces” (Moscow-Leningrad, 1940), “Reed Pipe” (Moscow-Leningrad: Muzgiz, 1951), “The Legend” (Moscow: Muzgiz, 1954) “The Spinning Wheel” (Moscow: Muzgiz, 1954), “4 Miniatures” (Moscow: 1958)
- M. V. Iordansky: “10 Children’s Pieces” (Moscow: Muzgiz, 1937), “Piano Etudes” (Moscow: Muzgiz, 1945), “Children’s Pieces” (Moscow-Leningrad: Muzgiz, 1946), “15 Children’s Pieces” (Moscow: Muzgiz, 1947), “Latvian Dance” (Moscow: Muzgiz, 1955), “Lithuanian Dance” (Moscow: Muzgiz, 1955)
- M. I. Karasev: “Pioneers at the Camp” (Moscow: GIZ, 1926), “Pioneers are Walking” (Moscow: Muztorg MONO, 1925), “March” (Moscow: Muztorg MONO, 1925), “Little Suite” (Moscow: GIZ, 1926), “Little Ethnographer” (Moscow: GIZ, 1927), “In Spring” (Moscow: Muzgiz, 1935), “Bears’ Dance” (Moscow: Muzgiz, 1947)
- Z. A. Levina: “3 Pieces” (Moscow-Leningrad: Muzgiz, 1946), “Playing Ball” (Moscow-Leningrad: Muzgiz, 1949)
- Y. A. Levitin: “10 Easy Pieces” (Moscow: Muzfond USSR, 1944), “12 Easy Pieces” (Moscow: Muzgiz, 1946), “18 Easy Pieces” (Moscow: SSK, 1948)
- M. Lobkovsky: “5 Pieces of Moderate Difficulty” (Leningrad: SSK, 1950)
- E. L. Lutsky “4 Pieces of Moderate Difficulty” (Moscow-Leningrad: Muzgiz, 1946), “3 Instructional Pieces” (Moscow: SSK, 1948)
- I. G. Neimark: “Children’s Pieces” (Moscow: SK, 1928), “3 Children’s Pieces” (Moscow, 1948) -L.A. Polovinkin: “2 Easy Instructional Pieces” (Moscow: GIZ, 1926), “5 Children’s Pieces” (Moscow: Muzgiz, 1954)
- V. I. Ramm: “From the Animal World” (Moscow: GIZ, 1927), Dances from the Children’s Ballet “A Tale of a Dead Princess” (Piano, 4 Hands) (Moscow: Muzgiz, 1952)
- V. N. Salmanov: “Children’s Pieces” (Moscow-Leningrad: Muzgiz, 1951)
- I. A. Satz: “Music for Children” (Moscow: Muzgiz, 1959)
- G. V. Sviridov: “Album of Children’s Piano Pieces” (Moscow: SK, 1958)
- Y. S. Solodukho: “4 Pieces of Moderate Difficulty” (Moscow: Muzgiz, 1953)
- K. S. Sorokin: “For Children” (Moscow-Leningrad: Muzgiz, 1946), “3 Russian Songs” (Moscow: Muzgiz, 1953), “Pioneers’ Procession” (Moscow-Leningrad: Muzgiz, 1957), “Ugly Duckling” (Ballet Fragments) (Piano, 4 Hands)
- B. Finkelshtein: “5 Children’s Pieces” (Moscow: SSK, 1947)
- N. K. Chemberdzhii: “Children Suite” (From: Ballet “Son Dremovich”) (Moscow-Leningrad: Muzgiz, 1949), “10 Piano Pieces for Children” (Moscow: Muzgiz, 1958)
- S. N. Tchicherina: “Easy Children’s Piano Pieces” (Moscow: Muzgiz, 1958)
- M. A. Tchulaki: “Visiting Pioneers. Suite” (Moscow: Muzgiz, 1958)
- L. V. Shtreicher: “Songs of the USSR Peoples” (Leningrad: Triton, 1932)

VII. COMPARATIVE TABLE OF EXTRA-MUSICAL IMAGERY AND
NARRATIVES

Fairy Tales and Fairy-Tale Characters

- **Schnittke:** “Tale” (1971) (“Eight Pieces”)
- **Prokofiev:** “A Little Fairy Tale” (Op. 65) (“Music for Children”) (Berlin: Editions Russes de Musique, 1935)
- **Sorokin:** “Ugly Duckling” (Ballet Fragments for Piano, 4 Hands)
- **Ramm:** Dances from the Children’s Ballet “A Tale of a Dead Princess” (Piano, 4 Hands) (Moscow: Muzgiz, 1952)
- **Stepovoy:** “Fairy Tale” (1921) (“Suite on Ukrainian National Themes”)
- **Gubaidulina:** “Magic Roundabout” (1969) (“Musical Toys”) (Moscow: Music, 1971), “The Magic Smith” (1969) (“Musical Toys”) (Moscow: Music, 1971), “One-Inch Girl” (Kiev: Muzichna Ukraina, 1984)
- **Maykapar:** “Fairy Tale” (Op. 8) (“Little Novelettes for the Youth”) (Moscow), “Mermaid” (Etude) (Op. 8) (“Little Novelettes for the Youth”) (Moscow), “Seven-Mile Boots” (Op. 28) (“Spillikins”) (26 Pieces for the Youth) (Leningrad), “Little Fairy Tale” (Op. 28) (“Spillikins”) (26 Pieces for the Youth) (Leningrad), “Musical Cassette” (Op. 28) (“Spillikins”) (26 Pieces for the Youth) (Leningrad)
- **Gretchaninoff:** “Fairy Tale” (1912 – 1913) (Op. 61) (“Pastel”) (Album No. 2), “Little Fairy Tale” (1923 1924) (Op. 98) (“Children’s Album”) (Mainz, 1925), “Fairy Tale” (1924) (Op. 99) (“At the Green Meadow”) (Piano, 2 and 4 Hands) (Mainz, 1926), “Nurse’s Fairy Tale” (1927) (Op. 109) (“A Child’s Day”) (Mainz, 1927), “Fairy Tale” (1927) (Op. 115) (“Fleetingness”) (Mainz, 1928), “Fairy Tale” (1928 – 1929) (Op. 118) (“Fairy Tales”) (Paris, 1930), “Sad Fairy Tale” (1928 – 1929) (Op. 119) (“Grandfather’s Book”) (Mainz, 1930), “Fairy Tale” (1928 – 1929) (Op. 119) (“Grandfather’s Book”) (Mainz, 1930), “Russian Fairy Tale” (1942) (Op. 167) (“4 Pieces”) (New York), “Fairy Tale” (1950) (Op. 197) (“Letters to a Friend”) (New York)
- **Rebikoff:** “Mila and Nolly” (Fairy Tale) (Op. 14) (Ballet Suite), “Fairy Tale About the Princess and the King of Frogs” (Op. 36), “Music Snuffbox” (Cycle)
- **Silvestrov:** “Fairy Tale” (1973) (“Children’s Music-II”), “Fairy Tale” (1954/Rev. 1993) (“Naive Music”)
- **Dunaevsky:** “Fairy Tale,” “Little Fairy Tale,” “Fairy Tale-March,” “Fantasy” (1916), “Fragment of Fantasy” (1917–1919), “Overture-Fantasy” (1932)
- **Pakhulsky:** “Fantastic Fairy Tales” (8 Pieces for Piano), “Fantastic Piece” (“Two Pieces for Piano”), “Ghost” (“Two Concert Etudes for Piano”)
- **Shchedrin:** “The Humpbacked Horse” (Ballet) (“Piano Pieces”) (Op. 20) (1952 –1961)

- **Glière:** “Fairy Tale” (“Twenty – four Easy Pieces”) (for Piano, 4 Hands) (Book 3) (Op. 38) (1908),
“Nymph” (“Twenty – four Pieces”) (for 2 Piano, 4 Hands) (Series 2) (Op. 61) (1912),
“Forest Spirit” (“Twenty – four Pieces”) (for 2 Piano, 4 Hands) (Series 1) (Op. 61) (1912)
- **Taktakishvili:** “Jewelry Box” (1980) (“Six Children’s Pieces”) (Manuscript)
- **Myaskovsky:** “End of the Fairy Tale” (“From the Past”) (Six Improvisations) (Op. 74) (1946) (Moscow: Muzgiz, 1947)
- **Alexandrov:** “Adriana and the Blue Beard” (Op. 16a) (Two Excerpts from Music for Drama by M. Meterlink),
“End of the Fairy Tale (The Song of the Red Hood)” (1937) (“Four Pictures-Miniatures for Piano”) (Op. 66) (1907–1945) (Muzgiz, 1950),
“Magic Wand” (1945) (“Six Pieces of Moderate Difficulty for Piano”) (1945) (Moscow: Muzgiz, 1946)
- **Khachaturyan:** “Evening Fairy Tale” (1965) (“Children’s Album No. 2”) (Moscow: Music, 1967)
- **Kabalevsky:** “Little Fairy Tale” (“Thirty Children Pieces”) (Op. 27) (1937–1938) (Book I) (Nos. 1–10),
“Fairy Tale” (“Thirty Children Pieces”) (Op. 27) (1937 – 1938) (Book II) (Nos. 11 – 20) (Moscow: Iskusstvo, 1939),
“Little Fairy Tale” (“24 Easy Piano Pieces”) (Op. 39) (1944) (Moscow),
“The Tale” (“Thirty Children Pieces”) (Op. 27) (1937–1938) (Book III) (Nos. 11–20) (Moscow: Iskusstvo, 1939)
- **Vitlin:** “Tale” (“Easy Piano Pieces”) (Moscow: Muzgiz, 1951)

Dances, Songs, and European Musical Styles

- **Shchedrin:** “Song of Praise” (“Notebook for the Youth”) (“15 Piano Pieces”) (Op. 59)
- **Schnittke:** “Melody” (1971) (“Eight Pieces”), “Folk Song” (1971) (“Eight Pieces”)
- **Shostakovich:** “Eight Preludes” (Op. 2) (1919- 1920),
“Minuet, Prelude and Intermezzo” (1919- 1920),
“Five Preludes” (1920–1921),
“Three Fantastic Dances” (Op. 5) (1922),
“Polka” from the “Golden Age” (Op. 22),
“The Limpid Stream” (Nocturne) (Op. 39),
“Waltz” (Op. 69) (“Children’s Notebook”),
“Spanish Dance” (“The Gadfly”) (Op. 97b)
- **Prokofiev:** “Waltz,” “Tarantella” (from: Op. 65 – “Music for Children”) (12 Easy Pieces) (Berlin: Editions Russes de Musique, 1935)
- **Iordansky:** “Latvian Dance” (Moscow: Muzgiz, 1955),
“Lithuanian Dance” (Moscow: Muzgiz, 1955)
- **Maykapar:** Dances, Songs, Waltzes, Minuets, Rondos, Preludes, Romances, Ariettas, Serenades, Fughettas, Nocturnes, Melodies;
“Sailor’s Story” (Op. 33) (“Miniatures”) (“24 Pieces for Children”),
“Call-Up Song” (Op. 33) (“Miniatures”) (“24 Pieces for Children”),

- “Sailors’ Song” (Op. 28) (“Spillikins”) (“26 Pieces for the Youth”) (Leningrad),
 “Variations on Russian Theme” (Op. 8) (“Little Novelettes for the Youth”) (Moscow)
- **Gretchaninoff:** Dances, Waltzes, Nocturnes, Impromptus, Preludes, Mazurkas, Ballades, Polonaises;
 - “Russian Folk Dances” (12 Dances) (1931) (Op. 130) (Mainz, 1931),
 - “Russian Dance” (1928-1929) (Op. 119) (“Grandfather’s Book”) (Mainz, 1930),
 - “Grandmother’s Waltz” (“A Child’s Day”) (1927) (Op. 109) (Mainz, 1927),
 - “In Folk Manner” (1927) (Op. 115) (“Fleetingness”) (Mainz, 1928),
 - “Eastern Dance” (1942) (Op. 167) (“4 Pieces”) (New York),
 - “Eastern Dance” (1928-1929) (Op. 118) (“Fairy Tales”) (Paris, 1930),
 - “War Song” (1950) (Op. 197) (“Letters to a Friend”) (New York),
 - “Round Dance” (1950) (Op. 197) (“Letters to a Friend”) (New York),
 - “Folk Song” (1947) (Op. 183) (“By the Fireplace”) (10 Pieces) (USA),
 - “Italian Song” (1947) (Op. 183) (“By the Fireplace”) (10 Pieces) (USA)
 - **Khrennikov:** “Waltz of Friendship” (*Album of Piano Pieces*) (1st – 3rd Grades of Music Schools) (Moscow: Soviet Composer, 1963),
 - “The Song of Young Girls” (From: *Album of Piano Pieces* (1st–3rd Grades of Music Schools) (Moscow: Soviet Composer, 1963),
 - “Waltz” (Moscow: Muzfond, 1941),
 - “Jolly Canon” (“Album of Piano Pieces”) (1st – 3rd Grades of Music Schools) (Moscow: Soviet Composer, 1963),
 - “Romance” (“Album of Piano Pieces”) (1st–3rd Grades of Music Schools) (Moscow: Soviet Composer, 1963),
 - “Pastoral” (“Album of Piano Pieces”) (for 1st–3rd Grades of Music Schools) (Moscow: Soviet Composer, 1963),
 - “Antonina’s Song” (*Don Quixote* Play) (Moscow: Muzgiz, 1964),
 - “The Song of Faithful Friends” (Movie *Faithful Friends*) (Moscow: Muzgiz, 1956),
 - “The Song of the Artillerymen” (Movie *At Six PM after the War*) (Moscow: Muzgiz, 1950),
 - “Song About Moscow” (Moscow: Music, 1964),
 - “Old Miner’s Song” (Movie *Donetsk Miners*) (Moscow: Music, 1965),
 - “Wedding Song” (Movie *Donetsk Miners*) (Moscow: Music, 1965),
 - “Kuban Steppe” (Movie *Cavalier of the Golden Star*) (Moscow: Music, 1965),
 - “Grigory’s Song” (Operetta *A Hundred of Devilries and One Girl*) (Moscow: Soviet Composer, 1963),
 - “Listrat’s Song” (Opera *During the Storm*) (Moscow: Soviet Composer, 1962),
 - “Song About a Song” (Moscow: Soviet Composer, 1962),
 - “Song of the Factory Worker” (Opera *Mother*), (Moscow: Soviet Composer, 1962),
 - “Farewell” (Moscow: Muzika),
 - “Students’ Song” (Movie *The Train is Going to the East*) (Moscow: Muzgiz, 1956),
 - “Trio of Men” (Opera *Frol Skobelev*) (Moscow: Soviet Composer, 1961),

- “Trio of Partisans” (Opera *During the Storm*) (Leningrad: Muzgiz, 1959),
 “Trio of Workers” (Moscow: Music, 1964),
 “Russian Dance” (“Album of Piano Pieces”) (1st-3rd Grades of Music Schools)
 (Moscow: Soviet Composer, 1963),
 “Hussar Ballade” (Movie “Hussar Ballade”) (Moscow: Music, 1964),
 “Partisans are Singing” (“Album of Piano Pieces”) (1st-3rd Grades of Music
 Schools) (Moscow: Soviet Composer, 1963)
- **Rauchverger:** “2 Dances for Piano” (Moscow, 1973),
 “Ukrainian Miniatures” (Moscow, 1947),
 “Kirgiz Miniatures” (Moscow, 1948),
 “Album of Kirgiz Pieces” (Moscow, 1954),
 “Eight Pieces on Kirgiz Themes” (Moscow, 1962),
 “Variations on International Themes” (Moscow, 1968),
 “Ten Pieces for Piano on Kirgiz Themes” (1975)
 - **Rebikoff:** “Six Pieces” (Op. 2) (including “Waltz,” “Odaliss Dance,” “Character
 Dance”),
 “Pieces” (Op. 3) (including “Song Without Words,” “Melancholic Waltz,” and
 “Waltz Minion”),
 “Seven Pieces” (Op. 5) (including: “Waltz,” “Elegie,” and “Eastern Dance”),
 “White Songs” (Op. 48) (4 – Piece Cycle) (including: “Dark Dance,” “White
 Dance,” “South Dance,” and Soft Dance”),
 “Unsuccessful Dance” (“9 Lyrical Pieces”)
 - **Eshpai:** “Two Dance Songs” (1955): 1. “In the Tempo of Fast Foxtrot,” 2. “In the
 Tempo of Slow Foxtrot” (Moscow: Muzgiz, 1957),
 “Simple Waltz” (1961) (Moscow: Muzgiz, 1962),
 “Russian Revolutionary Songs” (1951),
 “Kazakh Song” (1949-1950) (“Piano Pieces”) (Moscow: Muzgiz 1950),
 “Four Children’s Songs” (1961) (Moscow: Muzgiz, 1962): 1. “Mari Song,” 2.
 “Hungarian Song,” 3. “Czech Song,” 4. “Mari Smooth Dance”;
 “Eight French Songs” (1969-1970) (Moscow: Music, 1970),
 “Mari Melodies” (1969) (15 Mari Melodies) (Moscow: Soviet Composer, 1970),
 “Mari Folk Songs and Tunes” (Manuscript) (1971),
 “Mari Bagpipes Song” (1973) (Moscow: Soviet Composer, 1974),
 “Hungarian Dance” (1976) (25 Hungarian Songs) (Moscow: Soviet Composer,
 1976)
 - **Dunaevsky:** “Waltz Without a Name” (1913),
 “Chaotic Waltz,” “Waltz” (1920),
 “Waltz” No. 1, “Waltz” No. 2, “Polka” (1924),
 “Waltz,” “Brilliant Waltz” (1931),
 “Waltz” (1949), “Waltz” (1952),
 “Jigue” (English Dance) (1944),
 “Russian Komsomol Song” (1925),
 “Russian Dance,” “Dance Away,” “Tatar Dance,” “Spanish Dance” (1927),
 “Polovetsk Dance” (1930),
 “Tap Dance” (1940),
 “Russian Carnival Dance,” “Gallop” (1946),

