

**The role of Russian (Soviet) musical and educational traditions  
in the cultural life of Asia countries in the XX century  
(on the example of China)**

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**Introduction.** The professional activities of domestic emigrants (labor migrants) influenced and continues to influence the social and economic development of many countries of the world. Working outside Russia, domestic experts, based on the national traditions of science, culture and education contribute and contribute to the development of these institutions in Asia, America, Africa, and Europe. Musical culture and musical education are no exception.

**The purpose of the study** is to study the organizational and pedagogical heritage of domestic musicians (emigrants and labor migrants), and the substantiation of the need and usefulness of Russia's cooperation with Asian states in the musical, cultural and musical and educational spheres at the present stage with the aim of maintaining and increasing domestic traditions of training musicians professionals abroad.

**Material and research methods.** The source base of the study was both published materials (monographs, articles, dissertations) and archival documents. In the study and generalization of scientific sources, the method of theoretical interdisciplinary analysis and synthesis, the method of comparative historiographic analysis were used. In the course of the study, comparative historical, historical and typological methods were used, as well as general scientific methods of systemic and structural-functional analysis.

**The results of the study.** The work determines that the preservation of Russian (Soviet) musical and educational traditions in China as a result of emigration (labor migration) of music profile specialists in the 20th century took place at four stages: 1900-1917, 1917-1945, 1945-1991, 1991-2000. The study showed that the spread of domestic traditions of professional musical education took place thanks to the activities of the Russian Orthodox Church, as a result of the unification of compatriots based on various public associations, thanks to the professional activities of certified music specialists and the implementation of domestic traditions of training musical professionals in the foreign system of musical professional education.

**Conclusions.** The possibility of researching this topic allows us to identify several areas of state cooperation of Russia and China in the field of musical education at the present stage: to support the dialogue with compatriots – representatives of the musical profession through the exchange of methodological experience; creation of conditions for cooperation between Russian specialists with Chinese musical and educational organizations; Attracting highly educated specialists from China to work with young musicians in Russia.

**Keywords:** emigration, labor migration, traditions of Russian (Soviet) musical education abroad, China.

**Introduction.**

The study of the history of «Russian foreign» is of logical interest for researchers of various sectors of Russian science. This is primarily due to the fact that the professional

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activities of domestic emigrants (labor migrants) influenced and continues to influence the social and economic development of many countries of the world. Working outside Russia, domestic experts, based on the national traditions of science, culture and education contribute and contribute to the development of these institutions in Asia, America, Africa, and Europe. Musical culture and musical education are no exception.

One of the priority areas of foreign policy of modern Russia is economic cooperation with Asian states. Within the framework of the interstate association of BRICS, close interaction with India and China takes place. Russia is an active participant in the Asia-Pacific Economic Cooperation forum (APEC) and carries out a dialogue with a number of countries as part of the Association of Southeast Asia (ASEAN).

Cooperation in the field of musical culture and musical education is not at such a high level, although there is significant potential for development – this is confirmed by the recent past. As a result of emigration (labor migration) of the 20th century, the countries of Asia became the native home for domestic artists and musicians-pedagogues. As a result, on the one hand, there was a preservation of the domestic traditions of training a professional musician abroad, on the other hand, musical, cultural and musical and educational cooperation with representatives of Asian performing, composer, vocal and choral schools was carried out. All this contributed to strengthening friendly and partnerships and increasing Russia's prestige in the world arena.

Analysis of the works of domestic and foreign scientists dedicated to the history of Russian abroad (I. A. Batozhok, L. A. Gustova-Runco, T. YU. Zima, O. I. Kurto, G. M. Sidorov, M. YU. Sums kaya, Lyu Cin, K. V. CHashchin, I. V. YUstus and others) allows us to say that the musical and educational sphere has not yet been extensively covered in Russian historical science and the main aspects of the development of domestic musical education in Asia, In particular in China, they were not the subject of close scientific understanding.

The purpose of this article is to study the organizational and pedagogical heritage of domestic musicians (emigrants and labor migrants), and the substantiation of the need and usefulness of Russia's cooperation with Asian states in the musical, cultural and musical and educational spheres at the present stage with the aim of maintaining and increasing the domestic traditions of training the musician Professional abroad.

