FORMING THE FUNDAMENTALS OF SOCIAL CULTURE AND CULTURAL COMPETENCE IN SCHOOL STUDENTS IN THE PROCESS OF MASTERING THE CONTENT OF MUSICAL PIECES

INTRODUCTION

Modern school students come across various texts, images, and audio and video files in mass media including the Internet space. Meanwhile, this content does not always bring them good. The texts often contain false information/ Audio and video files predominantly spread low-quality artistic products. Oftentimes, this content is aimed at compromising the moral culture of youth or even contains calls for extremist activity.

This murky flow is difficult to counteract with prohibitions. There is, however, another way to put up a shield against the corrupting influence of mass media on youth and this way has been known since antiquity.

Back in Ancient Greece, the systematization of melodies for singing verses focused on the character of mode to which these melodies belonged. Based on that, Plato recommended nurturing youth through chants based on “manly” mode and forbid the use of mode that, in his opinion, were “pitiful” and “softening for the soul” (PLATON, 1971).

Thus, for the first time, musical activity was recognized as an effective means of upbringing which had a substantial effect on the entire subsequent historical development of pedagogy. Following Plato’s ideas, exposure to music and other forms of artistic creation is viewed as one of the leading directions of the upbringing of children and youth.

In this regard, modern educational practice attributing major importance to the upbringing function of art is no exception. Along with the actualization of the influence of social institutions such as religion and family that communicate a message important for the future of youth, familiarization with the arts, including music, allows young people to cultivate “cultural immunity” and thereby resist external destructive influences.

Children and adolescents in Russia are exposed to art within the framework of general art education including musical education. All of them study music in secondary school, and the urgent task of pedagogical research is to find ways to improve the effectiveness of these classes in terms of the formation of the foundations of their morals, social culture, and cultural competence.

LITERATURE REVIEW

The problem of developing social culture and cultural competence in school students is examined by modern researchers in different aspects. For instance, their attention is focused on the development of school students’ ethnocultural competence based both on their native national culture and various foreign cultures (SHAGAEVA; ABDOL; SUNDUI, 2020; SPECTOR, 2018). This issue is especially acute due to the significant migration activity of the population and the emerging need for socio-cultural adaptation of migrant children which is also explored in special studies (BRACHO PEREZ, 2020; KILICHENKO; VOVCHOK, 2019). These conditions bring about the problem of religious tolerance in the children’s and adolescents’ environment that is also researched by modern scientists, particularly in the context of the impact produced on this environment by the “Spiritual and Moral Culture of the Peoples of Russia” academic discipline (KOSTYUKOVA, 2018).

The challenges posed to modern education by digital technologies determine the relevance of the problem of the moral upbringing of youth in the information society, including the development of new ways of shaping the value foundations of human activity (TSVYK; TSVYK, 2020).
The development of social culture and cultural competence of school students in musical education is one of the lesser-explored subjects of scientific-pedagogical research. Nevertheless, this subject draws the attention of a number of researchers exploring it in the context of the formation of moral values and responsibility in adolescent school students (DELGADO MARTINEZ; MEDEROS LLANES, 2020), the formation of cultural identity and the establishment of intercultural relations between young people of different ethnicities (PASCALE, 2013), in the context of the development of school educational programs in music based on multiculturalism (VILLIERS, 2021), in the process of students mastering religious choral music (Christian, Jewish, and Muslim) (MERCADO, 2021), etc.

As we can see, the problem of the formation of school students’ social culture and cultural competence is explored by modern scientists from different standpoints, among other things, in relation to their mastery of musical art. However, the issue of their mastery of musical content has not yet been researched in this context. Meanwhile, students’ experience of this content ensures the upbringing effect that is so substantial that the upbringing function of art identified among its other functions (cognitive, communicative, aesthetic, etc.) is considered as a “superfunction” (SOKHOR, 1983, p. 84).

MATERIALS AND METHODS
Disclosure of the stated topic of the article is possible through meeting a number of intermediary objectives. First, it is necessary to determine the characteristics of social culture and cultural competence that can be successfully formed in the course of music lessons with school students. Second, it is worth disclosing the mechanisms of the formation of these characteristics in students in the process of them mastering the content of musical pieces, as well as the ways of improving these mechanisms. Thirdly, we have to verify the proposed theoretical propositions by means of a musical pedagogy experiment, interpret its results, and draw conclusions in it.

