

Development prospects encompass creating cross-disciplinary modules for the entire primary school, teacher training in professional development systems, and longitudinal studies of long-term impact on STEM preparation and creative professions. Music-science integration cultivates a new type of learners – systems thinkers, emotionally resilient innovators ready for digital economy challenges.

The obtained results underscore music's revolutionary potential as an educational laboratory of the 21st century, where aesthetic enjoyment naturally flows into scientific understanding, and creativity transforms into technological discoveries.

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INTEGRATION OF THE ARTS AT THE FESTIVAL OF FISHERMEN IN SHANDONG

The festival culture, being one of the key carriers of intangible cultural heritage, occupies a central position in the modern system of protection and transmission of cultural assets. It not only embodies the processes of forming the collective memory and spiritual space of society, but also contributes to strengthening inter-communal ties and ensuring cultural continuity through ritualized practices.

The historical roots of the Shandong Fishermen's Festival are deeply rooted in the geographical and cultural soil of the marine civilization of Qi-Lu (Qilu marine culture). This festival has formed a unique cultural ecosystem, organically linked to the fishing and salt industry of the Shandong peninsula. Since ancient times, its central axis has been the veneration of the sea and prayer for blessing, which clearly reflects the ambivalent perception of the marine nature by the fishing community: the sea is both a source of living well-being and wealth – and a powerful deadly force.

Unlike the rural folk arts narratives of the interior (such as Shantun shadow puppet art), the festival of fishermen emphasizes the dynamic theme of conquest and dialogue with the sea, Building an environmental chain from individual physical work to collective beliefs and symbolic practices. Based on ancient traditions of worship of the sea deity and ancestors, supported by spontaneous sacrifices in periods of grain rain (谷雨) according to the lunar calendar and

received in modern times the status of national intangible cultural heritage (listed in 2008), this festival illustrates the evolutionary transition from a natural custom to an institutionalized form of protection and representation of cultural heritage [1].

The aim of the article is to investigate the specifics of the integration of the arts as a holistic cultural-artistic phenomenon within the framework of the Fishermen's Festival in Shandong.

The main part. The Shandong Fishermen's Festival is rooted in the oldest traditions of sea worship and prayers for the bounty of the sea, deeply rooted in the unique marine cultural ecosystem of the Qi-Lu region. Being the main calendar and ceremonial event of fishing communities along the entire coast of the Shandong Peninsula, especially in the historical-cultural area of Jiadun (胶东), this tradition has undergone a long evolution: from archaic rituals of worship of the sea deity in the prehistoric and early historical period to the modern institutionalized form of the intangible cultural heritage of the national level.

Geographically key centers of tradition are the coastal areas of Huayay (文登), Juncheng (荣成), Jichao (日照), Weifan (潍坊) and others, ancient major centers of sea fishing and salt fishing. The high degree of natural risk associated with going to sea has led to the formation of a complex system of seasonal rituals attributed mainly to the sun term 谷雨 (Grain Rain/ grain rain) in the Chinese lunar-solar calendar.

The most significant among them are:

«Festival of the discovery of the sea» (开洋节/ Kaiyang Festival) – a ceremony marking the beginning of a new fishing season.

«Sea Thanksgiving Festival» (谢洋节/ Xieyang Festival) – a ceremony of gratitude to the sea at the end of the season [2].

These holidays not only serve as a collective expression of marine faith and sacred relationship to the ocean, but also become a powerful means of accumulation and transmission of productive experience, spiritual beliefs and collective historical memory of fishing communities.

The artistic forms of the festival play a key role in the processes of social integration, cultural reproduction and construction of regional identity:

– Sea worship rituals (祭海仪式) strengthen intra-communal and inter-communal ties, creating a space of collective sacred experience.

– The performing arts – especially the fishermen's work songs (渔民号子) and the fisherman's yanko (渔民秧歌) – preserve and transmit memories of heavy physical labor, sea rhythms and collective solidarity.