- “Korelian-Finish Polka” (1947),
 “Sailors’ Dance” (1931),
 “This Business Will Work Out” (1932)
- **Rakov:** “Serenade,” “Slow Waltz,” “Tango,” “Concert Waltz” (1942–1946)
 (Moscow: Muzgiz, 1956),
 “Waltz-Fantasy,” “Dance Suite” (for 2 Pianos) (1934) (Moscow: Muzgiz, 1950),
 “Dance” (1929) (Moscow: Muztorg MONO, 1930),
 “Waltz,” “Polka” (for 2 Pianos) (1930-1947) (Moscow: Muzgiz, 1948),
 “Eight Pieces based on Russian Folk Theme” (1949) (Moscow: Muzgiz, 1950),
 “Russian Song” (1945) (Moscow: Muzgiz, 1946)
 - **Pakhulsky:** “Song Without Words” (“Three Pieces for Piano”)
 - **Glier:** Mazurkas, Waltzes, Preludes, Songs, Etudes, Scherzos;
 “Folk Song” (“Twelve Children Pieces”) (Moderate Difficulty) (Op. 31) (1907),
 “Eastern Song” (“Twelve Children Pieces”) (Moderate Difficulty) (Op. 31),
 “Ballet Dance” (“Twelve Children Pieces”) (Moderate Difficulty) (Op. 31) (1907),
 “Waltz” (“Twelve Children Pieces”) (Moderate Difficulty) (Op. 31) (1907),
 “Romance” (“Twelve Children Pieces”) (Moderate Difficulty) (Op. 31) (1907),
 “Polish Dance” (“Twenty – four Character Pieces for the Youth” (Op. 34) (1908),
 “Song” (“Twenty – four Character Pieces for the Youth” (Op. 34) (1908),
 “Ballade” (“Twenty – four Character Pieces for the Youth” (Op. 34) (1908),
 “Serenade” (“Twenty – four Character Pieces for the Youth” (Op. 34) (1908),
 “Pastoral” (“Twenty – four Character Pieces for the Youth” (Op. 34) (1908),
 “Eastern Dance” (“Twenty – four Character Pieces for the Youth” (Op. 34) (1908),
 “Mazurka” (“Eight Easy Pieces”) (Op. 43) (1909),
 “Rondo” (“Eight Easy Pieces”) (Op. 43) (1909),
 “Arietta” (“Eight easy pieces”) (Op. 43) (1909),
 Mazurka” (“Twenty – four Easy Pieces”) (Piano, 4 Hands) (Book 1) (1908),
 “Waltz” (“Twenty-four Easy Pieces”) (Piano, 4 Hands) (Book 1) (1908), “Minuet”
 (“Twenty – four Easy Pieces”) (Piano, 4 Hands) (Book 1) (1908), “Orientale”
 (“Twenty – four Easy Pieces”) (Piano, 4 Hands) (Book 3) (1908), “Tarantella”
 (“Twenty – four Easy Pieces”) (Piano, 4 Hands) (Book 4) (1908), “Song” (from:
 “Twenty – four easy pieces” (Piano, 4 Hands) (Book 2) (1908), “Ballet Solo”
 (“Six Pieces” (2 Piano, 4 Hands) (Op. 41) (1909),
 “Languid Dance” (“Twenty – four Pieces”) (2 Piano, 4 Hands) (Op. 61) (1912),
 “Eastern Dance” (“Twenty – four Pieces”) (2 Piano, 4 Hands) (Op. 61) (1912),
 “Hunters’ Song” (“Twenty – four Character Pieces For the Youth”) (1908),
 “Russian Song” (“Twenty – four Character Pieces For the Youth”) (1908),
 “Folk Song” (“Twenty – four Easy Pieces”) (Piano, 4 Hands) (Book 1) (1908),
 “Song of the Cattle Herder” (“Twelve Pieces”) (Piano, 4 Hands) (1909),
 “Folk Song” (“Twenty – four Pieces”) (2 Piano, 4 Hands) (Op. 61) (1912), “Folk
 Dance” (“Twenty – four Pieces”) (Piano, 4 Hands) (Op. 61) (1912), “Song of
 Mowers” (“Twenty – four Pieces”) (Piano, 4 Hands) (Series 1)
 - **Taktakishvili:** “Dance” (1949) (“Five Pieces for Children”) (Tbilisi: Muzfond
 Gruzinskoi SSR, 1950),
 “Abkhazian Dance” (1969) (“Six Children’s Pieces”) (Tbilisi: Muzfond
 USSR, Georgian Div., 1970),

- “Dance of Young Girls” (1969) (“Six Children’s Pieces”) (Tbilisi: Muzfond USSR, Georgian Div., 1970),
- “Enguri” (1970) (“Native Tunes”) (Suite for Piano) (Moscow: Sovetskiy Kompozitor, 1972),
- “Shairi” (Limericks) (1970) (“Native Tunes”) (Suite for Piano) (Moscow: “Sovetskiy Kompozitor,” 1972),
- “Little Song” (1980) (“Six Children’s Pieces”) (Manuscript),
- “Waltz” (1980) (“Six Children’s Pieces”) (Manuscript)
- **Myaskovsky:** “Tune” (“Memories”) (Six Pieces for Piano (Op. 29) (1927) (Moscow: Universal’noe Izdatel’stvo, 1928),
 - “Dance” (“Ten Very Easy Pieces”) (Op. 43) (Book 1, 1938) (Moscow: Izdatel’stvo “Iskusstvo,” 1939),
 - “In the Manner of Waltz” (“Ten Very Easy Pieces”) (Op. 43) (Book 1) (1938) (Moscow: Izdatel’stvo “Iskusstvo,” 1939),
 - “Field Song” (“Ten Very Easy Pieces”) (Op. 43) (Book 1) (1938) (Moscow: Izdatel’stvo “Iskusstvo,” 1939),
 - “Little Duet” (Canon) (“Four Easy Pieces in Polyphonic Style”) (Op. 43) (Book 2) (1938) (Moscow: Izdatel’stvo “Iskusstvo,” 1938)
 - **Alexandrov:** “About Timpetu –The Giant” (“Pieces for Piano” Based on German Folk Songs from the Cycle “Verhom na Palochke”) (Moscow 1961),
 - “Serenade” (1921) (“Four Pictures-Miniatures for Piano”) (Op. 66) (1907–1945) (Muzgiz, 1950),
 - “Melody” (“Little Suite for Piano”) (Op. 33) (1929) (Moscow: Muzsektor Gosizdata, 1929),
 - “Dance Ragtime” (“Little Suite for Piano”) (Op. 33) (1929) (Moscow: Muzsektor Gosizdata, 1929),
 - “Ballet-Dance” (1928) (“Six Pieces of Moderate Difficulty for Piano”) (1945) (Moscow: Muzgiz, 1946),
 - “Siciliana” (1925) (“Six Pieces of Moderate Difficulty for Piano”) (1945) (Moscow: Muzgiz, 1946),
 - “Working Peasant,” “Shoe-Maker” (Based of Czech Folk Songs),
 - “Shoe-Maker” (Based on German Folk Songs Cycle “Riding the Wooden Stick”) (Moscow, 1961),
 - “The Medicine” (Based on German Folk Songs Cycle “Riding the Wooden Stick”) (Moscow, 1961),
 - “Variations on Tatar Theme” (G Major) (1907),
 - “Oriental Melody” (E Major) (1903),
 - “Kuma” (Based on Russian Folk Song) (“Five Easy Pieces”), (1944) (Moscow: Muzgiz, 1945),
 - “Folk Dance” (“Zhmurki”) (Op. 3) (1961) (Moscow: Muzgiz, 1963),
 - “Yurochka” (Belorussian Dance), (Op. 3) (1961) (Moscow: Muzgiz, 1963)
 - **Khachaturyan:** “Waltz – Etude” (1926),
 - “Waltz-Caprice,” “Dance” (“Suite”) (1932) (Moscow: Muzgiz, 1938),
 - “Dance” No. 3 (1933),
 - “Choreographic Waltz” (1944),

- “Fantasy Waltz,” “Romance” (“Three Pieces”) (1945),
 “Waltz” from the Drama *Masquerade* (after M. Lermontov’s Drama) (Piano Transcription) (1962) (Leningrad: Soyuz Kompozitorov, 1948),
 “Eastern Dance” (1965) (*Children’s Album*) (No. 2) (Moscow: Music, 1967),
 “Waltz of Friendship” (Moscow: Sovetsky Kompozitor, 1963),
 “Dance With the Swords” (Moscow: Sovetsky Kompozitor, 1968),
 “Frigilia’s Dance” (Ballet “Spartak”) (Moscow: Sovetsky Kompozitor, 1968),
 “Song About a Girl” (Moscow: Sovetsky Kompozitor, 1968),
 “To You, My Arab Friends!” (Moscow: Sovetsky Kompozitor, 1968)
- **Kabalevsky:** “In the Manner of Waltz” (“Thirty Children Pieces”) (Op. 27) (1937 – 1938) (Book 1) (Nos. 1–10),
 “Little Song” (“Thirty Children Pieces”) (Op. 27) (1937 – 1938) (Book 1) (Nos. 1 – 10),
 “Old Dance” (“Thirty Children Pieces”) (Op. 27) (1937 – 1938) (Book 1) (Nos. 1 – 10),
 “War-Like Dance” (“Thirty Children Pieces”) (Op. 27) (1937 – 1938) (Book 2) (Nos. 11-20) (Moscow: Iskusstvo, 1939),
 “Lyrical Song” (“Thirty Children Pieces”) (Op. 27) 1937–1938) (Book 2) (Nos. 11 –20) (Moscow: Iskusstvo, 1939),
 “Dance” (“Thirty Children Pieces”) (Op. 27) (1937 – 1938) (Book 3) (Nos. 21 – 30) (Moscow: Iskusstvo, 1939),
 “Little Song” (“24 Easy Piano Pieces”) (Op. 39) (1944) (Moscow: Muzgiz, 1945),
 “Little Polka” (“24 Easy Piano Pieces”) (Op. 39) (1944) (Moscow: Muzgiz, 1945),
 “Waltz” (“24 Easy Piano Pieces”) (Op. 39) (1944) (Moscow: Muzgiz, 1945),
 “Tune” (“24 Easy Piano Pieces”) (Op. 39) (1944) (Moscow: Muzgiz, 1945),
 “Folk Dance” (“24 Easy Piano Pieces”) (Op. 39) (1944) (Moscow: Muzgiz, 1945),
 “Slow Waltz” (“24 Easy Piano Pieces”) (Op. 39) (1944) (Moscow: Muzgiz, 1945),
 “Pioneers’ Song,” “Artek Song” (“From the Life of the Pioneers”) (Op.14), (1931) (Moscow: Muzgiz, 1932),
 “Dance at the Lawn” (“Thirty Children’s Pieces”) (Op. 27) (1937 – 1938) (Book 2) (Nos. 11 – 20) (Moscow: 1939),
 “Cavalry Song” (“Thirty Children Pieces”) (Op. 27) (1937-1938) (Book 3) (Nos. 11-20) (Moscow: Iskusstvo, 1939),
 “Folk Dance” (“24 Easy Piano Pieces”) (Op. 39) (1944) (Moscow: Muzgiz, 1945),
 “Combat Song” (“Three Easy Pieces for Piano”) (1963) (Moscow, 1964)
 - **Gubaidulina:** “Song of the Fisherman” (1969) (“Musical Toys”)
 - **Ziring:** “Russian Song” (Moscow: GIZ, 1926)
 - **Sorokin:** “3 Russian Songs” (Moscow: Muzgiz, 1953)
 - **Shulgin:** “7 Russian Songs” (for Piano, 4 Hands) (Moscow: Muzfond, 1945)

- **Gedike:** “15 Kirghiz Songs of Medium Difficulty” (Op. 63) (1940s-50s)
- **Shtreicher:** “Songs of the USSR Peoples” (Leningrad: Triton, 1932)
- **Golubev:** “Ukrainian Rhapsody” (G-Minor) (1936) (Moscow: Muzgiz, 1937)

Surreal and Real Marches

- **Schnittke:** “March” (197) (“Eight Pieces”)
- **Shostakovich:** “March” (Op. 69) (“Children’s Notebook”),
“Merry March” (for 2 Pianos) (1949)
- **Prokofiev:** “March” (Op. 65) (“Music for Children”) (12 Easy Pieces) (Berlin: Editions Russes de Musique, 1935)
- **Karasev:** “March” (Moscow: Muztorg MONO, 1925)
- **Vitlin:** “Pioneers’ March” (“Easy Piano Pieces”) (Moscow: Muzgiz, 1951)
- **Maykapar:** “Promenade of Marionettes” (Op. 21),
“Theater of Marionettes” (7 Pieces for the Youth) (Moscow)
- **Gretchaninoff:** “Marching Wooden Soldiers” (1923-1924) (Op. 98) (“Children’s Album”) (Mainz, 1925),
“March” (1928 – 1929) (Op. 119) (“Grandfather’s Book”) (Mainz, 1930),
“Mushrooms are Going to War” (1934) (Op. 143), (“Walking in the Forest”) (Suite No. 1) (Paris, 1935)
- **Rebikoff:** “Promenade of Gnomes” (“Pictures for Children”) (Op. 37), “March” (“7 Pieces”) (Op. 5)
- **Silvestrov:** “March” (1973) (“Children’s Music-II”)
- **Glière:** “Little March” (“Eight Easy Pieces”) (Op. 43) (1909)
- **Taktakishvili:** “March” (1949) (“Five Pieces for Children”) (Tbilisi: Muzfond Gruzinskoi SSR, 1950), “March” (1980) (“Six Children Pieces”) (Manuscript)
- **Myaskovsky:** “March” (“Ten Very Easy Pieces”) (Op. 43) (Book 1) (1938) (Moscow: Izdatel’stvo “Iskusstvo,” 1939)
- **Alexandrov:** “Procession” (1928) (“Six Pieces of Moderate Difficulty for Piano”) (1945) (Moscow: Muzgiz, 1946),
“March” (1932) (“Six Pieces of Moderate Difficulty for Piano”) (1945) (Moscow: Muzgiz, 1946),
“March” (“Holiday Promenade”) (1959) (Moscow: Muzgiz, 1960),
“March (March and Run)” (Moscow: Muzgiz, 1960)
- **Khachaturyan:** “March” (No. 3) (1934)
- **Kabalevsky:** “March” (“Thirty Children Pieces”) (Op. 27) (1937-1938) (Book 2) (Nos. 11–20) (Moscow: Iskusstvo, 1939),
“In the Manner of March” (“24 Easy Piano Pieces”) (Op. 39) (1944) (Moscow: Muzgiz, 1945),
“March” (“24 Easy Piano Pieces”) (Op. 39) (1944) (Moscow: Muzgiz, 1945)