As we can see, the proposed study encompasses the theoretical methods of analysis (including within the framework of studying the musicological, sociological, and psychological and pedagogical literature on the topic under examination), synthesis, systematization, and formalization, as well as the empirical methods – conducting a musical and pedagogical experiment, analyzing the products of school students’ creativity, and diagnosing the degree of formation of their valuable social qualities.

RESULTS
Well-developed social culture presents an important factor in the self-regulation of society aimed at reaching peaceful coexistence of different social strata and ensuring decent life for all their representatives. An important component of social culture is cultural competence that provides for effective interaction with people belonging to various cultural groups based on the understanding of the varying cultural heritage.

Social culture exists in the form of moral, legal, and political culture. Moreover, whereas morality determines a person’s actions “from the inside”, law and politics serve as the “external” regulators of activity.

In historical retrospect, moral culture precedes other forms of social culture. The same pattern unfolds in personality ontogenesis – its moral development largely predetermines the positive prospects of its legal and political manifestations. Thus, an individual’s moral culture serves as a foundation for the development of their social culture in general.

In the process of socialization, young people learn these values and the necessary behavioral patterns and social interaction skills. Meanwhile, the responsibility for the development of moral culture is largely carried by educational institutions. The upbringing of a public school graduate entering their further life is an important result of the activity of the school including those carried out within the framework of art lessons the mastery of which, as was noted above, is an effective factor in upbringing.
What qualities of moral culture as the basis of social culture and cultural competence can then be instilled in children and adolescents through interaction with music as a part of school education?

Musical art comprises a huge world of all sorts of images, emotions, and meanings that have a significant impact on the outlook, worldview, and ethical attitudes of all those involved in this art. Along with its historical development, this world expands like the universe covering greater horizons of aesthetic and moral culture.

We owe the first of such discoveries to folk music. In all the diversity of its genres and national varieties, it permeates the life of the representatives of traditional society accompanying the conduct of rituals, labor, leisure, and holidays. Musical folklore is an essential attribute of folk pedagogy designed to form children’s moral attitudes and foster their diligence. Therefore, referring to musical folklore, native or coming from other nations, in school education is undoubtedly useful for the formation of students’ social culture and cultural competence.

Professional music originally emerged from spiritual practices. Religious themes have always attracted composers, however, in the Middle Ages and the Baroque period, they dominated music and had a significant influence on personality development. For example, the works of Johann Sebastian Bach inspire the listener with the idea of the omnipotence of God, the fear of disobeying his commandments, and, at the same time, with the thought of his love for mankind and the desire to elevate man’s love for his neighbor.

The Christian ethical attitudes reflected in music retain great influence on the formation of the moral culture of a wide public of listeners. It is, therefore, no coincidence that the listeners’ interest in religious compositions remains high even in the latest seemingly not too religious centuries (we note, for example, the worldwide recognition of such works by S.V. Rachmaninoff, O. Messiaen, A. Pärt, and others).

The educational potential of religious music is also appreciated in the modern Russian school. This sort of repertoire has become much more represented in music lessons in the post-Soviet decades (KOSHMINA, 2001).

The music of the representatives of Classicism (primarily of the Viennese school – J. Haydn, W. Mozart, L. Beethoven) highlights an active, energetic, strong-willed hero while, at the same time, revealing their inner world in which reason prevails over feelings. Such musical images assert ethical norms in interpersonal relations and inspire ideas about the harmony of the world order.

Immersion in the music of the Viennese classics and their followers fosters such social qualities in the listener as self-respect and recognition of the value of another person’s personality, inner activity, and the desire for self-expression in object-practical activities, which were first emphasized by the representatives of this aesthetic and later became the characteristic feature of a modern person. Nowadays, these qualities are formed at the age of adolescence, therefore, for the purpose of upbringing, it is especially important to provide teenagers with an opportunity to “talk to the heroes” of the works of these composers.

The next historical achievement of musical art is the aesthetics of Romanticism characterized by immersion into the world of feelings, freedom of expression, and interest in national traditions. The inner world of a person in all the richness of their psychological states becomes the main subject of art.