– Visual arts – including paper clipping (剪纸), colored dough sculptures (面塑), decorative decorations of boats and other forms of folk crafts – embody and visualize a specific maritime aesthetic, rich in symbols of seagoing creatures, waves, ships and auspicious motifs.

As one of the most vivid and authentic carriers of the marine culture of Qi-Lu, the Shanduan Fishermen's Festival demonstrates artistic forms deeply rooted in the way of life and worldview of fishermen. These forms are characterized by a high degree of typological diversity, regional specificity and the organic integration of different arts into a single cultural-ceremonial system.

The festival's artistic practices simultaneously embody the ancient veneration of marine nature and the prayerful desire for its benevolence, creating a unique cultural landscape of coastal communities. They are divided into two main groups, which differ in nature of the expressive means:

Executive (performative) arts, to which include: ceremonial rituals of sea worship (祭海仪式), traditional songs of fishermen (渔民号子), fishing dances of the Yanko (渔民秧歌), and tambourines (锣鼓). These forms have a dynamic character, emphasize collective participation and emotional-energetic expression, conveying the feeling of living dialogue between man and sea.

Pictorial (plastic) arts, including: paper cutouts in the tradition of Wenden (文登剪纸), sculptures from the colored dough Jiandong (胶东面塑), elaborate decorative decorations of fishing boats (渔船装饰).

These arts are oriented to static form, meticulous detail and symbolic-signifying saturation, fixing in the material key sacral images and desires.

Despite the obvious differences in expressive means – dynamics and process versus statics and long-term fixation – both groups of artistic practitioners discover a deep inner unity at the level of: aesthetic principles (vivid decoration, symbolism, relationship with folk tradition), cultural and symbolic code (veneration of marine deities, desire for abundant catch, protection from marine dangers), functional role as carriers of cultural memory and identity of the fishing community.

Thus, the performative and plastic arts of the festival of fishermen of Shandong are not opposed, but complement each other, jointly forming a complex and holistic aesthetic system of the holiday. It is in this interpenetration of different artistic languages that the special artistic value and cultural significance of the festival is manifested as a phenomenon in which marine elements acquire visible and audible forms of human experience, worship and hope.

At the base of the performing arts of the festival of fishermen Shandong lies an ancient sea worship ceremony (祭海仪式), which serves as a sacred and compositional core of all festive action. It is around this ritual rod that the most vivid forms of folk performing creativity are organized and developed: fishermen's work songs (渔民号子), fisherman's yanko (渔民秧歌) and hamamli gongs and drums (锣鼓).

Through a consistent chain of ritual actions – popular processions, sacrifices, chanting eulogies (eulogies/ 颂词) – the sea worship ceremony translates abstract religious-mythological representations into tangible symbolic acts, creating an atmosphere that is both solemn and lively.

The Fisherman's Work Songs (渔民号子) are a powerful vocal-rhythmic complex in which loud, long, often responding vocals and melodies synchronize the collective efforts of fishermen during heavy sea work. These songs not only coordinate the physical work, but also preserve in the oral tradition a cultural memory of island fishing, fishing and the fight against the marine environment.

The ensemble of gongs and drums (渔民锣鼓) are characterized by a dense rhythmic structure, energetic, courageous and unrestrained manner of execution. They perform the function of culminating chord of the whole festive action, embodying in sound the grandeur of the ocean, the power of the marine element and rejoicing over the rich catch. Representative works such as «Marine rhythm» (海的节奏) and «Joy of fishermen» (渔民乐), achieve the highest emotional intensity thanks to the dynamic interaction of dense, accentuated drumbeats and resonant, humming sounds.

This form of art, officially recognized as intangible cultural heritage by the municipal level, is most evident during «maritime fairs» (海市), where it is often performed in an organic combination with fisherman's yankee and work songs. Such a connection creates an exciting rhythmically rich sequence with well-defined waves of swelling and climaxing.