Dolls

- **Shostakovich:** “The Clockwork Doll” (Op. 69) (“Children’s Notebook”),

- “Dances of the Dolls” (7 Pieces) (1953): 1. “Lyric Waltz,” 2. “Gavotte,” 3. “Romance,” 4. “Polka,” 5. “Waltz-Joke” (The Petite Ballerina), 6. “Hurdy-Gurdy,” 7. “Dance”
- **Maykapar:** “Dance of the Marionettes” (Op. 8) (“Little Novelettes for the Youth”) (Moscow),
“Promenade of Marionettes” (Op. 21) (“Theater of Marionettes”) (7 Pieces the Youth) (Moscow)
 - **Gretchaninoff:** “Request for a New Doll” (1947) (Op. 182) (“Little Musical Pictures”) (12 Miniatures for Piano) (New York)
 - **Rebikoff:** “Doll in the Folk Dress” (“New Year Tree Decorations”) (14-Piece Cycle)

Play and Entertainment

- **Schnittke:** “Play” (1971) (“Eight Pieces”), “Children’s Piece” (1971) (“Eight Pieces)
- **Shostakovich:** “Birthday” (Op. 69) (“Children’s Notebook”)
- **Prokofiev:** “Playing Tag” (Op. 65) (“Music for Children”) (12 Easy Pieces) (Berlin: Editions Russes de Musique, 1935)
- **Levina:** “Playing Ball” (Moscow-Leningrad: Muzgiz, 1949)
- **Wolfenson:** “Playing Tag” (“Easy Piano Pieces”) (Leningrad-Moscow: Muzgiz, 1951)
- **Vitlin:** “Skipping Rope” (“Easy Piano Pieces”) (Moscow: Muzgiz, 1951)
- **Maykapar:** “Dance of the Marionettes” (Op. 8) (“Little Novelettes for the Youth”) (Moscow),
“Musical Clown” (Op. 16) (“12 Album Pages for the Youth”) (Leningrad),
“Dance of Clowns” (Op. 21) (“Theater of Marionettes” (7 Pieces for the Youth) (Moscow),
“Promenade of Marionettes” (Op. 21) (“Theater of Marionettes”) (7 Pieces for the Youth) (Moscow),
“Catching Butterflies” (Op. 21) (“Theater of Marionettes”) (7 Pieces for the Youth) (Moscow),
“At the Ice Rink” (Op. 28) (“Spillikins”) (26 Pieces for the Youth) (Leningrad),
“Little Commander” (Op. 28) (“Spillikins”) (26 Pieces for the Youth) (Leningrad),
“Jolly Game” (Op. 33) (“Miniatures”) (24 Pieces for Children)
- **Gretchaninoff:** “At the Wooden Soldiers’ Camp” (1923–1924) (Op. 98) (“Children’s Album”) (Mainz, 1925),
“Riding the Wooden Stick” (1923–1924) (Op. 98),
“Children’s Album” (Mainz, 1925),
“My Little Horse” (1927) (Op. 109) (“A Child’s Day”) (Mainz, 1927),
“The Broken Toy” (1927) (Op. 109) (“A Child’s Day”) (Mainz, 1927),
“At the Swing” (1928–1929) (Op. 119) (“Grandfather’s Book”) (Mainz, 1930),
“Joker” (1928–1929) (Op. 119) (“Grandfather’s Book”) (Mainz, 1930),
“On a Bicycle” (1929–1930) (Op. 123) (“Beads”) (Mainz, 1930),
“On a Swing” (1947) (Op. 182) (“Little Musical Pictures”) (12 Miniatures for Piano) (New York),

- “Little Cavalier” (1950) (Op. 197) (“Letters to a Friend”) (New York)
- **Rebikoff:** “Playing the Wooden Soldiers” (Op. 31) (“Silhouettes”) (9 Pictures from Children’s Life),
“Ice Skating Children” (Op. 31) (“Silhouettes”) (9 Pictures from Children’s Life),
“Up on a Swing” (“Pictures for Children”) (Op. 37),
“Clown” (“New Year Tree Decorations”) (14-Piece Cycle),
“Honey – Cake” (“New Year Tree Decorations”) (14-Piece Cycle),
“Imps” (“New Year Tree Decorations”) (14-Piece Cycle),
“Doll in the Folk Dress” (“New Year Tree Decorations”) (14-Piece Cycle),
“Sparkles” (9 Pieces)
- **Eshpai:** “The Game” (1968) (Moscow: Soviet Composer, 1969)
- **Glière:** “Arlequin” (“Twenty-Four Character Pieces for the Youth”) (Book 2) (Op. 34) (1908),
“Dance of the Jesters” (“Twenty-four Character Pieces for the Youth” (Book 3) (Op. 34) (1908)
- **Taktakishvili:** “Bullies” (1949) (“Five Pieces for Children”) (Tbilisi: Muzfond Gruzinskoi SSR, 1950),
“Barikaoba” (“Cossack Robbers”) (1969) (“Six Children Pieces”) (Tbilisi: Muzfond USSR, Georgian Div., 1970),
“Little Puzzle” (1980) (“Six Children Pieces”) (Manuscript)
- **Myaskovsky:** “Joke” (“Memories”) (Six Pieces for Piano) (Op. 29) (1927) (Moscow: Universal’noe Izdatel’stvo, 1928),
“A Race” (“Ten Very Easy Pieces”) (Op. 43) (Book 1) (1938) (Moscow: Izdatel’stvo “Iskusstvo,” 1939)
- **Alexandrov:** “Riding the Stick” (Pieces for Piano Based on German Folk Songs from the Cycle “Verhom na Palochke”) (Moscow 1961),
“A Song of Confusion” (Pieces for Piano Based on German Folk Songs from the Cycle “Verhom na Palochke”) (Moscow 1961),
“Joke” (“Little Suite for Piano”) (Op. 33) (1929) (Moscow: Muzsektor Gosizdata, 1929),
“Little Fingers Dancing” (“Three Pieces”) (1959) (Moscow: Muzgiz, 1960),
“Little Fists” (“Three Pieces”) (1959) (Moscow: Muzgiz, 1960),
“Children Riding” (“Holiday Promenade”) (1959) (Moscow, 1960),
“Rattles and Tambourines” (Moscow: Muzgiz, 1960),
“Children Playing Hide-and-Seek” (“Zhmurki”) (Op. 3, 1961) (Moscow: Muzgiz, 1963)
- **Khachaturyan:** “Jump Rope” (1965) (“Children’s Album”) (No. 2) (Moscow: Music, 1967)
- **Kabalevsky:** “Playing Ball” (“Thirty Children Pieces”) (Op. 27) (1937–1938) (Book 1) (Nos. 1–10),
“Game” (“24 Easy Piano Pieces”) (Op. 39) (1944) (Moscow, 1945),
“Clowns” (“24 Easy Piano Pieces”) (Op. 39) (1944) (Moscow, 1945),
“Gallop” (“24 Easy Piano Pieces”) (Op. 39) (1944) (Moscow, 1945),
“Joke” (“24 Easy Piano Pieces”) (Op. 39) (1944) (Moscow, 1945),

“Little Juggler” (“Three East Pieces”) (1963) (Moscow, 1964)

Times of the Day: Morning/Evening/Night

- **Prokofiev:** “Morning,” “Evening” (Op. 65) (“Music for Children”) (12 Easy Pieces) (Berlin: Editions Russes de Musique, 1935)
- **Gubaidulina:** “April Day” (1969) (“Musical Toys”) (Moscow: Music, 1971)
- **Maykapar:** “In the Morning” (Op. 15) (“Shepherd’s Suite”) (Pastoral Suite) (Leningrad),
“In the Evening” (Op. 15) (“Shepherd’s Suite”) (Pastoral Suite) (Leningrad),
“Epilogue: Night” (Op. 15) (“Shepherd’s Suite”) (Pastoral Suite) (Leningrad),
“Calm Morning” (Op. 33) (“Miniatures”) (24 Pieces for Children),
“Star Night” (Op. 33) (“Miniatures”) (24 Pieces for Children),
“At Night by the Sea” (Op. 33) (“Miniatures”) (24 Pieces for Children)
- **Gretchaninoff:** “In Spring Morning” (1924) (Op. 99),
“At the Green Meadow” (for Piano, 2 and 4 Hands) (Mainz, 1926),
“Bed Time” (1927) (Op. 109) (“A Child’s Day”) (Mainz, 1927),
“In Early Morning” (1927) (Op. 115) (“Fleetingness”) (Mainz, 1928),
“Night Sounds” (1927) (Op. 115) (“Fleetingness”) (Mainz, 1928),
“Night Occasion” (1927) (Op. 115) (“Fleetingness”) (Mainz, 1928),
“In Bed” (1934) (Op. 143) (“Walking in the Forest”) (Suite No. 1) (Paris, 1935),
“Day” (1947) (Op. 182) (“Little Musical Pictures”) (12 Miniatures for Piano) (New York),
“Spring Morning” (1947) (Op. 183) (“By the Fireplace”) (10 pieces) (USA)
- **Rebikoff:** “The Dusk” (Op. 8) (“Autumn Dreams”) (16-Piece Cycle),
“Evening at the Meadow” (Op. 31) (“Silhouettes”) (9 Pictures from Children’s Life),
“Evening Lights” (Suite), “Spring Morning” (8-Piece Suite “Meloplastique”)
- **Silvestrov:** “Morning Ditty” (1973) (“Children’s Music-I”),
“Morning Music” (1973) (“Children’s Music-I”),
“Evening Music” (1973) (“Children’s Music-I”),
“The Bird’s Morning Song” (1973) (“Children’s Music-II”)
- **Pakhulsky:** “Evening Harmonies” (Two Concert Etudes for Piano)
- **Glière:** “Morning” (“Eight Easy Pieces”) (Op. 43) (1909),
“Evening” (“Eight Easy Pieces”) (Op. 43) (1909),
“Summer Evening” (“Twenty-four Pieces”) (for 2 Pianos, 4 Hands) (Series 1) (Op. 61) (1912)
- **Myaskovsky:** “In Sleepless Night” (“Memories”) (Six Pieces for Piano) (Op. 29) (1927) (Moscow: Universal’noe Izdatel’stvo, 1928),
“Dusk” (“From the Past”) (Six Improvisations) (Op. 74) (1946) (Moscow: Muzgiz, 1947)
- **Alexandrov:** “Dark Nights” (Based on a Russian Folk Song) (“Five Easy Pieces”) (1944) (Moscow: Muzgiz, 1945)

Walking and Taking a Journey

- **Prokofiev:** “Promenade” (Op. 65) (“Music for Children”) (12 Easy Pieces) (Berlin:

Editions Russes de Musique, 1935)

- **Gretchaninoff:** “Lost His Way” (1924) (Op. 99) (“At the Green Meadow”) (Piano, 2 and 4 Hands) (Mainz, 1926),
“During a Walk” (1924) (Op. 99) (“At the Green Meadow”) (Piano, 2 and 4 Hands) (Mainz, 1926),
“During a Walk” (1928–1929) (Op. 119) (“Grandfather’s Book”) (Mainz, 1930),
“Morning Walk” (1929–1930) (Op. 123) (“Beads”) (Mainz, 1930),
“Long Journey” (Op. 33) (“Miniatures”) (24 Pieces for Children),
“Walking in the Forest” (Suite No. 1) (1934) (Op. 143) (Paris, 1935): 1. “Getting Ready for a Walk,” 2. “Always With My Mom,” 3. “Dance of the Butterflies,” 4. “Dance of the Frogs,” 5. “Dance of the Bears,” 6. “Mushrooms are going to War,” 7. “Lost His Way,” 8. “Tiredness,” 9. “Homecoming,” 10. “In Bed”
- **Alexandrov:** “I Went to Little Garden” (Based on a Russian Folk Song) (“Five Easy Pieces”) (1944) (Moscow: Muzgiz, 1945)
- **Khachaturyan:** “On Gogol Boulevard” (Moscow: Sovetsky Kompozitor, 1963)

Nature and Outdoors

- **Schnittke:** “In the Mountains” (1971) (“Eight Pieces”)
- **Prokofiev:** “The Rain and the Rainbow,” “The Moon Strolls in the Meadow” (Op. 65), “Music for Children” (Berlin: Editions Russes de Musique, 1935)
- **Karasev:** “In Spring” (Moscow: Muzgiz, 1935)
- **Gan:** “Rain” (“Easy Piano Pieces”) (Leningrad-Moscow: Muzgiz, 1951)
- **Gubaidulina:** “The Trumpeter in the Forest” (1969) (“Musical Toys”) (Moscow: Music, 1971),
“Forest Musicians” (1969) (“Musical Toys”) (Moscow: Music, 1971),
“The Echo” (1969) (“Musical Toys”) (Moscow: Music, 1971),
“April Day” (1969) (“Musical Toys”) (Moscow: Music, 1971)
- **Maykapar:** “Catching Butterflies” (Op. 21) (“Theater of Marionettes”) (7 Pieces for the Youth) (Moscow),
“In the Little Garden” (Op. 28) (“Spillikins”) (26 Pieces for the Youth) (Leningrad),
“In Autumn” (Op. 28) (“Spillikins”) (26 Pieces for the Youth) (Leningrad),
“Echo in the Mountains” (Op. 28) (“Spillikins”) (26 Pieces for the Youth) (Leningrad),
“In Spring” (Op. 28) (“Spillikins”) (26 Pieces for the Youth) (Leningrad),
“Clouds are Floating” (Op. 28) (“Spillikins”) (26 Pieces for the Youth) (Leningrad),
“At Night by the Sea” (Op. 33) (“Miniatures”) (24 Pieces for Children),
“Dewdrops” (Op. 33) (“Miniatures”) (24 Pieces for Children),
“Turbulent Water Flow” (Etude) (Op. 33) (“Miniatures”) (24 Pieces for Children),
“In the Fog” (Op. 33) (“Miniatures”) (24 Pieces for Children)
- **Gretchaninoff:** “Autumn Song” (1893 – 1984) (Op. 3) (“Pastel”) (Album No. 1) (St. Petersburg),

- “Storm” (1893-1984) (Op. 3) (“Pastel”) (Album No. 1) (St. Petersburg),
 “On the Lawn” (1923 – 1924) (Op. 98) (“Children’s Album”) (Mainz, 1925),
 “At the Green Meadow” (1924) (Op. 99) (“At the Green Meadow”) (Piano, 2 and 4 Hands) (Mainz, 1926),
 “In the Mountains” (1924) (Op. 99) (“At the Green Meadow”) (Piano, 2 and 4 Hands) (Mainz, 1926),
 “Spring” (1928-1929) (Op. 118) (“Fairy Tales”) (Paris, 1930),
 “At the Green Meadow” (1928-1929) (Op. 118) (“Fairy Tales”) (Paris, 1930),
 “In a Shadow” (1928-1929) (Op. 118) (“Fairy Tales”) (Paris, 1930),
 “Wondering Clouds” (1928-1929) (Op. 118) (“Fairy Tales”) (Paris, 1930),
 “In the Meadow” (1928-1929) (Op. 119) (“Grandfather’s Book”) (Mainz, 1930),
 “Dewdrops” (9 Children’s Songs) (1930) (Op. 127a) (Mainz, 1931),
 “Periwinkles” (8 Easy Piano Pieces) (1938) (Op. 156) (Leipzig, 1938),
 “Sunrise” (1944) (Op. 173) (“Little Suite”) (Boston),
 “Sunrise” (1947) (Op. 182) (“Little Musical Pictures”) (12 Miniatures for Piano) (New York)
- **Khrennikov:** “Autumn” (“Album of Piano Pieces”) (1st-3rd Grades of Music Schools) (Moscow: Soviet Composer, 1963),
 “Blizzard” (“Album of Piano Pieces”) (1st-3rd Grades of Music Schools) (Moscow: Soviet Composer, 1963),
 “Leafage at Night” (Romance) (Moscow: Soviet Composer, 1962)
 - **Rebikoff:** “Autumn Leaves” (6 – Piece Cycle) (Op. 29),
 “Dance of the Lilies” (ballet suite),
 “The Winter Song” (“In the Dusk”) (9 – Piece Cycle) (Op. 23),
 “Evening at the Meadow” (Op. 31) (“Silhouettes”) (9 Pictures from Children’s Life),
 “In the Forest” (6-Piece Suite) (Op. 46),
 “Hymn to The Sun” (“Ideals”) (3 – Piece Cycle) (Op. 50),
 “Vastness” (“Ideals”) (3 – Piece Cycle) (Op. 50),
 “Among the Flowers” (“Ideals”) (3 – Piece Cycle) (Op. 50),
 “Blooming Harebells” (8 – Piece Suite) (“Meloplastique”),
 “Dance of the Lilies” (Ballet Suite)
 - **Silvestrov:** “On the Lake” (1973) (“Children’s Music-II”)
 - **Eshpai:** “Out of the Forest” (1971) (“Mari Folk Songs and Tunes”) (Manuscript),
 “The Sunrise” (1971) (“Mari Folk Songs and Tunes”) (Manuscript),
 “Over the River” (1971) (“Mari Folk Songs and Tunes”) (Manuscript),
 “The Sun is Up” (1971) (“Mari Folk Songs and Tunes”) (Manuscript),
 “To Cross the Stream” (1974) (Moscow, 1974), “Gerencher Roses” (1976) (“Hungarian Dance”) (25 Hungarian Songs) (Moscow: Soviet Composer, 1976),
 “In a Raspberry Forest” (1976) (“Hungarian Dance”) (25 Hungarian Songs) (Moscow: Soviet Composer, 1976),
 “The Plums are Falling Down” (1976) (“Hungarian Dance”) (25 Hungarian