### **Material and research methods.**

The source base of the study was both published materials (monographs, articles, dissertations) and archival documents. In the study and generalization of scientific sources, the method of theoretical interdisciplinary analysis and synthesis, the method of comparative

historiographic analysis were used. In the course of the study, comparative historical, historical and typological methods were used, as well as general scientific methods of systemic and structural-functional analysis.

### **The results of the study.**

In the course of this study, the following stages of emigration (labor migration) of domestic music specialists in China in the 20th century were identified: pre-revolutionary (1900-1917), pre-war and the years of the Great Patriotic War (1917-1945), post-war (1945-1991), post-Soviet (1991-2000). At the pre-revolutionary stage (1900-1917), the line of migration processes continued at the end of the 19th century, when emigrants (labor migrants) were, as a rule, representatives of working specialties and intelligentsia (members of their families), including musicians. At the same time, the determining motive for departure for these people was the possibility of earnings.

The missionary activity of the Russian Orthodox Church (Russian Orthodox Church) was of certain importance for the preservation of domestic musical and educational traditions. L. A. Gustova-Runco writes: «The intensive development of Orthodox singing art began at the beginning of the 20th century, which was associated with the arrival of a large number of Russian specialists who built (since 1897) and served the Chinese eastern railway»<sup>2</sup>. It was logical that for deeply believers of Russian people a visit to the Orthodox Church was an important component of spiritual life. At the same time, the leadership of the church choir required the professional skills of the chormaster. Thus, it can be stated that at this stage there was a preservation of domestic traditions of church-sex education and prerequisites for cooperation in the musical and educational sphere in the future were created.

The second stage of migration of domestic music specialists in China (1917-1945) was caused to a greater extent by political factors. «The October Revolution of 1917 in Russia laid the foundation for the split of the country in two. Without resigning to the new authorities, the part of society, which did not subordinate to it, was forced to leave the country as a result of the civil war. As a result, there was never an existing phenomenon anywhere – the state outside the borders»<sup>3</sup>. These processes were massive in nature, which confirms statistics. In the first wave of emigration (1920s) in China, there were 250,000 Russian subjects<sup>4</sup>.

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<sup>2</sup> Gustova-Runco L. A. Russkie cerkovnye pevchie Harbina (vzglyad iz Belarusi) // Bogosluzhebnye praktiki i kul'tovye iskusstva v poli-etnicheskom regione : sb. mat. Mezhdunar. nauch. konf. Majkop, 2016. P. 103.

<sup>3</sup> Lyudi i sud'by Russkogo zarubezh'ya. Sb. statej / pod red. A. B. Efimova, E. M. Mironovoj. M. : Rossijskaya akad. nauk, In-t vseobshchej istorii, Pravoslavnyj Svyato-Tihonovskij gumanitarnyj un-t, 2011. 275 p.

<sup>4</sup> Batozhok I. A. Russkaya emigraciya iz Kitaya v Kaliforniyu: specifika migracionnogo processa, 1920–1950-e gody : dis. ... kand. ekonom. nauk. SPb., 1996. P. 32.

The study by M. YU. Sumskaya provides data from the survey department of the Russian Refugees Committee in Constantinople in 1920 (14,276 people were interviewed). According to this statistics, 1.9% of compatriots were sent to the countries of Asia and Africa. A certain percentage of emigrants was a creative intelligentsia, including musicians. As the above survey showed, the official number of musicians who left their homeland was 1%, and among other categories («artists» – 1%, «teachers» – 4%, «students» – 9%, «without indicating the profession» – 21%) also) There were refugees related to the musical profession (singers, teachers of music and singing of educational institutions, students of music schools and conservatories, etc.)<sup>5</sup>.

The preservation of domestic musical and educational traditions at this stage was associated with the functioning of Russian public organizations and the Russian Orthodox Church, as well as with the activities of highly educated emigrant specialists (composers, performers, conductors, vocalists), who continued professional activities abroad.