Thus, the value of an individual personality was put onto a pedestal unprecedented in the history of human culture which later reflected on many theories and practices in humanities (for instance, only in pedagogy wide recognition was received by such approaches respectful to the subject of learning such as the humane and person-centered, free education, etc.). Acceptance of this ethical attitude by an adolescent school student in communication with the music of the Romantics qualitatively transforms their personality. They actively develop reflection, empathy, and emotional intelligence that comprise the foundation of moral culture.

Of no less importance is also the influence on the developing personality associated with the Romantics’ interest in national traditions. The process of comprehending, for example, the music of P. Tchaikovsky, Liszt, or Grieg reveals vivid scenes from their own and other people’s
lives to the inner eye. This generates in the listener patriotic feelings on the one hand and interest in and respect for the culture of other nations on the other. It can thus be stated that school students’ experience of the music of the Romantics affects the formation of their cultural competence.

Further development of musical art introduced a multitude of new styles into it labeled by theorists as modernism, avant-gardism, etc. in academic music genres and jazz, rock, pop music, etc. in mass genres. Each of these styles creates new models of the surrounding reality and a person’s inner world thus leaving a certain impact on the formation of an individual’s morality, social culture, and cultural competence.

Each classical composer following a certain aesthetic position undoubtedly expresses it in their work in their own way. Many classical composers do not fit into the mainstream of the musical epoch being ahead of their time or, on the contrary, seemingly not recognizing the existing trends. The music of each of the great composers is valuable in displaying striking individuality and expressing a special attitude toward reality, and familiarization with it is enriching for personality in one way or another.

Over the many centuries of its development, there has accumulated a lot of good music of music. An important objective of a school is selecting from this wide range the exemplars capable of having the greatest impact on the development of aesthetic, moral, and other socially significant qualities of a developing personality. So what criteria can help make this selection most effective in this regard?

First of all, it should be noted that the time allocated to music lessons at school is very limited, therefore, it is impossible to study a large number of works as a part of them – under this condition, the selection process turns out to be quite strict.

The school music repertoire should predominantly include the works of professional composers created in the last 3-4 centuries (starting from the Baroque era). Earlier music, for all its historical value, belongs to a bygone intonational era. Its language is often incomprehensible to modern listeners, even more so to children, and it is played very rarely.

This selection also has to cover works in the main musical genres – folk, classical, and contemporary music in all the richness of its artistic manifestations. Each genre should be represented by the most prominent pieces serving as an example of the creativity of the given nationality and its most respected composers. This approach to the formation of repertoire provides school students with an objective image of musical art and contributes to their comprehensive moral development.

However, it is not enough to select musical pieces suitable for school students. It is also necessary to make the process of mastering their content effective. For this purpose, this process has to be based on creative activity – listening and performing interpretation since this level of activity provides the opportunity for figurative and emotional comprehension of musical sound, its perception, experiencing it as a certain content. The condition for musical activity reaching the creative level is the mastery of the knowledge, skills, and abilities that ensure its success.

However, there arises a major pedagogical issue. It is no secret that musical skills are extraordinarily complex (just as in any other art). Mastering them requires a lot of routine work which not every student is ready to commit to. Without doing it, however, they cannot reach the creative level in their activity. Does this fact then indicate that the world of musical content is closed for most children and adolescents?

One of the ways to resolve the stated problem is referring to the pedagogical technology of interactive musical activity understood as experiencing music in the process of creating, performing, or listening to it based on the complementary interaction with an outside source of it (KRASILNIKOV, 2015). This provides the opportunity to largely simplify the operational component of musical activity associated with skills and abilities while preserving the appeal of its product which stimulates students’ motivation for it.
This technology provides for not only the successful development of music-making in a general education school but also the concerts of the artistic and educational project “Music-making for all” as part of which many students (from 150 to 300 at each concert) perform on stage together with professional orchestras as part of instrumental ensembles. Since 2015, 18 full-scale concerts have been held in Moscow, Perm, Tambov, and Yakutsk with children and adolescents performing folk, classical, and contemporary music accompanied by professionals. This artistic practice serves as the material for the experimental study necessary to disclose the topic of this article.

The goal of the experimental study is to determine how deep do school students experience the performed music and master its moral messages that lay the foundation for their social culture and cultural competence.

Since the moral sphere is a delicate and intimate component of the inner world of a person, it cannot be successfully studied in the traditional form (through surveys, interviews, tests, etc.). Most modern people, including youth, are not inclined to “pour out their souls” in such a situation. Most likely, they will try to distance themselves from the researcher and find the “correct” and standard answers that do not provide any information.