- Songs) (Moscow: Soviet Composer, 1976),
 “The Wide River Dunay” (1976) (“Hungarian Dance”) (25 Hungarian Songs) (Moscow: Soviet Composer, 1976),
 “Black Soil” (1976) (“Hungarian Dance”) (25 Hungarian Songs) (Moscow: Soviet Composer, 1976),
 “Cypress” (1976) (“Hungarian Dance”) (25 Hungarian Songs) (Moscow: Soviet Composer, 1976),
 “There Are So Many Flowers at the Pond” (1976) (“Hungarian Dance”) (“25 Hungarian Songs”) (Moscow, 1976),
 “Stars, Stars...” (1976) (“Hungarian Dance”) (25 Hungarian Songs) (Moscow: Soviet Composer, 1976)
- **Rakov:** “Two Mari Pieces” (1936) (Moscow: Muzgiz, 1937)
 - **Glière:** “In the Meadows” (“Twenty-four Character Pieces for the Youth” (Book 2) (Op. 34) (1908),
 “In the Forest” (“Twenty-four Pieces”) (2 Piano, 4 Hands) (Series 2) (Op. 61) (1912),
 “By the Stream” (“Twenty-four Pieces”) (2 Piano, 4 Hands) (Series 2) (Op. 61) (1912),
 “In the Meadows” (“Twenty-four Pieces”) (2 Piano, 4 Hands) (Series 4) (Op. 61) (1912),
 “Ray is Swaying” (“Twenty-four Pieces”) (2 Piano, 4 Hands) (Series 4) (Op. 61) (1912),
 “Cornflowers” (“Twenty-four Pieces”) (2 Piano, 4 Hands) (Series 4) (Op. 61) (1912),
 “Wind” (“Twenty-four Pieces”) (for 2 Piano, 4 Hands) (Series 4) (Op. 61) (1912)
 - **Taktakishvili:** “In the Mountains” (1969) (“Six Children Pieces”) (Tbilisi: Muzfond USSR, Georgian Div., 1970),
 “It Stopped Raining” (1980) (“Six Children Pieces”) (Manuscript)
 - **Myaskovsky:** “Snow Blizzard” (“Memories”) (Six Pieces for Piano) (Op. 29, 1927) (Moscow: Universal’noe Izdatel’stvo, 1928)
 - **Khachaturyan:** “The Baltic Sea” (Moscow: Sovetsky Kompozitor, 1968),
 “My Lovely Garden” (Moscow: Sovetsky Kompozitor, 1968),
 “Song About Willow Tree” (Moscow: Sovetsky Kompozitor, 1968)
 - **Kabalevsky:** “Overnight at the River” (“Thirty Children Pieces”) (Op. 27) (1937–1938) (Book 1) (Nos. 1–10),
 “Snow Whirls” (“Thirty Children Pieces”) (Op. 27) (1937–1938) (Book 3) (Nos. 21–30) (Moscow, 1939),
 “Autumn Song” (“24 Easy Piano Pieces”) (Op. 39) (1944) (Moscow: Muzgiz, 1945)

Religious Themes

- **Gretchaninoff:** “Morning Prayer” (1927) (Op. 109) (“A Child’s Day”) (Mainz, 1927)
- **Silvestrov:** “Small Bells” (1973) (“Children’s Music-II”)
- **Glier:** “By Muslim Temple” (“Twenty-four Pieces”) (2 Piano, 4 Hands) (Series 3) (Op. 61) (1912)

- **Myaskovsky:** “Bell Ringing” (“From the Past”) (“Six Improvisations”) (Op. 74) (1946) (Moscow: Muzgiz, 1947)
- **Shchedrin:** “Medieval Russian Chant” (“Notebook for the Youth”) (15 Piano Pieces) (Op. 59),
“Chorus” (“Notebook for the Youth”) (15 Piano Pieces) (Op. 59),
“Russian Bell Chimes” (“Notebook for the Youth”) (15 Piano Pieces) (Op. 59),
“Tune of Peter the Great” (“Notebook for the Youth”) (15 Piano Pieces) (Op. 59)

Animal Kingdom

- **Schnittke:** “Cuckoo and Woodpecker” (1971) (“Eight Pieces)
- **Shostakovich:** “The Bear” (Op. 69) (“Children’s Notebook”)
- **Prokofiev:** “Parade of the Grasshoppers” (Op. 65) (“Music for Children”) (12 Easy Pieces) (Berlin, 1935)
- **Sorokin:** “Ugly Duckling” (Ballet Fragments for Piano, 4 Hands)
- **Ramm:** “From the Animal World” (Moscow: GIZ, 1927)
- **Karasev:** “Bears’ Dance” (Moscow: Muzgiz, 1947)
- **Gan:** “Chicken Coop” (“Easy Piano Pieces”) (Leningrad-Moscow: Muzgiz, 1951)
- **Wolfenson:** “Sparrows in the Sun” (“Easy Piano Pieces”) (Leningrad-Moscow: Muzgiz, 1951)
- **Karmanov:** “Birds”
- **Lyudkevich:** “The Chicken” (1944)
- **Gubaidulina:** “Little Tit” (1969) (“Musical Toys”) (Moscow: Music, 1971),
“A Bear Playing the Double Bass and the Black Woman” (1969)
 (“Musical Toys”) (Moscow: Music, 1971),
“The Woodpecker” (1969) (“Musical Toys”) (Moscow: Music, 1971),
“The Elk Clearing” (1969) (“Musical Toys”) (Moscow: Music, 1971)
- **Maykapar:** “Catching Butterflies” (Op. 21) (“Theater of Marionettes”) (7 Pieces for the Youth) (Moscow),
“Butterfly” (Op. 28) (“Spillikins”) (26 Pieces for the Youth) (Leningrad),
“Butterfly” (Op. 33) (“Miniatures”) (24 Pieces for Children)
- **Gretchaninoff:** “Dance of Swallows” (1928 – 1929) (Op. 119) (“Grandfather’s Book”) (Mainz, 1930),
“Ill Kitty” (1928-1929) (Op. 119) (“Grandfather’s Book”) (Mainz, 1930),
“Dance of the Butterflies” (1934) (Op. 143) (“Walking in the Forest”) (Suite No. 1) (Paris, 1935),
“Dance of the Frogs” (1934) (Op. 143) (“Walking in the Forest”) (Suite No. 1) (Paris, 1935),
“Dance of the Bears” (1934) (Op. 143) (“Walking in the Forest”) (Suite No. 1) (Paris, 1935), “Duet of Two Cuckoos” (1942) (2 Pieces),
“Robin Bird’s Complaint” (1942) (2 Pieces)
- **Khrennikov:** “Nightingale is Singing About a Rose”
(Moscow: Soviet Composer, 1960)
- **Rebikoff:** “Waltz of the Butterflies”
- **Silvstrov:** “The Bird’s Morning Song” (1973) (“Children’s Music-II”),
“The Dragon and the Bird (Phantastic Sonatina)” (1973) (“Children’s Music-I”)
- **Eshpai:** “Homeless Cuckoo” (1948) (“Easy Pieces Based on the Folk Volga

- Themes”) (Moscow: Muzgiz, 1949),
 “Quail” (Belorussian Folk Song) (1949-1950) (“Piano Pieces”) (Moscow: Muzgiz 1950),
 “Bird, Bird!” (1976) (“Hungarian Dance”) (25 Hungarian Songs) (Moscow: Soviet Composer, 1976),
 “My Two Last-Year Chickens” (1976) (“Hungarian Dance”) (25 Hungarian Songs) (Moscow: Soviet Composer, 1976),
 “Once I Had a Goat” (1976) (“Hungarian Dance”) (25 Hungarian Songs) (Moscow: Soviet Composer, 1976),
 “Horse, Horse, Where Did You Go?” (1971) (“Mari Folk Songs and Tunes”) (Manuscript)
- **Dunaevsky:** “Not a Bird” (1925) (Polka)
 - **Glière:** “Skylark” (“Twenty-four Pieces”) (for 2 Piano, 4 Hands) (Series 4) (Op. 61) (1912)
 - **Alexandrov:** “Grasshopper” (“Five Easy Pieces”) (1944) (Moscow: Muzgiz, 1945)
 - **Khachaturyan:** “Cat Barsik on the Swing” (1965) (“Children’s Album”) (No. 2) (Moscow: Music, 1967)
 - **Kabalevsky:** “Hedgehog” (“Three Easy Pieces for Piano”) (1963) (Moscow, 1964)

Lullabies and Dreaming

- **Goldenweiser:** “Lullaby” (Moscow: GIZ, 1925)
- **Maykapar:** “Lullaby” (Op. 8) (“Little Novelettes for the Youth”) (Moscow),
 “Dreams” (Op. 16) (“12 Album Pages for the Youth”) (Leningrad),
 “Lullaby” (Op. 28) (“Spillikins”) (26 Pieces for the Youth) (Leningrad)
- **Gretchaninoff:** “Lullaby” (1917) (“Lyrical Moments”),
 “Lullaby” (1923-1924) (Op. 98) (“Children’s Album”) (Mainz, 1925),
 “Lullaby” (1943) (Op. 170) (“4 Children’s Pieces”) (Paris),
 “Lullaby” (1947) (Op. 183) (“By the Fireplace”) (10 pieces) (USA)
- **Khrennikov:** “Lullaby” (“Album of Piano Pieces”) (1st–3rd Grades of Music Schools) (Moscow: Soviet Composer, 1963),
 “Iyonka’s Lullaby” (Opera *During the Storm*) (Moscow: Soviet Composer, 1958),
 “Lavrushka’s Lullaby” (Opera *Frol Skobelev*) (Moscow: Soviet Composer, 1965),
 “Svetlana’s Lullaby” (Music for the Play “Long-Long Ago”) (Leningrad: Muzika, 1966)
- **Rebikoff:** “By the Cradle” (Op. 13) (“Sound Poems”) (10-Piece Cycle),
 “Dreams” (5-Piece Melomimique Cycle) (Op. 15),
 “Dreams About Happiness” (5 Pieces)
- **Silvestrov:** “Lullaby” (1973) (“Children’s Music-I”)
- **Eshpai:** “Mari Lullaby” (1949–1950) (“Piano Pieces”) (Moscow: Muzgiz 1950),
 “Lullaby-Dance” (1952) (Moscow: Muzgiz, 1954)
- **Glière:** “Lullaby” (B – Flat Major) (from: “Twelve Children Pieces”) (Moderate Difficulty) (Op. 31) (1907),
 “Sweet Dreams” (“Twelve Children Pieces”) (Moderate Difficulty) (Op. 31) (1907),
 “By the Cradle” (“Twenty-four Character Pieces for the Youth”) (Book 2) (Op. 34) (1908),

- “In the Dream” (“Twenty-four Character Pieces for the Youth”) (Book 4) (Op. 34) (1908),
- “Lullaby” (“Twenty-four Easy Pieces”) (Piano, 4 Hands) (Book 2) (Op. 38) (1908),
- “Sweet Dreams” (“Twenty-four Easy Pieces”) (Piano, 4 Hands) (Book 4) (Op. 38) (1908),
- “In the Dreams” (from: “Twelve Pieces”) (Moderate Difficulty) (Piano, 4 Hands) (Op. 48) (1909)
- **Taktakishvili:** “Lullaby” (1949) (“Five Pieces for Children”) (Tbilisi: Muzfond Gruzinskoi SSR, 1950),
“Khevsursky Lullaby” (1969) (“Six Children Pieces”) (Tbilisi: Muzfond USSR, Georgian Div., 1970)
 - **Myaskovsky:** “Disturbing Lullaby” (“Ten Very Easy Pieces”) (Op. 43) (Book 1) (1938) (Moscow: Izdatel’stvo Iskusstvo, 1939),
“In Sleep” (“From the Past”) (Six Improvisations) (Op. 74) (1946) (Moscow: Muzgiz, 1947)
 - **Alexandrov:** “Good Night” (“Piano Songs based on Czech Folk Songs”),
“Dreams” (F Minor) (1904),
“Lullaby” (“Little Suite for Piano”) (Op. 33) (1929) (Moscow: Muzsektor Gosizdata, 1929),
“Lullaby” (“Three Pieces”) (1959) (Moscow: Muzgiz, 1960)
 - **Kabalevsky** “Lullaby” (“Thirty Children Pieces”) (Op. 27) (1937–1938) (Book 1) (Nos. 1–10),
“Lullaby” (“24 Easy Piano Pieces”) (Op. 39) (1944) (Moscow: Muzgiz, 1945)

Emotional States (Dark)

- **Shostakovich:** “Sad Tale” (Op. 69) (“Children’s Notebook”)
- **Prokofiev:** “Sarcasms” (5 Pieces for Piano) (Op. 17) (1914),
“Regret” (Op. 65) (“Music for Children”) (12 Easy Pieces) (Berlin: Editions Russes de Musique, 1935)
- **Gan:** “Pondering” (“Easy Piano Pieces”) (Leningrad-Moscow: Muzgiz, 1951)
- **Vasiliev:** “Serious Occasion”
- **Maykapar:** “Sad Mood” (Op. 8) (“Little Novelettes for the Youth”) (Moscow),
“Complaint” (Op. 15) (“Shepherd’s Suite”) (Leningrad),
“In Separation” (Op. 16) (“12 Album Pages for the Youth”) (Leningrad),
“Disturbing Minute” (Op. 28) (“Spillikins”) (26 Pieces for the Youth) (Leningrad),
“Funeral March” (Op. 28) (“Spillikins”) (26 Pieces for the Youth) (Leningrad),
“Scary Story” (Op. 33) (“Miniatures”) (24 Pieces for Children),
“Dramatic Episode” (Op. 33) (“Miniatures”) (24 Pieces for Children)
- **Gretchaninoff:** “Complaint” (1893–1984) (Op. 3) (“Pastel”) (Album No. 1) (St. Petersburg),
“Complaint” (1912 – 1913) (Op. 61) (“Pastel”) (Album No. 2),
“Reproof” (1912 – 1913) (Op. 61) (“Pastel”) (Album No. 2),
“In Separation” (1923–1924) (Op. 98) (“Children’s Album”) (Mainz,