The scientific article by L. A. Gustova-Runco describes the features of preserving the domestic traditions of church-sex education in China. The author notes: «After the October Revolution and the Civil War, a huge number of Russian subjects fled to China. The church and doctrine activities of Russian emigrants led to the heyday of Orthodox singing culture in China»<sup>6</sup>. According to this study, in the 1920s only in the city of Harbin there were more than 25 Orthodox churches (St. Nicholas Cathedral, St. Petro-Pavlovsk Church, St.-Iver Church, etc.). In each of them, the head of the church choir carried out its professional activity. The most popular were the choral groups of protodiacon S. Korastelev, Protodeacon (formerly an officer of the tsarist army) P. Makkaveev, regent P. Raspopov, regent I. Rajskij. The latter also worked as a singing teacher at Harbin's female gymnasium and was actively engaged in composer and musical and educational activities. In general, the repertoire of Harbin's church choirs included a repertoire traditional for the domestic church and singing school. These are the works of A. Arkhangelsky, D. Bortnyansky, M. Vinogradov, A. Grechaninov, A. Kastalsky, V. Starorussky, P. Tchaikovsky, P. Chesnokov and others<sup>7</sup>. Thus, the musical heritage of domestic composers abroad was preserved and popularized.

Graduates of musical and educational institutions of the Imperial Russian Musical Society (IRMS) continued their professional activities in China. T. YU. Zima notes: «Russian immigrants who left the Fatherland from the Far East continued their activities in Shanghai,

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<sup>5</sup> Sumskaya M. YU. Russkaya emigraciya v 20–30-h godah XX veka: social'naya, pravovaya i ekonomicheskaya adaptaciya. Pyatigorsk : Reklamno-inform. agentstvo na Kavminvodah, 2011. Pp. 24-26.

<sup>6</sup> Gustova-Runco L. A. Russkie cerkovnye pevchie Harbina (vzglyad iz Belarusi) // Bogosluzhebnye praktiki i kul'tovye iskusstva v poli-etnicheskom regione : sb. mat. Mezhdunar. nauch. konf. Majkop, 2016. P. 103.

<sup>7</sup> Ibid. Pp. 107-111.

creating a musical society like Vladivostok IRMS»<sup>8</sup>. It is known that the branch of this company in Vladivostok, founded in 1909, was formed from graduates of domestic conservatory. This is a conductor and theorist V. A. Pudov – a bearer of musical and educational traditions of the conductor's school of the Moscow Conservatory; The cellist A. A. Epinat'ev, theorist and chormaster I. N. Ustyuzhaninov, pianist E. G. Hucieva – carriers of the musical and educational traditions of the St. Petersburg Conservatory. Thus, emigrant musicians, many of whom were students of these masters, continued the traditions of domestic conservatives and influenced the development of China musical culture.

Features of the preservation of domestic musical and educational traditions during this period can be considered by the example of Harbin. An important factor for the development of cultural culture was that this city after the 1917 revolution remained a Russian university city in which there were 3 universities, 3 conservatory and the Polytechnic Institute. Dramatic and opera theaters, operetta theater, string orchestra, choir acted in the city<sup>9</sup>. Thanks to the Russian emigrated intelligentsia in the early 1920s, «a whole cultural civilization was formed with its opera, ballet, theater and literary and artistic associations in Harbin»<sup>10</sup>. In addition, in the city at that time there was an acute need for practical musicians capable of teaching gifted children. The first musical courses were opened at the diocesan council of the Russian emigrant G. Baranova-Popova. Later (1921), the first Harbin music school was opened. Training was conducted under the program of the Imperial Russian Musical Society. In the mid-1920s, Soviet musicians arrived in Harbin: U. Gol'dshtejn, V. Dellon, S. Shpil'man. With their active participation in 1924, the Glazunov Higher Music School appeared in the city (lasted until 1936). Another educational institution in the training of young musicians was the Harbin music studio, opened in 1934. In addition to the above educational institutions in the city, private educational institutions functioned, the leaders of which were Russian musicians and singers: M. Osipova-Zakrzhevskaya, V. and O. Rodyukovy, A. Solov'eva-Maculevich and others<sup>11</sup>.

In 1929 she emigrated to China and engaged in professional activities in the 1930-1940s, according to the study of K. V. CHashchin, musician-pedagogue of Ulyanovsk (until 1924, Simbirsk) N. N. Manvelova (vocals)<sup>12</sup>. It is known that before emigration, she worked in various educational institutions of the city (Simbirsk People's Conservatory, the Simbirsk Art College,

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<sup>8</sup> Zima T. YU. Russkoe muzykal'noe obshchestvo kak sociokul'turnoe yavlenie v Rossii vtoroj poloviny XIX – nachala XX vekov: dis. ... d-ra kul'turologii. M., 2015. P. 206.