A different approach appears more effective—observing the children and adolescents as they are engaged in the process of musical creativity. In this case, the specific socially significant experience they master is determined by the content of the music being performed while the depth of its comprehension can be judged based on the expressiveness of the performance, as well as the external involuntary manifestations (behavior on stage, facial expressions, gestures). The material for said observation is provided in the form of video recordings from the concerts of the “Music-making for all” project provided after the list of references of this article.

First of all, it is necessary to note the festive atmosphere that prevails at the concerts of the project. Students’ motivation to participate in these concerts is already evident when they enter and leave the stage after the performance—this typically happens without unnecessary noise, quickly, and in an organized manner.

Performing arrangements of folk songs with the orchestra, students immerse themselves in a world of pristine beauty and harmony. They enjoy the colors of nature and admire the wisdom accumulated over the centuries along with the ordinary people who are the heroes of these songs. Both a sense of kinship with their people and a respectful attitude toward the culture of other peoples awaken in them as the germs of patriotic consciousness and cultural competence. This is evident from the expressiveness of the performance of this music and many external manifestations of the young artists. They smile and dance merrily in the dance tunes and look sad if the song describes sad events (Appendix 1: KRASILNIKOV, 2020, 2021; “POIDU LI IA, VYIDU LI IA”, 2020; “THE CRESCENT MOON IS SHINING”, 2021).

When performing religious music, students freeze, become concentrated, immersed in themselves. They try to play softly as if producing the melodic and rhythmic figures “to themselves”. They understand that this music, like a prayer, is addressed to God and reveals the innermost movements of the soul. They feel that this music awakens in them a desire to be better and kinder (Appendix 1: COHEN, 2021; TCHAIKOVSKY, 2021).

In the majestic “palace: of classical music, there is a “children’s corner”. The faces of the young artists show their sympathy for the wretched wanderer—the hero of the song “Marmotte” by L. Beethoven and J. Goethe (2021) (Appendix 1). The touching feeling ingrained in this seemingly uncomplicated song by the ingenious authors becomes an important gain that enriches the ethical experience of young souls.

Similarly, a sense of empathy is induced in the young artists by the performance of “Polovtsian Dances” from the opera “Prince Igor” by A. Borodin. In this episode, enslaved women kidnapped from their native land tell of their sad fate. The wild dances of their Polovtsian lords inspire terror in them and force them to surrender to the harsh reality (Appendix 1: BORODIN, 2020).

The music of the Romanticists opens up the depths of the soul. Young musicians live through the themes of the musical pieces with enthusiasm even if they have an especially elaborate and...
complex structure. Thus, ordinary school students were able to learn the difficult Scherzo score from Tchaikovsky’s Fourth Symphony. Moreover, judging by the rhythmic and dynamic precision of the performance and its expressiveness (albeit with the simplest instruments), it is clear that this music is touching for the students and they strive to express the kaleidoscope of scenes of ordinary people’s lives reflected in the mind of the lyrical hero (Appendix 1: TCHAIKOVSKY, 2020). By doing so, the young performers inwardly embrace the sense of unity with their people reflected in the music: “Go with the people. See how they know how to have fun, giving themselves undividedly to joyful feelings” (ZHDANOV; ZHEGIN, 1934, p. 40).

Undivided joy and peace reign in the soul of the lyrical hero of the waltz “The Blue Danube Waltz” by another Romantic composer, Johann Strauss, the excerpt from which is accompanied by expressive dance movements depicting the glimmer of river waves (Appendix 1: STRAUSS, 2021).

**DISCUSSION**

The described pedagogical experiment conducted as a part of the concerts of the “Music-making for all” project involves over 3,000 school students from different cities of Russia and the near abroad. The author of the article has created and arranged for children’s ensembles with the orchestra of Russian folk instruments 120 pieces of folk, classical and contemporary music of academic and mass genres to be performed in these concerts. It is certainly impossible to characterize the peculiarities of the upbringing effect of all these musical pieces on each young participant in the concerts in this article, however, it contains a meaningful cross-section important for disclosing the topic under study. - The provided analysis of the content of the performed works and the features of their interpretation by students is intended to reflect the main directions and the degree of effectiveness of the formation of their moral culture as a basis for social culture and cultural competence.