- 1925),
 “Scary Story” (1923 –1924) (Op. 98) (“Children’s Album”) (Mainz, 1925),
 “Reprimand” (1927) (Op. 115) (“Fleetingness”) (Mainz, 1928),
 “Misunderstanding” (1927) (Op. 115) (“Fleetingness”) (Mainz, 1928),
 “Loneliness” (1928 –1929) (Op. 118) (“Fairy Tales”) (Paris, 1930),
 “Complaint” (1929-1930) (Op. 123) (“Beads”) (Mainz, 1930),
 “Sad Song” (1929 –1930) (Op. 123) (“Beads”) (Mainz, 1930),
 “Scary Ghost” 1935 (Op. 146) (“Aquarelles”) (Paris, 1935),
 “Mary’s Departure” (1947) (Op. 183) (“By the Fireplace”) (USA),
 “Homesickness” (1947) (Op. 183) (“By the Fireplace”) (10 pieces) (USA),
 “Mournful Song” (1947) (Op. 183) (“By the Fireplace”) (USA),
 “Sad Song” (1947) (Op. 183) (“By the Fireplace”) (10 pieces) (USA),
 “Mournful Song” (1950) (Op. 197) (“Letters to a Friend”) (New York)
- **Khrennikov:** “Funeral,” “Why is My Heart so Worried” (the Movie *Faithful Friends*) (Leningrad: Soviet Composer, 1958)
 - **Rebikoff:** “The Desire of the Unreachable Ideal” (Op. 10) (“Sketches of Moods”),
 “The Genius and the Death” (“Melomimiques”) (Cycle) (Op. 11),
 “Gloom” (Op. 13) (“Sound Poems”) (10-Piece Cycle),
 “Destiny” (Op. 13) (“Sound Poems”) (10-Piece Cycle),
 “Conviction” (Op. 23) (“In the Dusk”) (9-Piece Cycle),
 “Regret” (Op. 23) (“In the Dusk”) (9-Piece Cycle),
 “Nightmare” (4th Musical-Psychological Picture) (Piano, 4 Hands) (Op. 26),
 “Sad Major” (Op. 31) (“Silhouettes”) (“9 Pictures from Children’s Life”),
 “Faded Flower” (“From the Diary”) (3-Piece Cycle) (Op. 33),
 “Are the Happy Days Coming Back?” (“From the Diary”) (Op. 33),
 “Tell Me Why?” (“From the Diary”) (3-Piece Cycle) (Op. 33),
 “Bitter Dances,” “Sad Memories” (2 Pieces),
 “In the Cemetery of the Dead Dreams” (2 Pieces),
 “Satan is Having Fun” (8-Piece Suite) (“Meloplastique”)
 - **Eshpai:** “Two Sad Melodies” (1975) (Moscow: Music, 1977)
 - **Dunaevsky:** “Loneliness,” “Longing,” “In the Moment of Melancholy,” “Tears” (1915–1919),
 “Your Love, Who is Bragging,” “When I die,” “Let’s Admit, It’s Time to Get Divorce,” “Your Shame is So Beautiful” (1917 – 1919)
 - **Gliere:** “Tears” (“Twenty-four Character Pieces for the Youth”) (Book 1) (Op. 34) (1908),
 “Regret” (“Twenty-four Character Pieces for the Youth”) (Book 1) (Op. 34) (1908),
 “Pondering” (“Twenty-four Character Pieces for the Youth”) (Book 4) (Op. 34) (1908),
 “Begging” (“Eight Easy Pieces”) (Op. 43) (1909), “Death” (C Sharp Minor) (1911),
 “Regret” (“Twenty-four Easy Pieces”) (Piano, 4 Hands) (Book 3) (Op. 38) (1908),
 “Worrying” (“Twenty-four Easy Pieces”) (Piano, 4 Hands) (Book 3) (Op. 38) (1908),

- “Sad Pondering” (“Twenty-four Easy Pieces”) (Piano, 4 Hands) (Book 4) (Op. 38) (1908),
- “Sad Waltz” (“Six Pieces”) (2 Piano, 4 Hands) (Op. 41) (1909),
- “Complain” (“Twelve Pieces”) (Moderate Difficulty) (Piano, 4 Hands) (Op. 48) (1909),
- “Death” (C Sharp Minor) (1911)
- **Myaskovsky:** “Despair” (“Memories”) (Six Pieces for Piano (Op. 29) (1927) (Moscow: Universal’noe Izdatel’stvo, 1928),
- “Sad Tune” (“Ten Very Easy Pieces”) (Op. 43) (Book 1) (1938) (Moscow: Izdatel’stvo “Iskusstvo,” 1939)
- **Alexandrov:** “Crying” (“Little Suite for Piano”) (Op. 78) (1952) (Moscow: Muzgiz, 1954, 1963),
- “Request” (“Five Easy Pieces”) (1944) (Moscow: Muzgiz, 1945)
- **Khachaturyan:** “Funeral Procession” (1965) (“Children’s Album”) (No. 2) (Moscow: Music, 1967)
- **Kabalevsky:** “Sad Story” (“Thirty Children Pieces”) (Op. 27) (1937-1938) (Book 1) (Nos. 1–10),
- “Dramatic Fragment” (“Thirty Children Pieces”) (Op. 27) (1937–1938) (Book 3) (Nos. 21–30) (Moscow: Iskusstvo, 1939),
- “Sad Story” (“24 Easy Piano Pieces”) (Op. 39) (1944) (Moscow: Muzgiz, 1945)

Emotional States (Light)

- **Shostakovich:** “Merry Tale” (Op. 69) (“Children’s Notebook”)
- **Maykapar:** “Memory” (Op. 16) (“12 Album Pages for the Youth”) (Leningrad),
- “Fleeting Vision” (Op. 28) (“Spillikins”) (“26 Pieces for the Youth”) (Leningrad),
- “Pondering” (Op. 33) (“Miniatures”) (24 Pieces for Children)
- **Gretchaninoff:** “Meditation” (1893–1984) (Op. 3) (“Pastel”) (Album No. 1) (St. Petersburg, 1894),
- “Endearment” (1912-1913) (Op. 61) (“Pastel”) (Album No. 2),
- “Anticipation” (1927) (Op. 115) (“Fleetingness”) (Mainz, 1928),
- “Melancholy” (1927) (Op. 115) (“Fleetingness”) (Mainz, 1928),
- “Confession” (1927) (Op. 115) (“Fleetingness”) (Mainz, 1928),
- “Calm Decision” (1927) (Op. 115) (“Fleetingness”) (Mainz, 1928),
- “Happy Meeting” (1927) (Op. 115) (“Fleetingness”) (Mainz, 1928),
- “Urgent Request” (1927) (Op. 115) (“Fleetingness”) (Mainz, 1928),
- “Meditation” (1927) (Op. 115) (“Fleetingness”) (Mainz, 1928),
- “Comforting” (1928–1929) (Op. 118) (“Fairy Tales”) (Paris, 1930),
- “Happy Occasion” (1928–1929) (Op. 118) (“Fairy Tales”) (Paris, 1930),
- “Jolly Tune” (1928–1929) (Op. 118) (“Fairy Tales”) (Paris, 1930),
- “Happy Meeting” (1928–1929) (Op. 119) (“Grandfather’s Book”) (Mainz, 1930),
- “Gentle Request” (1935) (Op. 146) (“Aquarelles”) (5 Miniatures for Piano) (Paris, 1935),
- “Confession” (1944) (Op. 173) (“Little Suite”) (Boston)
- **Khrennikov:** “Happy Eyes” (Movie *Donetsk Miners*) (Moscow: Muzika, 1967)

- **Rauchverger:** “Six Lyrical Pieces” (Moscow, 1935)
- **Rebikoff:** “Love Confession” (“Melomimiques”) (Cycle) (Op. 11), “Desire” (Op. 13) (“Sound Poems”) (10-Piece Cycle),
“Lyrical Mood” (Op. 13) (“Sound Poems”) (10-Piece Cycle),
“Hope” (Op. 23) (“In the Dusk”) (9-Piece Cycle),
“Desire and Achievement” (3rd Musical-Psychological Picture) (Op. 25),
“A Joyous Moment” (“Pictures for Children” Op. 37),
“A Sad Story With the Happy Ending” (“Pictures for Children” Op. 37),
“The Song of the Heart” (2nd Musical-Psychological Picture) (Op. 24),
“Festivities” (Suite) (Op. 38),
“They are Jolly” (Op. 54),
“Minutes of Joy” (6-Piece Cycle)
- **Silvestrov:** “Gratitude” (1973) (“Children’s Music-I”),
“Astonishment” (1973) (“Children’s Music-I”),
“Contemplation” (1973) (“Music in the Old Style”) (11 Pieces in 4 Parts),
“Idyll” (1954/Rev. 1993) (“Naive Music”),
“Distant Music”: 1. “Nocturne,” 2. “Waltz,” 3. “Prelude” (1956/Rev. 1993)
- **Eshpai:** “Mari Humoresque” (1949-1950) (“Piano Pieces”) (Moscow: Muzgiz 1950)
- **Rakov:** “Humoresque” (Moscow: Muzgiz, 1948)
- **Pakhulsky:** Etude “Remembering Happy Days” (Etude) (“Two Pieces for Piano”)
- **Shchedrin:** “Humoresque” (Piano Pieces) (Op. 20) (1952 – 1961)
- **Myaskovsky:** “Spring Mood” (“Ten Very Easy Pieces”) (Op. 43) (Book 1, 1938) (Moscow: Izdatel’stvo “Iskusstvo,” 1939),
“Carefree Song” (“Ten Very Easy Pieces”) (Op. 43) (Book 1) (1938) (Moscow: Izdatel’stvo “Iskusstvo,” 1939),
“Elegiac Mood” (Fugue) (“Four Easy Pieces in Polyphonic Style”) (Op. 43) (Book 2) (1938) (Moscow: Izdatel’stvo Iskusstvo, 1938),
“Impulse” (“From the Past”) (Six Improvisations) (Op. 74) (1946) (Moscow: Muzgiz, 1947)
- **Alexandrov:** “Romantic Episodes” (10 Pieces) (Op. 88),
“Comforting” (“Little Suite for Piano”) (Op. 78) (1952) (Moscow: Muzgiz, 1954, 1963)
- **Kabalevsky:** “Humoresque” (“Thirty Children Pieces”) (Op. 27) (1937–1938) (Book 1) (Nos. 1–10) (Moscow: Muzgiz, 1938),
“Little Joke” (“Thirty Children Pieces”) (Op. 27) 1937–1938) (Book 2) (Nos. 11–20) (Moscow: Iskusstvo, 1939),
“Whim” (“Thirty Children Pieces”) (Op. 27) (1937–1938) (Book 3) (Nos. 21–30) (Moscow: Iskusstvo, 1939),
“Funny Occasion” (“24 Easy Piano Pieces”) (Op. 39) (1944) (Moscow: Muzgiz, 1945),
“Happy Trip” (“24 Easy Piano Pieces”) (Op. 39) (1944) (Moscow: Muzgiz, 1945)

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- **Gedike:** “The Blind of Maeterlinck” (Prelude C – Major) (Op. 20) (1910)
- **Shulgin:** “In the Steppe” (Moscow-Leningrad: Muzgiz, 1952)

- **Tchulaki:** “Visiting Pioneers” (Suite) (Moscow: Muzgiz, 1958)
- **Sorokin:** “Pioneers’ Procession” (Moscow-Leningrad: Muzgiz, 1957)
- **Karasev:** “Pioneers at the Camp” (Moscow: GIZ, 1926),
 “Pioneers are Walking” (Moscow: Muztorg MONO, 1925),
 “March” (Moscow: Muztorg MONO, 1925),
 “Little Ethnographer” (Moscow: GIZ, 1927),
- **Ziring:** “Reed Pipe” (Moscow-Leningrad: Muzgiz, 1951),
 “The Spinning Wheel” (Moscow: Muzgiz, 1954)
- **Wolfenson:** “Gymnastics in the Pioneer Camp” (“Easy Piano Pieces”) (Leningrad-Moscow: Muzgiz, 1951)
- **Vitlin:** “Pioneers’ March” (“Easy Piano Pieces”) (Moscow: Muzgiz, 1951)
- **Gubaidulina:** “Mechanical Accordion” (1969) (“Musical Toys”) (Moscow: Music, 1971),
 “The Trumpeter in the Forest” (1969) (“Musical Toys”) (Moscow: Music, 1971),
 “Song of the Fisherman” (1969) (“Musical Toys”) (Moscow: Music, 1971),
 “Sleigh with Little Bells” (1969) (“Musical Toys”) (Moscow: Music, 1971),
 “Forest Musicians” (1969) (“Musical Toys”) (Moscow: Music, 1971),
 “The Drummer” (1969) (“Musical Toys”) (Moscow: Music, 1971)
- **Maykapar:** “In the Forge” (Op. 8) (“Little Novelettes for the Youth”) (Moscow),
 “Reed Pipe” (Op. 8) (“Little Novelettes for the Youth”) (Moscow),
 “Reed Pipe” (Op. 15) (“Shepherd’s Suite”) (Pastoral Suite) (Leningrad),
 “Catching Butterflies” (Op. 21) (“Theater of Marionettes”) (“7 Pieces for the Youth”) (Moscow),
 “Stepdaughter and Stepmother” (Op. 21) (“Theater of Marionettes”) (“7 Pieces for the Youth”) (Moscow),
 “At the War” (Op. 21) (“Theater of Marionettes”) (“7 Pieces for the Youth”) (Moscow),
 “Little Shepherd” (Op. 28) (“Spillikins”) (26 Pieces for the Youth) (Leningrad),
 “Horseman in the Forest” (Op. 28) (“Spillikins”) (“26 Pieces for the Youth”) (Leningrad),
 “Sailors’ Song” (Op. 28) (“Spillikins”) (“26 Pieces for the Youth”) (Leningrad),
 “An Orphan” (Op. 28) (“Spillikins”) (“26 Pieces for the Youth”) (Leningrad),
 “Calvary is Coming” (Op. 33) (“Miniatures”) (“24 Pieces for Children”),
 “Sailor’s Story” (Op. 33) (“Miniatures”) (“24 Pieces for Children”),
 “Call-Up Song” (Op. 33) (“Miniatures”) (“24 Pieces for Children”),
 “United Work” (Op. 33) (“Miniatures”) (“24 Pieces for Children”)
- **Gretchaninoff:** “My Nanny is Sick” (1923-1924) (Op. 98) (“Children’s Album”) (Mainz, 1925),
 “Boring Lesson” (1923-1924) (Op. 98) (“Children’s Album”) (Mainz, 1925),
 “I am a Grown Up Already” (1923-1924) (Op. 98) (“Children’s Album”) (Mainz, 1925),
 “In the Village” (1924) (Op. 99) (“At the Green Meadow”) (Piano, 2 and 4 Hands) (Mainz, 1926),
 “After the Ball” (1924) (Op. 99) (“At the Green Meadow”) (Piano, 2 and 4 Hands) (Mainz, 1926),
 “Pilgrims” (1923–1924) (Op. 98) (“Children’s Album”) (Mainz, 1925),

“An Orphan” (1928–1929) (Op. 118) (“Fairy Tales”) (Paris, 1930),
 “Homecoming” (1928–1929) (Op. 119) (“Grandfather’s Book”) (Mainz, 1930),
 “Vacation” (1928–1929) (Op. 119) (“Grandfather’s Book”) (Mainz, 1930),
 “Hard Work” (1929–1930) (Op. 123) (“Beads”) (Mainz, 1930),
 “On Harmonica” (1929–1930) (Op. 123) (“Beads”) (Mainz, 1930),
 “My First Ball” (1929–1930) (Op. 123) (“Beads”) (Mainz, 1930),
 “Little Beggar” (1929–1930) (Op. 123) (“Beads”) (Mainz, 1930),
 “In the Fields” (1929–1930) (Op. 123) (“Beads”) (Mainz, 1930),
 “Tiredness” (1934) (Op. 143) (“Walking in the Forest”) (Suite No. 1) (Paris,
 1935),
 “Homecoming” (1934) (Op. 143) (“Walking in the Forest”) (Suite No. 1) (Paris,
 1935),
 “A Child’s Day” (1927) (Op. 109) (Mainz, 1927): 1. “A Morning Prayer,” 2. “At
 Work,” 3. “My Little Horse,” 4. “The Broken Toy,” 5. “Father and
 Mother,” 6. “A Visit to Grandmother,” 7. “Grandmother’s Waltz,”
 8. “The Happy Return Home,” 9. “Nurse’s Fairy Tale,” 10. “Bed
 Time”
 “Call” (1927) (Op. 115) (“Fleetingness”) (Mainz, 1928),
 “In a Boat” (7 Children’s Pieces) (1930) (Op. 127b) (Mainz, 1931),
 “Keep Your Eyes Open” (1943) (Op. 170) (“4 Children’s Pieces”) (Paris),
 “My First Ball” (1943) (Op. 170) (“4 Children’s Pieces”) (Paris),
 “Far Away” (1942) (Op. 167) (“4 Pieces”) (New York),
 “Happy Coming Back” (1942) (Op. 167) (“4 Pieces”) (New York),
 “With the Fishing Rod” (1947) (Op. 182) (“Little Musical Pictures”) (“12
 Miniatures for Piano”) (New York),
 “Coming Home with the Bouquet of Wildflowers” (1947) (Op. 182) (“Little
 Musical Pictures”) (“12 Miniatures for Piano”) (New York),
 “An Orphan” (1947) (Op. 182) (“Little Musical Pictures”) (“12 Miniatures for
 Piano”) (New York),
 “New Friend” (1947) (Op. 182) (“Little Musical Pictures”) (“12 Miniatures for
 Piano”) (New York),
 “At My Grandmother’s” (1947) (Op. 182) (“Little Musical Pictures”) (“12
 Miniatures for Piano”) (New York),
 “Village Guy” 1947 (Op. 182) (“Little Musical Pictures”) (“12 Miniatures for
 Piano”) (New York),
 “It’s Time to Go Home” (1947) (Op. 182) (“Little Musical Pictures”) (“12
 Miniatures for Piano”) (New York),
 “In the Village” (1947) (Op. 183) (“By the Fireplace”) (10 Pieces) (USA),
 “Russian Dance” (1947) (Op. 183) (“By the Fireplace”) (10 Pieces) (USA),
 “Gouaches” (“3 Easy Pieces for Piano”) (1948) (Op. 189) (New York): 1. “At
 Joyous Work,” 2. “At Privacy,” 3. “Meeting”; “War Song”
 (1950) (Op. 197) (“Letters to a Friend”) (New York),
 “Round Dance” (1950) (Op. 197) (“Letters to a Friend”)
 (New York)