<sup>9</sup> Gustova-Runco L. A. Russkie cerkovnye pevchie Harbina (vzglyad iz Belarusi) // Bogosluzhebnye praktiki i kul'tovye iskusstva v poli-etnicheskom regione : sb. mat. Mezhdunar. nauch. konf. Majkop, 2016. Pp. 106-107.

<sup>10</sup> Russkij Harbin, zapechatlennyj v slove: sb. nauch. rabot / pod red. A. A. Zabiyako, E. A. Ogleznevoj. Blagoveshchensk, 2006. P. 3.

<sup>11</sup> Sidorov G. M. Vospominaniya skripacha: muzykal'nyj Harbin // Russkij Harbin. M. : MGU, 1998. 272 p.

<sup>12</sup> CHashchin K. V. Russkie v Kitae = Russiansin China : genealogicheskij indeks : 1926-1946. N'yu-Jork : YUgo-Vostok, 2014. 932 p.

the Ulyanovsk Music School at the Gubpolitprosvet, the Ulyanovsk State Music School of the 1st stage for children)<sup>13</sup>. The high professional level of the teacher is confirmed by copyright developments. The curriculum in the class of solo singing for the Ulyanovsk State Music School for children (1928), which included the study of the following subjects: solo singing, singing in the ensemble, general piano, elementary theory and solfeggio, listening music and elementary history of music, is of interest. In accordance with this plan, the teacher was written programs. If we consider the program according to the general piano, it is clear that the training was divided into two courses. During the first year, a musical letter was studied and the features of a hand setting. At the same time, the simplest exercises, sketches, plays were used in practice. By the second year of study, the technical capabilities of the student should allow him to easily play gamma with both hands in direct movement (major, minor, chromatic), as well as arpeggio and sober. All this ultimately was the preparation for the performance of more complex plays – Sonatins of Beethoven, Clement, Kulau, etc.<sup>14</sup> The author's finder demonstrates a competent-structured example of the pedagogical process, which allows to successfully combine the study of theoretical material and its practical consolidation at each of the subsequent stages of training in an educational institution.

At the post-war stage (1945-1991), the migration of practical musicians in the countries of Asia (mainly a socialist camp) was, on the one hand, an economic character, on the other, it was caused by the cultural cooperation of the USSR with other states. In particular, Soviet experts provided assistance in the formation of a system of musical professional education of the Chinese People's Republic. It should be noted that thanks to the visitors from the USSR, musicians in 1947 reformed the training structure of the musician in Harbin. By the type of Soviet model, the Soviet Higher Music School (SHMS) was created in the city, which included three steps (music school-seven-year-old, music school (four years), a music university (five years)). The staff of the educational institution was also strengthened by Russian teachers of music schools and studios that existed in the city. Curriculum and programs for the SHMS were sent from the USSR. This school was the only educational institution of China, which was officially approved by the Consulate General of the USSR<sup>15</sup>.

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<sup>13</sup> YUstus I. V. Istorija obrazovaniya v Simbirskoj gubernii – Ul'yanovskoj oblasti. Ul'yanovsk : Izdatel'skij centr UIGU, 2014. 530 p.; YUstus I. V., Suetin I. N. Stanovlenie i razvitiye srednej stupeni muzykal'nogo professional'nogo obrazovaniya v Simbirskoj gubernii – Ul'yanovskoj oblasti v konce XIX – seredine XX veka // Sibirskij pedagogicheskij zhurnal. 2011. № 8. Pp. 221-223; YUstus I. V., Suetin I. N. Status narodnyh konservatorij nachala XX veka v Rossii (na primere Simbirskoj gubernii) // Srednee professional'noe obrazovanie. 2011. № 8. Pp. 52-53.

<sup>14</sup> Suetin I. N. Osobennosti organizacii muzykal'nogo professional'nogo obrazovaniya v narodnyh konservatoriyah v Rossii v nachale XX veka (na primere Simbirskoj gubernii) // Kazanskij pedagogicheskij zhurnal. 2011. №3. P. 159; YUstus I. V., Suetin I. N. Etapy razvitiya muzykal'nogo professional'nogo obrazovaniya v Simbirskoj gubernii – Ul'yanovskoj oblasti. Ul'yanovsk : Izdatel'stvo «A.V. Kachalin», 2013. 166 p.

<sup>15</sup> Sidorov G. M. Vospominaniya skripacha: muzykal'nyj Harbin // Russkij Harbin. M.: MGU, 1998. 272 p.