Of course, each child perceives the music they play differently. This is evident from their individual manifestations on stage. Some of them, judging by the indifferent faces, are thinking about something of their own. But these are very few. However, it cannot be otherwise given that the students taking part in the concerts are not specially selected but all come from regular school classes. And most of them, judging by the videos, are immersed in the music and personally experience the lives of its diverse characters.

This is largely facilitated by the opportunity to perform with professional orchestras that are able to not only spectacularly embody a variety of artistic images in the sound but also give impetus to a significant increase in the artistic and performance level of children’s ensemble performing with them. Moreover, the concerts of the project involve the best orchestras of national folk instruments (Appendix 1: CONCERT OF THE PROJECT “MUSIC-MAKING FOR ALL”, 2019).

There is a widely known phenomenon of “grafting” in musical performance - when one, more advanced group promotes intensive development of the performance skills of another, less advanced one in the process of joint musical activity (STRUVE, 1988, p. 4). This phenomenon can be observed at concerts with the joint performance of professional and amateur ensembles.

Young music lovers in such an ensemble show themselves extraordinarily well. Their performance becomes more rhythmic and intonation precisely but most importantly - more meaningful, expressive, capable of capturing the audience with musical images and emotions. And this is despite the fact that, once again, the performers on stage are ordinary school students who have never studied music in an in-depth course. Nevertheless, they do wonders in interaction with professionals - despite the modesty of performing skills, they manage to reach a creative level of musical activity, create emotionally saturated artistic images, and expressively reveal the content of a variety of musical works. Experiencing this content personally, they internalize the moral and social values ingrained in it.

Art is a wonderful teacher capable of solving challenging pedagogical problems without any admonition. While ensuring the upbringing of children and adolescents, brings them a lot of joy. Engaging in music, they experience true creative enthusiasm which manifests in their
vibrant performance of the parts, dignified behavior on stage, and the desire to participate in concerts of the “Music-making for all” project. After all, organizing such concerts would be impossible with no such striving.

CONCLUSION
The characteristics of the social culture and cultural competence of school students forming in the process of conducting the concert of the “Music-making for all” artistic and educational project are predetermined by the content of the performed repertoire. Encompassing works of folk, classical, and contemporary music of academic and mass genres, this repertoire fosters students’ morals and diligence inherent in folk culture, the norms of human relations and ideas of harmonious world order characteristic of classicism, and the empathy, emotional intelligence, and interest in the culture of the native and foreign peoples ingrained in romanticism. The development of these moral qualities and attitudes becomes the foundation of the social culture of a young person determining the successful development of its derivative forms - cultural competence and the legal and political culture.

The mechanism for the formation of students’ moral qualities in the process of musical activity is predetermined by the fact of this activity transcending to the creative level allowing the students to comprehend the content of musical pieces and live through the lives of virtual heroes of these pieces thus enriching their own inner world. Music-making in an ensemble with professional orchestras offers broad prospects for such creative manifestations of schoolchildren.

The concerts of the artistic and educational project “Music-making for all” are a new phenomenon in music pedagogy. They can be viewed as a long-term pedagogical experiment. Moreover, there is every reason to believe that this experiment supports the status of musical art as an effective means of education of modern students, as well as the great role of the successful involvement of each student in interactive musical and creative activities and the fruitfulness of these activities in developing the important moral qualities of students as the basis for their social culture and cultural competence.

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### APPENDIX 1

#### List of video recordings

**BEETHOVEN, L.; GOETHE, J. “Marmotte”**. Arranged for a Russian folk instruments orchestra and a children’s instrumental ensemble by Igor Krasilnikov, 2021. Available at: [https://youtu.be/UTXNs7ydcEg](https://youtu.be/UTXNs7ydcEg). Access: June 21, 2021.

**BORODIN, A. The polovtsian dances from the “Prince Igor” opera**. Arranged for a Russian folk instrument’s orchestra and a children’s instrumental ensemble by Igor Krasilnikov, 2020. Available at: [https://youtu.be/-h7EHNAzLY](https://youtu.be/-h7EHNAzLY). Access: June 21, 2021.
COHEN, L. “Hallelujah.” Arranged for a Russian folk instruments orchestra and a children’s instrumental ensemble by Igor Krasilnikov, 2021. Available at: https://youtu.be/JasGlwnv1wU. Access: June 21, 2021.