- **Khrennikov:** “All for the Motherland” (Movie *At Six PM after the War*) (Moscow:
 The Union of Soviet Composers, (1948),

- “Hussar Ballade” (Movie *Hussar Ballade*) (Moscow: Music, 1964),
- “Standard Bearers” (Moscow: Iskusstvo, 1966),
- “Cossack Left for the War” (Movie *At Six PM after the War*) (Leningrad: Soviet Composer, 1962),
- “Partisans are Singing” (*Album of Piano Pieces*) (1st–3rd Grades of Music Schools) (Moscow: Soviet Composer, 1963),
- “Troika” (Etude) (*Album of Piano Pieces*) (1st–3rd Grades of Music Schools) (Moscow: Soviet Composer, 1963),
- “Waltz of Friendship” (*Album of Piano Pieces*) (for 1st–3rd Grades of Music Schools) (Moscow: Soviet Composer, 1963),
- “Anthnina’s Song” (*Don Quixote* Play) (Moscow: Muzgiz, 1964),
- “The Song of Faithful Friends” (Movie *Faithful Friends*) (Moscow: Muzgiz, 1956),
- “The Song of the Artillerymen” (Movie *At Six PM after the War*) (Moscow: Muzgiz, 1950),
- “Song About Moscow” (Moscow: Music, 1964),
- “Old Miner’s Song” (Movie *Donetsk Miners*) (Moscow: Music, 1965),
- “Wedding Song” (Movie *Donetsk Miners*) (Moscow: Music, 1965),
- “Kuban Steppe” (Movie *Cavalier of the Golden Star*) (Moscow: Music, 1965),
- “Grigory’s Song” (Operetta “A Hundred of Devilries and One Girl”) (Moscow: Soviet Composer, 1963),
- “Listrat’s Song” (Opera *During the Storm*) (Moscow: Soviet Composer, 1962),
- “Song About a Song” (Moscow: Soviet Composer, 1962),
- “Song of the Factory Worker” (Opera *Mother*) (Moscow: Soviet Composer, 1962),
- “Portrait” (Moscow: Muzgiz, 1954),
- “Revolutionary March,” “Cortege” (Opera *Mother*),
- “Farewell” (Moscow: Muzika),
- “Students’ Song” (Movie *The Train is Going to the East*) (Moscow: Muzgiz, 1956),
- “Motherland” (*Album of Piano Pieces*) (1st–3rd Grades of Music Schools) (Moscow: Soviet Composer, 1963),
- “Russian Dance” (*Album of Piano Pieces*) (1st–3rd Grades of Music Schools) (Moscow: Soviet Composer, 1963),
- “Boat” (Movie *Faithful Friends*) (Moscow: Muzgiz, 1956),
- “Nilovna’s Monologue” (Opera *Mother*) (Moscow: Soviet Composer, 1961),
- “Moscow Windows” (Song) (Kiev: Izomuzgiz, 1963),
- “Trio of Men” (Opera *Frol Skobelev*) (Moscow: Soviet Composer, 1961),
- “Trio of Partisans” (Opera *During the Storm*) (Leningrad: Muzgiz, 1959),
- “Trio of Workers” (Moscow: Music, 1964)
- **Rebikoff:** “Around the World” (18-Piece Cycle) (Op. 9),
 - “Slavery and Freedom” (1st Musical-Psychological Picture) (Op. 22),
 - “In Their Motherland” (8-Piece Suite) (Op. 27) (including: “Dancing Giants,” “He is Singing,” “Dancing Children,” “They are Passing by,” “Dancing Old Ladies,” “Dancing Old Men”),
 - “Boxing Scenes” (5-Piece Cycle) (Op. 28),
 - “A Little Girl Pleading With her Mother” (“Pictures for Children”) (Op. 37),

- “Preparing the Lesson” (“Pictures for Children”) (Op. 37),
 “From the Antique World” (Cycle) (Op. 37),
 “Slavic Lands” (10 Pieces),
 “The Battle and the Victory” (8-Piece Suite) (“Meloplastique”)
- **Eshpai:** “Russian Revolutionary Songs” (1951) (Moscow: Muzgiz, 1952): 1. “Cudgel,” 2. Warsaw Song,” 3. “Renounce the Old World,” 4. “You Sacrificed Your Life”
 “Mari Melodies” (1969) (15 Mari Melodies) (Moscow: Soviet Composer, 1970),
 “Mari Folk Songs and Tunes” (Manuscript) (1971): 1. “Out of the Forest,” 2. “She Came Down in the Morning,” 3. “The Sunrise,” 4. “Dance,” 5. “Horse, Horse, Where Did You Go?” 6. “Orphan’s Song,” 7. “Over the River,” 8. “Guest’s Song,” 9. “It’s All Us,” 10. “Spring Melody,” 11. “The Sun is Up,” 12. “Komsomol Song,” 13. “School Song,” 14. “Dance Motive,” 15. “Dance Motive” (Played on Accordion), 16. “Wedding Tune” (Played on Bag Pipes), 17. “Tunes on Accordion”
 “Mari Bagpipes Song” (1973) (Moscow: Soviet Composer, 1974),
 “Hungarian Dance” (1976) (25 Hungarian Songs) (Moscow: Soviet Composer, 1976): 1. “Gerencher Roses,” 2. “Why Are You Running from Me?” 3. “The Hut on the Edge of the Village,” 4. “Tune,” 5. “Dance,” 6. “Little Barrel,” 7. “Song,” 8. “In Front of Our House,” 9. “Fix it!” 10. “Bird, Bird!” 11. “My Two Last-Year Chickens,” 12. “The Girls in Golden Garlands,” 13. “Melody,” 14. “I am Standing Over the Well,” 15. “In a Raspberry Forest,” 16. “What are You Carrying?” 17. “Once I Had a Goat,” 18. “The Plums are Falling Down,” 19. “Wake up, the Shepherd!” 20. “The Wide River Dunay,” 21. “Black Soil,” 22. “Cypress,” 23. “There are so Many Flowers at the Pond,” 24. “Stars, Stars...,” 25. “When I was a Shepherd”
 - **Dunaevsky:** “Russian Komsomol Song” (1925),
 “Yurochka,” “Russian Dance,” “Dance Away,” “Tatar Dance,” “Spanish Dance” (1927), “Polovetsk Dance” (1930),
 “Tap Dance” (1940),
 “Russian Carnival Dance,” “Gallop” (1946),
 “Sailors’ Dance” (1931), “This Business Will Work Out” (1932)
 - **Rakov:** “Morning Lesson” (“Childhood Days”), “From My Young Days” (1951) (Moscow: Muzgiz, 1953)
 - **Pakhulsky:** “Spinner” (“3 Pieces for Piano”)
 - **Shchedrin:** “Troika” (“Piano Pieces”) (Op. 20) (1952–1961),
 “Fanfares” (“Notebook for the Youth”) (“15 Piano Pieces”) (Op. 59),
 “Conversations” (“Notebook for the Youth”) (“15 Piano Pieces”) (Op. 59),
 “Mourning Village Woman” (“Notebook for the Youth”) (“15 Piano Pieces”) (Op. 59),
 “Chase” (“Notebook for the Youth”) (“15 Piano Pieces”) (Op. 59)
 - **Glière:** “Hunters’ Song” (“Twenty-four Character Pieces For the Youth”) (Book 1) (Op. 34) (1908),

- “Little Bells” (“Twenty-four Character Pieces for the Youth”) (Book 1) (Op. 34) (1908),
- “Song of the Cattle Herder” (“Twelve Pieces”) (Moderate Difficulty) (for Piano, 4 Hands) (Op. 48) (1909),
- “Hunt” (“Twenty-four Pieces”) (for 2 Piano, 4 Hands) (Series 1) (Op. 61) (1912),
- “Song of Mowers” (“Twenty-four Pieces”) (for 2 Piano, 4 Hands) (Series 1) (Op. 61) (1912)
- **Taktakishvili:** “Reed Pipe” (1949) (“Five Pieces for Children”) (Tbilisi: Muzfond Gruzinskoi SSR, 1950),
 “Prisoner” (After the Poem of A.S. Pushkin) (1950) (Tbilisi: Muzfond Gruzinskoi SSR, 1951),
 “Grandpa’s Reed Pipe” (1969) (“Six Children Pieces”) (Tbilisi: Muzfond USSR, Georgian Division, 1970),
 “Imitation of Georgian Folk Instruments” (1973) (Suite in 4 Parts): 1. “Reed Pipe Chunguri,” 2. “Panduri,” 3. “Duduki,” 4. “Doli”
 - **Myaskovsky:** “Field Song” (“Ten Very Easy Pieces”) (Op. 43) (Book 1) (1938) (Moscow: Izdatel’stvo “Iskusstvo,” 1939),
 “Hunting Roll Call” (Fugue) (“Four Easy Pieces in Polyphonic Style” (Op. 43) (Book 2) (1938) (Moscow: Izdatel’stvo Iskusstvo, 1938)
 - **Alexandrov:** “Working Peasant,” “Shoe-Maker” (Based on Czech Folk Songs),
 “Shoe-Maker” (Based on German Folk Songs Cycle “Riding the Wooden Stick”) (Moscow, 1961),
 “The Medicine” (Based on German Folk Songs Cycle “Riding the Wooden Stick”) (Moscow, 1961),
 “Meeting” (1945) (“Four Pictures-Miniatures for Piano”) (Op. 66) (1907–1945) (Muzgiz, 1950),
 “Kuma” (Based on a Russian Folk Song) (“Five Easy Pieces”) (1944) (Moscow: Muzgiz, 1945),
 “Yurochka” (Belorussian Dance), (Op. 3) (1961) (Moscow: Muzgiz, 1963)
 - **Khachaturyan:** “Budyonov Hat” (Mass Dance) (1930s–1940s),
 “It’s is Prohibited to Go for a Walk Today”) (1947) (“Children’s Album”) (No. 1) (Moscow: Soyuz Sovetskikh Kompozitorov, 1947),
 “Lado is Seriously Ill” (1947) (“Children’s Album”) (No. 1) (Moscow: Soyuz Sovetskikh Kompozitorov, 1947),
 “At the Birthday Party” (1947) (“Children’s Album”) (No. 1) (Moscow: Soyuz Sovetskikh Kompozitorov, 1947),
 “Cavalry” (1947) (“Children’s Album”) (No. 1) (Moscow: Soyuz Sovetskikh Kompozitorov, 1947),
 “Playing the Tambourine” (1965) (“Children’s Album”) (No. 2) (Moscow: Music, 1967),
 “Two Funny Women Quarreled” (1965) (“Children’s Album”) (No. 2) (Moscow: Music, 1967),
 “Rhythmic Exercise” (1965) (“Children’s Album”) (No. 2) (Moscow: Music, 1967),
 “What Children are Dreaming About” (Moscow: SK, 1963),

- “Tomorrow is a School Day” (Moscow: Sovetsky Kompozitor, 1963),
 “Spring Carnival” (Moscow: Sovetsky Kompozitor, 1963),
 “Olga the Pioneer” (Moscow: Sovetsky Kompozitor, 1963)
- **Kabalevsky:** “From the Life of the Pioneers” (Op. 14) (1931) (Moscow: Muzgiz, 1932): 1. “The Drummer,” 2. “Game in PE Class,” 3. “Game,” 4. “Pioneers’ Song,” 5. “Hiking March,” 6. “Artek Song”
 “Dance at the Lawn” (“Thirty Children’s Pieces”) (Op. 27) (1937-1938) (Book 2) (Nos. 11–20) (Moscow: 1939),
 “Race” (“Thirty Children Pieces”) (Op. 27) (1937–1938) (Book 3) (Nos. 11-20) (Moscow: Iskusstvo, 1939),
 “Cavalry Song” (“Thirty Children Pieces”) (Op. 27) (1937-1938) (Book 3) (Nos. 11–20) (Moscow: Iskusstvo, 1939),
 “Folk Dance” (“24 Easy Piano Pieces”) (Op. 39) (1944) (Moscow: Muzgiz, 1945), “Combat Song” (“Three Easy Pieces for Piano”) (1963) (Moscow, 1964)

Mother and Family

- **Maykapar:** “Stepdaughter and Stepmother” (Op. 21) (“Theater of Marionettes”) (“7 Pieces for the Youth”) (Moscow)
- **Gretchaninoff:** “Mother’s Song” (1924) (Op. 99) (*At the Green Meadow*) (Piano, 2 and 4 Hands) (Mainz, 1926),
 “My Beloved Mommy” (1928-1929) (Op. 119) (“Grandfather’s Book”) (Mainz, 1930),
 “Always with My Mom” (1934) (Op. 143) (“Walking in the Forest”) (Suite No. 1) (Paris, 1935),
 “Father and Mother” (“A Child’s Day”) (1927) (Op. 109) (Mainz, 1927),
 “Grandmother’s Waltz” (“A Child’s Day”) (1927) (Op. 109) (Mainz, 1927),
 “A Visit to Grandmother” (“A Child’s Day”) (1927) (Op. 109) (Mainz, 1927),
 “At My Grandmother’s” (1947) (Op. 182) (“Little Musical Pictures”) (“12 Miniatures for Piano”) (New York)
- **Rebikoff:** “A Little Girl Pleading With her Mother” (“Pictures for Children”) (Op. 37)

Albums and Diaries/Compilations/Remembering/Sketches

- **Schnittke:** “Five Aphorisms” (1990), “Three Fragments” (for Harpsichord) (1990)
- **B. Tchaikovsky:** “5 Pieces” (1935), “5 Pieces” (1938), “2 Pieces” (1945), “8 Children’s Pieces” (1952), “Pentatonic” (“6 Easy Pieces”) (1993), “Natural Modes” (“7 Miniatures”) (1993)
- **Bunin:** “Children’s Album” (1961)
- **Prokofiev:** “Four Pieces for Piano” (Op. 3) (1911),
 “Four Pieces for Piano” (Op. 4) (1912),
 “Ten Pieces for Piano” (Op. 12) (1913),

- “Tales of an Old Grandmother” (4 Pieces) (Op. 31) (1918),
 “Visions Fugitives” (Op. 22) (1917),
 “Things in Themselves” (“2 Pieces for Piano”) (Op. 45) (1928),
 “Four Pieces for Piano” (Op. 32) (1918),
 “Six Pieces for Piano” (Op. 52) (1931),
 “Three Pieces for Piano” (Op. 59) (1934),
 “Thoughts” (Op. 62) (1934),
 “Music for Children” (“12 Easy Pieces”) (Op. 65) (1935) (Berlin: Editions
 Russes de Musique, 1935)
- **Gedike:** “20 Little Pieces for Beginners” (Op. 6),
 “10 Miniatures in the Etude Form” (Op. 8),
 “3 Pieces” (Op. 9) (1900),
 “6 Pieces” (Piano, 4 Hands) (Op. 12)
 “60 Simple Piano Pieces for Beginners,” (Op. 36)
 “5 Pieces,” (Op. 52) (1938)
 “22 Pieces,” (Op. 57)
 “25 Pieces,” (Op. 59)
 “2 Pieces,” (Op. 64)
 “3 Pieces,” (Op. 65)
 “3 Pieces” (Op. 66)
 - **Golubev:** “8 Metaphors” (1987) (Moscow: Soviet Composer, 1990),
 “Children’s Album” (2 Books 12 Pieces each) 1946 – (Moscow: Muzgiz, 1947),
 “Poem” (A – Minor) (1929) (Moscow, Muzgiz, 1933),
 “Piano Echoes” (5 Pieces for Children) (1981) (Moscow: Music, 1984),
 “3 Pieces” (1971) (Moscow: Soviet Composer, 1978),
 “3 Pieces for Piano or Organ” (1985) (Moscow: Soviet Composer, 1987),
 “In the Old Ruza” (5 Pieces) (1949) (Moscow: Muzgiz, 1953)
 - **Shulgin:** “12 Children’s Songs” (Moscow: SSK, 1947), “Children’s Album”
 (Moscow: Music, 1964)
 - **Tchicherina:** “Easy Children’s Piano Pieces” (Moscow: Muzgiz, 1958)
 - **Chemberdzhii:** “Children Suite” (from ballet “Son Dremovich”) (Moscow-
 Leningrad: Muzgiz, 1949), “10 Piano Pieces for Children”
 (Moscow: Muzgiz, 1958)
 - **Finkelshtein:** “5 Children’s Pieces” (Moscow: SSK, 1947)
 - **Sorokin:** “For Children” (Moscow-Leningrad: Muzgiz, 1946)
 - **Solodukho:** “4 Pieces of Moderate Difficulty” (Moscow: Muzgiz, 1953)
 - **Sviridov:** Album of Children’s Piano Pieces” (Moscow: SK, 1958)
 - **Satz:** “Music for Children” (Moscow: Muzgiz, 1959)
 - **Salmanov:** “Children’s Pieces” (Moscow-Leningrad: Muzgiz, 1951)
 - **Polovinkin:** “2 Easy Instructional Pieces” (Moscow: GIZ, 1926), “5 Children’s
 Pieces” (Moscow: Muzgiz, 1954)
 - **Neimark:** “Children’s Pieces” (Moscow: SK, 1928), “3 Children’s Pieces”
 (Moscow, 1948)
 - **Lutsky:** “4 Pieces of Moderate Difficulty” (Moscow-Leningrad: Muzgiz, 1946), “3
 Instructional Pieces” (Moscow: SSK, 1948)
 - **Lobkovsky:** “5 Pieces of Moderate Difficulty” (Leningrad: SSK, 1950)