With the support and active participation of Soviet experts in China, several conservatories were opened (Shanghai (1949), Central (Beijing, 1950), Tianzinskaya (1958), Chinese (Beijing, 1964) and a number of music schools, thereby forming a system of continuous musical professional education. Musicians-pedagogues from the USSR concluded long contracts to work in China, and Chinese young musicians underwent training and internships in leading Soviet universities, became graduate students and defended dissertations. «Chinese universities borrowed from the USSR the principles of organization and management of the educational process, planning the educational process, the obligation and procedure for drawing up programs, the form of development of textbooks, advanced teaching methodology»<sup>16</sup>. Particular attention in the educational institutions of China, like universities in the USSR, began to be paid to: a close combination of theoretical training with practice; the search and early profileization of gifted children, the creation of favorable conditions for the classes and disclosure of the creative potential of young musicians; research activities of teachers.

The last stage of migration processes in the 20th century (1991-2000) was generally associated with political events (the collapse of the USSR and the change of political course in Russia), while the factor of departure of compatriots abroad often acted as economic stimuli. Significant in number was emigration and labor migration in border China<sup>17</sup>.

At this stage, cooperation in the musical sphere also continued. For example, at the Nizhny Novgorod State Conservatory. M. I. Glinka in the 1997/1998 academic year, it was decided to send several teachers on a short-term business trip to the city of Shenyang (China)<sup>18</sup>. In 1999, an agreement was reached on the commanding of the associate professor of the department of wind instruments of this university to the Shenyansk Conservatory as a teacher in the classroom of trombone. One of the goals of this business trip was to attract Chinese students to study in Russia<sup>19</sup>. All this contributed to the preservation of domestic musical and educational traditions abroad and the establishment of strong musical and cultural ties with such an Asian country as China.

### **Conclusion.**

It was established that the preservation of Russian (Soviet) musical and educational traditions in China as a result of emigration (labor migration) of musical specialists in the 20th century took place at several stages: pre-revolutionary (1900-1917), pre-war and during the

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<sup>16</sup> Lyu Cin Vysshee muzykal'no-pedagogicheskoe obrazovanie v sovremennom Kitae. Sankt-Peterburg : Asterion, 2010. P. 16.

<sup>17</sup> Kurto O. I. Russkij mir v Kitae : istoricheskij i kul'turnyj opyt vzaimodejstviya russkih i kitajcev. M. : Nauka – Vost. lit., 2013. 375 p.

<sup>18</sup> Godovoj otchet Nizhegorodskoj gosudarstvennoj konservatorii im. M. I. Glinki za 1997/1998 uchebnyj god. Nizhnij Novgorod, 1998. P. 43.

<sup>19</sup> Otchet o rabote Nizhegorodskoj gosudarstvennoj konservatorii za 1999/2000 uchebnyj god. Central'nyj arhiv Nizhegorodskoj oblasti. F. R-6099. Op. 3. D. 925a. Pp. 30-31.

Great Patriotic War (1917-1945), post-war (1945-1991), post-Soviet (1991-2000). Each of the stages was distinguished by characteristic factors of these processes (economic or political). The most massive processes of emigration (labor migration) were during periods of political instability (in particular, during the years of the formation of Soviet power and after the collapse of the USSR). During periods of stability, the migration of personnel caused by economic incentives took place mainly. Thus, we can talk about a certain cyclical these processes.

The distribution of domestic traditions of professional musical education in China in the 20th century took place as a result of the activities of the Russian Orthodox Church (preservation of the traditions of church and doctrine, which was part of general education in tsarist Russia), the unification of compatriots based on various public associations (preservation of the traditions of Russian musical culture and amateur creativity), professional activities of certified music specialists (preservation of the traditions of domestic performing, composer, pedagogical and other schools), the introduction of domestic traditions of training musical professionals in the Chinese system of musical education.

The possibility of researching this topic allows you to identify several areas of state cooperation of Russia with China in the field of musical education at the present stage: to support a dialogue with compatriots (emigrants and labor migrants) – representatives of the musical profession through the exchange of methodological experience; creation of conditions for cooperation between Russian specialists with Chinese musical and educational organizations for the purpose of professional mutual enrichment; Attracting highly educated foreign specialists-successors of domestic musical and educational traditions for working with young musicians in Russia.

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