CONCERT OF THE PROJECT “MUSIC-MAKING FOR ALL”. Performed by the Academic Orchestra of Russian Folk Instruments named after N.N. Nekrasov of the All-Russian State Television and Radio Company, 2019. Available at: https://youtu.be/96Nzco5Z_Uw. Access: June 21, 2021.

“THE CRESCENT MOON IS SHINING” – a Russian folk song arranged by Igor Krasilnikov, 2021. Available at: https://youtu.be/tv8aAlhhbZY. Access: June 21, 2021.

KRASILNIKOV, I.M. “Suite on Yakut Themes” in 6 parts for a Russian folk instruments orchestra. 2020. Available at: https://youtu.be/N_J9z8qRiow. Access: June 21, 2021.

KRASILNIKOV, I.M. “Eight Russian Songs” for a Russian folk instruments orchestra and a children’s instrumental ensemble (ad lib.), 2021. Available at: https://youtu.be/Z6Ps-2zXOYc. Access: June 21, 2021.

“POIDU LI IA, VYIDU LI IA” ["Shall I go, shall I go out"] - from the suite “Eight Russian Songs” by Igor Krasilnikov for a Russian folk instruments orchestra and a children’s instrumental ensemble (ad lib.), 2020. Available at: https://youtu.be/lWjdxBULYGE. Access: June 21, 2021.

STRAUSS, I. “The Blue Danube Waltz”. Arranged for a Russian folk instruments orchestra and a children’s instrumental ensemble by Igor Krasilnikov, 2021. Available at: https://youtu.be/Fm7oqO5fr5g. Access: June 21, 2021.

TCHAIKOVSKY, P.I. Scherzo from Symphony No. 4. Instrumentation by A. Tsygankov, edited and arranged for a children’s instrumental ensemble with a Russian folk instruments orchestra by I. Krasilnikov, 2020. Available at: https://youtu.be/YVcFFRMQ_wo. Access: June 21, 2021.

TCHAIKOVSKY, P.I. “Morning Prayer” from the “Children’s Album”. Arranged for a Russian folk instruments orchestra and a children’s instrumental ensemble by Igor Krasilnikov, 2021. Available at: https://youtu.be/5FJsXuTSiB0. Access: June 21, 2021.
Forming the fundamentals of social culture and cultural competence in school students in the process of mastering the content of musical pieces

Students' mastery of the content of musical pieces in different artistic genres provides for a versatile development of their moral culture as the basis of social culture and cultural competence. The condition for the success of this process lies in the musical activity transcending to the creative level allowing access to the imaginative and emotional "overtones" in the sound of music. Involving all children and adolescents in musical creativity is possible through the implementation of the pedagogical technology of interactive music-making that involves a complementary interaction with the outside source of sound. A pedagogical experiment conducted as a part of concerts of the artistic and educational project "Music-making for all" that were designed based on the aforementioned technology demonstrates students' successful mastery of the content of the performed pieces, as well as the development of the required characteristics of social culture in them.

Keywords: School students. Interactive music-making. Morality. Social culture. Cultural competence.

Palavras-chave: Alunos da escola. Produção interativa de música. Moralidade. Cultura social. Competência cultural.

Resumen

El dominio de los estudiantes del contenido de piezas musicales en diferentes géneros artísticos proporciona un desarrollo versátil de su cultura moral como base de la cultura social y la competencia cultural. La condición para el éxito de este proceso radica en que la actividad musical trascienda al nivel creativo permitiendo el acceso a los "sobretonos" imaginativos y emocionales en el sonido de la música. Involucrar a todos los niños y adolescentes en la creatividad musical es posible a través de la implementación de la tecnología pedagógica de la creación musical interactiva que implica una interacción complementaria con la fuente externa de sonido. Un experimento pedagógico realizado como parte de los conciertos del proyecto artístico y educativo "Music-making for all" que fueron diseñados en base a la tecnología antes mencionada demuestra el dominio exitoso de los estudiantes del contenido de las piezas interpretadas, así como el desarrollo de las características requeridas de la cultura social en ellas.

Palabras-clave: Estudiantes de la escuela. Creación de música interactiva. Moralidad. Cultura social. Competencia cultural.