- **Levitin:** “10 Easy Pieces” (Moscow: Muzfond USSR, 1944), “12 Easy Pieces” (Moscow: Muzgiz, 1946), “18 Easy Pieces” (Moscow: SSK, 1948)
- **Levina:** “3 Pieces” (Moscow-Leningrad: Muzgiz, 1946)
- **Karasev:** “Little Suite” (Moscow: GIZ, 1926)
- **Iordansky:** “10 Children’s Pieces” (Moscow: Muzgiz, 1937), “Children’s Pieces” (Moscow-Leningrad: Muzgiz, 1946), “15 Children’s Pieces” (Moscow: Muzgiz, 1947)
- **Ziring:** “3 Children’s Pieces” (Moscow-Leningrad, Muzgiz, 1940), “3 Easy Pieces” (Moscow-Leningrad, 1940), “4 Miniatures” (Moscow: Muzgiz, 1958), “The Legend” (Moscow: Muzgiz, 1954)
- **Zaraneck:** “12 Pieces” (Moscow: GIZ, 1929), “7 Pieces” (Piano, 4 Hands) (Leningrad: Muzgiz, 1935)
- **Zhubinskaya:** “Children’s Album” (Moscow: Muzgiz, 1955)
- **Goldenweiser:** “Piano Album” (Moscow: Muzgiz, 1931), “20 Pieces” (Moscow: Muzgiz, 1935), “10 Pieces” (Moscow: Iskusstvo, 1938)
- **Gnessina:** “6 Little Pieces” (Moscow: GIZ, 1928), “3 Pieces” (Leningrad-Moscow: Muzgiz, 1932), “2 Little Pieces” (Moscow: Iskusstvo, 1938), “2 Children’s Pieces” (Piano, 4 Hands) (Moscow-Leningrad: Muzgiz, 1939), “Children’s Album” (Moscow: Muzgiz, 1950), “Piano Miniatures” (Moscow: Muzgiz, 1958), “Piano ABC” (Moscow: Muzgiz, 1959), “Little Piano Pieces” (Moscow: Muzgiz, 1960)
- **Gladkovsky:** “Children’s Suite” (Moscow-Leningrad: Muzgiz, 1949)
- **Vepruk:** “Children’s Album” (Piano, 4 Hands) (Moscow: Muzgiz, 1931)
- **Vainberk:** “Children’s Album” (Moscow: Muzfond, 1944)
- **Maykapar:** “12 Album Pages for the Youth” (Op.16) (Leningrad): 1. “Scherzino,” 2. “Dreams,” 3. “In Separation,” 4. “Little Rondo,” 5. “Canon,” 6. “Musical Clown,” 7. “Prelude,” 8. “Romance,” 9. “Memory,” 10. “Minuet,” 11. “Waltz,” 12. “Song with Variations”
“Album Page” (from: Op. 8 or “Little Novelettes for the Youth” (Moscow), Op 30,
“Little Sunshine” for the “Little Suite for the Youth” (7 Pieces) (Moscow)
- **Gretchaninoff:** “Children’s Album” (1923–1924) (Op. 98) (Mainz, 1925): 1. “Little Fairy Tale,” 2. “At the Wooden Solders’ Camp,” 3. “Marching Wooden Solders,” 4. “In Separation,” 5. “Riding the Wooden Stick,” 6. “On the Lawn,” 7. “My Nanny is Sick,” 8. “Boring Lesson,” 9. “Lullaby,” 10. “Dance,” 11. “Scary Story,” 12. “Etude,” 13. “After the Ball,” 14. “Pilgrims,” 15. “I am a Grown-Up Already”
“Andyusha’s Album” (10 Children’s Pieces) (Paris, 1933) (1932) (Op. 133) ,
“Album Pages” (10 easy pieces) (Paris, 1933) (1933) (Op. 139) ,
“Aquarelles” (5 Miniatures for Piano) (Paris, 1935) (1935) (Op. 146):1. “Elegiac Song,” 2. “Ten!” 3. “Gentle Request,” 4. “Scary Ghost,” 5. “Dance, Dance, Dance...”

- “Esquises” (12 Easy Pieces) (1932) (Op. 131a) (Mainz, 1933)
 “Nina’s Album” (“Lyrical Fragments”) (10 Miniatures) (1933) (Op. 141)
 (Mainz, 1933),
 “Little Musical Pictures” (12 Miniatures for Piano) (1947) (Op. 182) (New York):
 1. “Sunrise,” 2. “With the Fishing Rod,” 3. “Coming Home with the
 Bouquet of Wildflowers,” 4. “An Orphan,” 5. “New Friend,” 6. “On a
 Swing,” 7. “At My Grandmother’s,” 8. “Village Guy,” 9. “Request for a
 New Doll,” 10. “New Doll,” 11. “Day,” 12. “It’s Time to go Home,”
 “Gouaches” (3 Easy Pieces for Piano) (1948) (Op. 189) (New York): 1. “At
 Joyous Work,” 2. “At Privacy,” 3. “Meeting”; (1950) (Op. 197) – “Letters
 to a Friend” (New York): 1. “Letter to a Friend,” 2. “Mournful Song,” 3.
 “Round Dance,” 4. “Little Cavalier,” 5. “Fairy Tale,” 6. “War Song”
- **Rauchverger:** “Ten Children’s Pieces for Children” (Moscow, 1947),
 “Eleven Children’s Songs” (Moscow: 1936), (Pieces for III-VII Grades of
 Children’s Music Schools) (Moscow: 1962),
 “Pieces for I-II Grades of Children’s Music Schools” (Moscow: 1964),
 “Ten Pieces for Piano” (Moscow, 1954)
 - **Rebikoff:** “Once Upon a Time” (Op. 23) (“In the Dusk”) (9-Piece Cycle),
 “From the Forgotten Diary” (7 Pieces),
 “Album of Easy Pieces for Youth” (6-Piece Cycle),
 “Two Album Pages,” “Pictures from the Past” (6 Pieces),
 “Memories of the Old Days” (6-Piece Cycle)
 - **Rakov:** “Aquarelles” (9 Pieces) (1946) (Moscow: Muzgiz, 1947),
 “Children’s Album,” “The Dreamer” (“Seven Portraits”) (1929)
 “Four Children Pieces” (Moscow: Muzgiz, 1937)
 - **Pakhulsky:** “Album for the Youth”
 - **Shchedrin:** “Notebook for the Youth” (15 Piano Pieces, Op. 59),
 “Diary” (7 Pieces for Piano) (2002),
 “Questions” (11 Pieces for Piano) (2003),
 “Artless Pages” (7 Impromptus for Piano) (2009)
 - **Gliere:** “Page from the Album” “Little Poem” (“Twenty-four Character pieces
 for the Youth” (Book 1) (Op 34, 1908),
 “Esquises” (“Twenty-four Character pieces for the youth” (Book 2) (Op. 34,
 1908),
 “Aquarelles” (“Twenty-four Character pieces for the youth” (Book 3) (Op.
 34, 1908),
 “Impromptu” (“Twenty-four Character pieces for the youth” (Book 3) (Op.
 34, 1908),
 “Twelve Esquises” for piano (moderate difficulty) (Op. 47, 1909),
 “Impromptu” (“Twenty-four easy Pieces” (Piano, 4 Hands) (Book 1)
 (Op 38., 1908),
 “Page from the Album” (“Twenty-four easy Pieces”) (Piano, 4 Hands)
 (Book 2) (Op. 38, 1908),
 “Musical Twinkle” (“Twenty-four easy Pieces”) (Piano, 4 Hands) (Book
 2) (Op. 38, 1908)
 - **Taktakishvili:** “Poem” (1950) (Tbilisi: Muzfond Gruzinskoi SSR, 1951)

- “Etude-Picture” (1955) (Moskva: “Muzika,” 1966),
 - “Musical Moment” (1973) (Moskva: “Muzika” 1973)
- **Myaskovsky:** “Memory” (“Memories”) (6 Pieces for Piano) (Op. 29, 1927)
(Moscow: Universal’noe Izdatel’stvo, 1928),
“Yellow Pages” (Seven Easy Pieces for Piano) (Op. 31) (1928)
(Moscow: Mozsektor Gosizdata, 1929),
“Ancient Story” (“Ten Very Easy Pieces”) (Op. 43) (Book 1) (1938)
(Moscow: Izdatel’stvo “Iskusstvo,” 1939)
- **Alexandrov:** “Visions” (5 Pieces) (Op. 21),
“Four Tale Stories” (Op. 48),
“Aquarelle” (1907) (“Four Pictures-Miniatures for Piano”) (Op. 66)
(1907-1945) (Muzgiz, 1950),
“Aquarelle” (B-flat Major) (1907),
“Bizarre Image” (“Little Suite for Piano”) (Op. 78) (1952) (Moscow:
Muzgiz, 1954, 1963)
- **Khachaturyan:** “Musical Picture” (1947) (“Children’s Album” No. 1) (Moscow:
Soyuz Sovetskikh Kompozitorov, 1947)

Transcriptions and Imitations

- **Schnittke:** “In Memoriam of Igor Stravinsky, Sergei Prokofiev and Dmitri Shostakovich” (Piano, 6 Hands) (1979) (1979)
- **Shostakovich:** “Eleven Variations on a Theme by Glinka” (Op. 104a) (1957)
- **Prokofiev:** 1920 – “Schubert Waltzes,”
March and Scherzo from “The Love for Three Oranges” (Op. 33ter) (1922),
“Divertimento” (Op. 43bis) (1938),
“Six Pieces for Piano” (Op. 52) (1931),
Ten Pieces from “Romeo and Juliet” (Op. 75) (1937),
Gavotte from “Hamlet” (Op. 77bis) (1938),
Three Pieces from “Cinderella” (Op. 95) (1942),
Three Pieces from “War and Peace” and “Lermontov” (Op. 96) (1942),
Ten Pieces from “Cinderella” (Op. 97) (1943),
Six Pieces from “Cinderella” (Op. 102) (1944)
- **Golubev:** Piano Transcriptions from Ballet “Odyssey” (Pieces in 5
Movements) (1984) (Moscow: Soviet Composer, 1987),
“5 Pieces in Memory of Lermontov” (1938) (Moscow: Muzgiz, 1940)
- **Rauchverger:** Piano Transcriptions from Ballet “Cholpon” (1974)
- **Silvestrov:** “Dedication” (1973) (“Music in the Old Style”) (11 Pieces in 4 Parts),
“Old Melody” (1973) (“Children’s Music-I”)
- **Eshpai:** “Variations on Glinka’s Theme” (Vania’s Song from the Opera *Ivan Susanin*) (1955) (Moscow: Muzgiz, 1957),
“Alexandria” (1966) (Bossa Nova Jazz style) (Moscow: Music, 1967),
“Three Jazz Melodies” (1969) (Moscow: Music, 1970)
- **Dunaevsky:** “Prelude in the Old Style” (1928)
“Almost Classical Gavotte” (1934)
- **Shchedrin:** Imitating Albeniz (“Piano Pieces”) (Op. 20) (1952–1961),
Variation on a *Theme by Glinka* (Allegretto Giocoso for piano No. 5

- Theme of Vanya from Ivan Susanin*) (“11 Variations for Piano: Collective Work of Different Composers”), (1957)
 Concert Etude (Tchaikovsky Etude for Piano) (2010),
 “Let’s play an Opera by Rossini” (“Notebook for the Youth”) (15 Piano Pieces Op. 59)
- **Myaskovsky:** “In the Old Style” (Fugue) (“Four Easy Pieces in Polyphonic Style”) (Op. 43) (Book 2) (1938) (Moscow: Izdatel’stvo Iskusstvo, 1938)
 - **Alexandrov:** “Twelve Easy Pieces Based on Beethoven’s Transcriptions of Scotland Folk songs” (1933),
 “Twelve pieces of Lute Music of the Sixteenth-Century Transcribed for Piano” (1934)
 - **Khachaturyan:** “Variations on ‘Solveig’ Theme” (1928)

VIII. CONCLUSION

Soviet-era composers infused Soviet culture and national history into programmatic piano compositions using extra-musical imagery and narratives. The utilization of extra-musical imagery and narratives by Soviet-era piano composers contributed to the unique style of piano training, a Soviet piano school, which resulted in cultivation and production of generations of gifted Soviet musicians and pianists recognized all over the world.

In piano instruction for children, the inclusion of the cultural and historical background underlying the composition is crucial to engage the child's imagination. This creates a deeper appreciation of the music from which the child grasps the extra-musical imagery and narratives as the reflection of its particular culture and history within the composition. Using a child's imagination as a tool to grasp extra-musical imagery and narratives enhances the child's interests and natural desire to learn. Regardless of language or culture, the use of extra-musical imagery and narratives enhances children's musical education and piano instruction.

These concepts, together with the Comparative Table of the Soviet-era programmatic piano compositions¹⁶⁷ are a valuable source for piano instructors to help achieve success with their students. Yet, the Comparative Table is by no means exhaustive. It is intended as a starting point and a growing resource upon which children's musical educators and future researches will build.

¹⁶⁷ The Comparative Table, published herein for the first time, is arranged by categories of imagery and narratives and based upon the author's research of Russian sources, most notably Lenin's library in Moscow.

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CURRICULUM VITAE

Maria V. Pisarenko

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EDUCATION

- Doctor of Musical Arts (DMA) in Piano & Pedagogy** May 2017
University of Nevada, Las Vegas, NV
- Dissertation Project: Cultural Influences upon Soviet-era Programmatic Piano Music for Children
- Bachelor of Arts and Master of Arts in Music Education** June 2005
(Piano Pedagogy/Piano Performance/Collaborative Piano)
“Gnessins” Russian Academy of Music, City of Moscow
- Thesis Project: Stylistic Analysis of F. Liszt’s *Obermann’s Valley*
- Doctor of Philosophy (PhD) in Linguistics** June 2003
(English Language/ESL/Special Education)
Eurasian Linguistic Institute, Irkutsk
- Dissertation Project: Social Adaptation of Primary School Children with Development Delay
- Master of Arts in Linguistics and International Communications** June 2001
(English Language/ESL/Special Education)
Peoples’ Friendship University of Russia, City of Moscow
- Thesis Project: English Language Instruction in Primary School
- Associate of Arts in Music Education** June 1998
(Piano Pedagogy/Piano Performance/Collaborative Piano)
(Diploma with Honors)
Irkutsk College of Music
- High School Diploma with specialization in Piano** June 1997
Central School of Music for the Tchaikovsky Moscow State Conservatory

LINGUISTICS - TEACHING ENGLISH (ESL) / COLLEGE / ADULT TEACHING EXPERIENCE

- Cark County School District, Department of Adult Education** June 2017–present
Las Vegas, NV
English as a Second Language/ESL Instructor
- Teach ESL classes, such as Writing, Basic and Intermediate Conversation, Communication, aspects of English Grammar and Reading.

- Work with groups of up to 30 students of different age, diverse academic, socioeconomic, cultural and ethnic backgrounds.
- Duties include holding set and/or flexible office hours, program/curriculum design, course development, syllabi and course materials development, class planning and implementation, test construction and conducting, evaluation of student progress and grading.
- Assist in recruitment activities, student advisement regarding course selection, program study plans and performance strategies.
- Classroom technology includes audio/video demonstrations, on-line instruction and PowerPoint.
- Use integral teaching methods appropriate for particular group and student.
- Supervise and conduct students' research and presentations.
- Worked in collaboration with my supervisor.

Dixie State University, St. George, Utah

August 2013–May 2014

English as a Second Language/ESL Instructor

- Taught various college-level ESL courses, such as Writing, Basic and Intermediate Conversation, Advanced Academic Communication, aspects of English Grammar and Reading.
- Worked with groups of up to 8 students of different age, diverse academic, socioeconomic, cultural and ethnic backgrounds.
- Duties included holding set and/or flexible office hours, program/curriculum design, course development, syllabi and course materials development, class planning and implementation, test construction and conducting, evaluation of student progress and grading.
- Assisted in recruitment activities, student advisement regarding course selection, program study plans and performance strategies.
- Classroom technology included audio/video demonstrations, on-line instruction and PowerPoint.
- Used integral teaching methods appropriate for particular group and student.
- Supervised and conducted students' research and presentations.
- Worked in collaboration with my supervisor (director of ESL program).
Supervisor: Linda Galloway, M.A.

Eurasian Linguistic Institute, City of Irkutsk, Russia

September 2002–May 2003

English as a Second Language /ESL Part-time Instructor

- Taught/assisted teaching various ESL classes, such as Writing, Basic & Intermediate Conversation, Advanced Academic Communication, aspects of English Grammar and Reading in groups of up to 15 Russian students.
- Duties included holding set and/or flexible office hours, curriculum design and course development, class planning and implementation, test construction and conducting, evaluation of student progress and grading.
- Assisted in student advising regarding course selection, program study plans and performance strategies.
- Classroom technology use included audio/video demonstrations.
- Use integral teaching methods suitable for particular group and student.

- Supervised and conducted student research and presentations.
- Worked in collaboration with my supervisors.

LINGUISTICS - TEACHING ENGLISH (ESL) / SCHOOL TEACHING EXPERIENCE

Charter Schools/Private Schools/Clark County School District January 2007–present
Las Vegas, NV

English/ESL Teacher

- Teach ELL classes.
- Perform curriculum design and course development accordingly to the lesson plans, class planning and implementation, test construction and conducting, evaluation of student progress.
- Focus on vocabulary, writing, conversation, and grammar.
- Use technology in classroom for demonstrations.
- Work in collaboration with my supervisors.

Public School System, City of Moscow, Russia July 2003–October 2005

English Language Teacher (ESL)

- Taught English classes in elementary, middle and high school to groups of up to 25 students (ages 6-18).
- Duties included teaching all aspects of English language, including elementary, intermediate, and advanced grammar, reading, writing, listening, conversation, and communication.
- Performed curriculum design and course development, class planning and implementation, test construction and conducting, evaluation of student progress and grading.
- Used technology in classroom for demonstrations.
- Advised students and collaborated with parents.

LINGUISTICS - PRIVATE INSTRUCTION / INTERPRENEURSHIP / LEADERSHIP EXPERIENCE

English as a Second Language (ESL) private Teacher 1999–present

- ESL private classes for adults and children in Moscow (Russia) & Las Vegas (USA)

Russian Language private Teacher 1997–present

- Russian Language private classes for adults and children in Russia & Las Vegas (USA)

MUSIC EDUCATION - COLLEGE TEACHING EXPERIENCE

College of Southern Nevada, Las Vegas, NV January 2015–present

Group Piano Instructor/Private Piano Instructor

- Teach group Piano Classes with elements of Music Theory/Music Fundamentals (including Ear Training) classes in groups up to 18 students (music and non-music majors of different age, diverse academic, socioeconomic, cultural and ethnic

backgrounds).

- Teach Individual Piano Lessons to beginning/intermediate Piano Students.
- Duties include holding set and/or flexible office hours (to meet student's needs), curriculum design, course materials and syllabi development, class planning and implementation, test construction and conducting, evaluation and grading of student mastery of skills and competencies required by course outcomes.
- Provide student advisement regarding course selection, program study plans and performance strategies, recruitment activities and program/curriculum development.
- Use integral teaching methods appropriate for particular group and student.
- Courses integrate performance practice and elements of performance psychology.
- Conduct students' public performances.
- Work in Collaboration with my supervisors.

Supervisors for piano studies (former): Victor Alvarez, DMA

Supervisor for piano studies: Damaris Alvarez, MA

Department Chair (former): Dick McGee, PhD

Department Chair: Robert Bonora, MA

University of Nevada, Las Vegas, NV

January 2010–May 2012

Group Piano & Music Theory/Music Fundamentals Instructor

Accompanist/Collaborative Artist

- Taught group Piano & Music Theory/Music Fundamentals (including Ear Training) classes in groups up to 20 students (music and non-music majors of different age, diverse academic, socioeconomic, cultural, and ethnic backgrounds.)
- Duties included holding set and/or flexible office hours (to meet student's needs), curriculum design and course development, class planning and implementation, test construction and conducting, evaluation and grading.
- Assisted in advisory of students regarding course selection, program study plans and performance strategies.
- Used integral teaching methods suitable for particular group and student (some methods were not listed in the textbook).
- Courses integrated performance practice and elements of performance psychology (special attention to sound production on piano).
- Conducted students' public performances.
- Accompanied various instrumentalists and vocalists at UNLV Music Department.
- Participated in Musical Theatre productions at UNLV, including affiliations with Dance and Theatre Departments, and Opera productions.
- Worked in collaboration with my supervisors.
 - Supervisor for Group Piano (former) at UNLV: Barbara Riske, A.R.C.T.
- Supervisor for Group Theory at UNLV: Diego Vega, D.M.A
- Chair of Music Department (former) at UNLV: Jonathan Good, M.M

“Gnessins” Russian Academy of Music, City of Moscow

September 2004–May 2005

Individual Piano & Music Theory / Music Fundamentals Instructor /

Accompanist / Collaborative Artist

- Taught/assisted teaching Individual Piano & Music Theory/Music Fundamentals
- (including Ear Training) classes in groups up to 15 students (music majors).

- Duties included holding set and/or flexible office hours (meeting student's needs), curriculum design and course development, class planning and implementation, test construction and conducting, evaluation and grading.
- Assisted in advisory of students regarding course selection, program study plans and performance strategies.
- Used integral teaching methods suitable for particular group and student. Courses integrated performance practice and elements of performance psychology (special attention to sound production on piano).
- Conducted students' public performances.
- Accompanied vocalists and instrumentalists, participated in public performances and events.
- Worked in collaboration with my supervisors.

MUSIC EDUCATION - SCHOOL TEACHING EXPERIENCE

Public/Charter/Private School Systems, Las Vegas, NV

January 2009–present

Music Instructor/Accompanist/Choir Director

- Taught General Music Classes/Choir in Elementary School K-6, Middle, and High School.
- Performed curriculum design and course development accordingly to the lesson plans, class planning and implementation, test construction and conducting, evaluation of student progress.
- Taught main Nevada Music Standards.
- Focused on Music Appreciation, Music Fundamentals, Music Performance (singing, dancing, playing instruments).
- Use classroom technology (computer, projector, Elmo, speakers.)
- Taught various songs (world languages and cultures).
- Taught various instruments with focus on Recorders.
- Taught music writing, reading, performing.
- Implemented online music education videos, including Brain Pop, Jr. Brain Pop, Discovery Education, as well as music CD's/DVD/s.
- Taught, prepared, planned, and conducted School Music Winter and End-of-the Year Shows.
- Taught music fundamentals, individual piano, conducted and accompanied the choir.

Russian Public School System, City of Moscow, Russia

July 2003–October 2005

Music Instructor/ Accompanist/ Choir Director

- Taught music classes in elementary, middle and high school to groups of up to 25 students.
- Duties included teaching music fundamentals, accompanying, conducting the choir (using elements of Dalcroze, Kodály, Orff, Suzuki, and Gordon teaching methods), curriculum design and course development, class planning and implementation, test construction and conducting, evaluations and grading.
- Organized, coordinated, and conducted school events, concerts, instrumental/choral performance groups.
- Advised students and collaborated with parents.

Music School for Children, City of Moscow, Russia September 1997–May 1998

Piano Instructor/Music Instructor/ Accompanist/ Choir Director

- Taught Individual Piano/Music classes in groups of up to 15 students (ages 5 to 13), accompanied instrumentalists/vocalists, conducted choir.
- Duties included teaching individual piano, music fundamentals, music appreciation, accompanying, conducting the choir, curriculum design and course development, class planning and implementation, test construction and conducting, evaluations and grading.
- Organized, coordinated, and conducted school events, concerts, instrumental/choral performance groups.

MUSIC PRIVATE INSTRUCTION / INTERPRENEURSHIP / LEADERSHIP EXPERIENCE

Las Vegas Piano School, Las Vegas, NV 2006–present

Founder/President/Director/Instructor

- Teach individual & group (up to 5 students) music & piano classes for children & adults aged 5 to 78 years
- Work with people of diverse academic, socioeconomic, cultural, and ethnic backgrounds.
- Group & Individual Piano/Music History/Theory/Ear Training Instruction.
- Management, marketing, employment of instructors, and student recruitment.
- Duties include holding set and/or flexible office hours (to meet student's needs), curriculum design & course development, class planning, and implementation, use of technology.
- Assist in advisory of students regarding study plans and performance strategies.
- Use integral teaching methods suitable for particular group and student. Use elements of Dalcroze, Kodály, Orff, Suzuki, & Gordon teaching methods.
- Integrate performance practice and elements of performance psychology (special attention to sound production on piano).
- Conduct students' public performances in various Las Vegas venues.

Las Vegas Classic Music Entertainment Company 2006–present

Founder/President/Director/Performer

- Provide Live Classical Music Entertainment.
for Las Vegas special events, trade shows, conventions, weddings, fundraising events.
- Work and collaborate with people of diverse socioeconomic, cultural and ethnic backgrounds
- Solo/Collaborative Piano, Chamber Music, Vocal Performances.
- Management, marketing, recruitment/employment of musicians, negotiations with vendors/clients.
- Events in benefit of art, music, culture, education, and community.

Private Instructor 1997–present

Piano/Music History/Appreciation/Theory instructor in Russia

- Taught Piano/Music History/Appreciation/Theory in Russia to children & adults.

Freelance Pianist

1995–present

Piano Solo/Collaborative Performances in Russia & Europe

- Provided classical piano entertainment for special events.

**COMPETITIONS & EVENTS INVOLVEMENT / ORGANIZATION /
COLLABORATION**

Lead Judge, Community College of Southern Nevada Concerto Competition, LV 2012

- Worked as liaison with the Music Department of the Community College of Southern Nevada.
- Duties included planning, program choice, judging, scheduling, performance evaluation and competition decisions
- Contact: Victor Alvarez, DMA (former Director of Piano Studies at CSN)

Founder of 1st Annual St. Paul’s Music Festival, Las Vegas, NV 2011

- Founded and organized music festival in benefit of St. Paul's Christian Orthodox Church.
- Worked as liaison with vendors, colleges, and musicians/performers of Las Vegas. The festival was a success.

Judge of NFMC Junior Festival, Las Vegas, NV 2009

- Performed duties as a judge of children music festival, including collaboration with colleagues, students/parents and assisting in organization, scheduling, listening and evaluating performances.

Judge of Silver State Competition in Las Vegas, NV 2007

- Judged 2007 Silver State Children Competition organized by Las Vegas Music Teachers Association (LVMTA) as part of Music Teachers National Association (MTNA).
- Duties included planning, program choice, judging, scheduling, evaluating performances, competition decisions, collaboration with colleagues, students/parents, and assisting in organization and of the competition.

Organizer of Play-A-Thon Events as Board Member of Las Vegas Music Teachers Association (LVMTA) to benefit LVMTA. 2009–2010

- Duties included planning, program choice, scheduling, as well as collaboration with colleagues, students/parents, vendors and assisting in organization and implementation of the event.

Organizer & Performer at Public Events 1995–present

- Performances & collaboration with artists & musicians at various cultural & musical events in Russia, Europe & USA.

MASTER CLASSES / PUBLIC PRESENTATIONS

Master Class at Southern Utah University (Cedar City, Utah)	2013
Master Class at Dixie State University (St. George, Utah)	2013
Master Class at Southern Utah University (Cedar City, Utah)	2012
Master Class at Community College of Southern Nevada (Las Vegas)	2012

- Master classes were administered in college settings on stage with participation of piano students (35 students overall) of mentioned universities/colleges, faculty and parents as an audience of up to 50 people.
- Provided public piano instruction and demonstrations to participating students.
- Instruction involved working on technique, sound production, interpretation, dynamics, and physiological/ psychological issues in relation to performance (positive feedback from students and faculty reflected in thank you letters received after the Master classes).
- Personal approach to each students.

RESEARCH EXPERIENCE

- Researched aspects of Soviet-era Piano Music for Children DMA Dissertation at the University of Nevada, Las Vegas. 2012–present
- Assisted with the manuscript of W. Epstein’s (Ph.D., Professor of Social Work at the University of Nevada, Las Vegas) book *Empowerment as Ceremony*. (Copyright 2013 by Transaction Publishers, New Brunswick, New Jersey) 2013
- Investigated analyzed social adaptation of primary school children with development delay as Dissertation project. 2003
- Conducted analysis of Liszt’s *Obermann’s Valley* from *Years of Wondering* as Thesis project. 2005
- Researched various topics in relation to music analysis and music history as part of research papers. 2008–2014

PROFESSIONAL AFFILIATIONS & COLLABORATION

- FAYM – Foundation to Assist Young Musicians 2010–present
- SCCMC - Sun City Classical Music Club 2013–present
- MTNA-Music Teachers’ National Association 2008–present
- LVMTA – Las Vegas Music Teachers’ Association 2008–present
- SNMAS - Southern Nevada Musical Arts Society 2008–present
- LVCMS – Las Vegas Chamber Music Society 2008–present

PIANO PERFORMANCES & MUSIC COLLABORATION 1986–present

Solo, Orchestra and Chamber (instrumental & vocal) Performances in Europe, Asia, & USA (Russia, Ukraine, England, Italy, France, China, USA) including performances & collaboration

with Irkutsk Philharmonic Symphony Orchestra with Sergey Zverev conducting, as guest soloist with the Southern Nevada Musical Arts Society with Douglas Peterson Conducting, “Mechta” trio with Las Vegas Chamber Music Society, Sun City Classical Music Club, Reno Chamber Orchestra with Theodor Kutchar conducting, Prescott (Arizona) Symphony Orchestra with Harold Weller conducting, UNLV Symphony Orchestra with Taras Krysa conducting), collaboration/conducting instrumental/vocal performing ensembles and musical theatre affiliations.

HONORS & AWARDS

- Certificate of Appreciation from Southern Nevada Musical Arts Society 2013
“In Recognition of Your Graciously Sharing Your Musical Artistry”
- 1st Prize Winner-University of Nevada Las Vegas Concerto Competition 2012
Las Vegas, Nevada (USA)
- 1st Prize Winner-Reno Chamber Orchestra Concerto Competition 2010
Reno, Nevada (USA)
- 2nd Prize Winner- International Piano Competition in Memory of Sviatoslav 1997
Richter. Paris (France)
- 2nd Prize Winner- International Piano Competition held by 1996
Frederick Chopin International Organization. Rome (Italy)
- Moscow- 1st Tchaikovsky International Youth Competition 1992
- Winner-Russian Regional Piano Competitions 1988–1992

LANGUAGES

- Russian - fluent
- English - fluent
- German (read, write, translate with dictionary)
- Spanish (read, write, translate with dictionary)

COMPUTER / TECHNOLOGY SKILLS

- Classroom Technology, Online Instruction Technology, Word, Excel, Power Point, Photoshop

VOLUNTEER WORK

- ESL, Russian Language and Piano / Music Teacher, Homeless Shelters, LV 2013
- Board Member of All Saints Russian Orthodox Church outside of Russia 2013–2014
in Las Vegas
- ESL Teacher at Clark County Libraries 2013
- Board Member of Las Vegas Music Teachers Association (LVMTA) 2008–2010
- Fundraising Events in Russia and Las Vegas, NV 2000–present
(organization & participation as solo and collaborative artist
to benefit arts, music, culture, education and community)