Organic integration of "three pillars of the fishing culture" – working songs, yanko and gongo-drum ensemble – not only reflects the deep artistic communities of fishing settlements along the entire coast of Shandong, but also demonstrates regional stylistic variations: performances by Chan Dao (长岛) have a particular historical depth and archaic resonance; Jijao (日照) is characterized by bright, expressive stylistics and open emotion; Jiang Dong (胶东) is distinguished by refined choreography, exquisite movements and compositional inspiration.

Evolving from utilitarian labor origins to festive and ceremonial forms, these songs and dances convincingly demonstrate how the art of fishermen performs important socio-cultural functions:

- Supports social ethics and community solidarity through collective rhythmic actions.
- Fills the dynamic life force of modern representations in cultural tourism.
- Provides a living continuity of the development of traditional culture in the context of globalization and actualizes its aesthetic and identity potential in the 21st century [3].

The pictorial (plastic) arts of the Shantung Fishermen's Festival are represented mainly by folk decorative and applied art and ceremonial sculpture, in which motifs of marine fauna and benevolent ornamental compositions dominate. These forms embody the rich visual and symbolic language of the fishing community, in which natural images of the sea are simultaneously objects of worship, source of living well-being and bearers of sacred meaning.

The cutting of Wenden paper (文登剪纸) – one of the most characteristic techniques – is characterized by succinct, fluid and expressively compressed lines. The most representative stories – "Hundreds of fish come ashore" (百鱼上岸) and «Red sea scallop» (红海螺) – are filled with deep symbolism. The image of fish heads, facing the ground, visually embodies the idea of abundant harvest and sea fertility, and homophonic associations (for example, "fish" – 鱼 yú consonant "abundance" – 余 yú) serve as a means of transmitting blessings and wisdom, accumulated many years of marine experience.

The sculptures from the colored dough of Jiadun (胶东面塑) take as a basis the images of the most characteristic marine animals – sea horses, octopus, starfish, shrimp and others. – and turn them into vivid, plasticized volume shapes. Special artistic and worldview value is represented by a branch of edible steamed buns in the form of colors and figures (花馍), which integrate mythological stories, especially the famous legend «Eight immortal cross the sea» (八仙过海). These works simultaneously perform the utilitarian (food) and sacral-ceremonial function, embodying wishes of peace, harmony and rich harvest.

An important component of the visual aesthetics of the festival are also decorative decorations of fishing boats (渔船装饰), rope weaving, carving on tree roots and other kinds of folk crafts. These objects create a rich visual series, transforming the coastal space of the holiday into an authentic aesthetic landscape.

Special role in the actualization of living heritage is played by the direct interaction of visitors with the carriers of intangible cultural heritage (ICH heirs), which in the process of demonstration and creation of works transmit not only technical techniques, but also deep cultural codes and worldviews.

The static visual forms are in deep conceptual and aesthetic resonance with the dynamic performing arts of the festival. Together they form a holistic artistic system in which the specific marine worldview of Shandong fishermen is materialized. In this unity, the dialectical unity of two principles is particularly evident: practical utilitarianism (ceremonial and everyday functions of objects), aesthetic pleasure and symbolic expression.

Conclusion. The characteristic feature of the artistic system of the festival is the organic unity of practical utilitarianism and aesthetic principle: ceremonial objects and works simultaneously perform a sacral-magical function and have high artistic value. This quality distinguishes the festival of fishermen Shandong from most continental (internal) people's holidays in China and makes it a unique window for understanding the diversity and specificity of Chinese marine culture.

Thus, the festival of fishermen Shandong is presented not only as an important ceremonial-festive complex, but also as a complex artistic and cultural system in which through a variety of ritual, performative and plastic

forms materializes deep worldview, aesthetic consciousness and historical memory of communities living at the intersection of land and sea.

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THE AESTHETIC POTENTIAL OF MUSIC EDUCATION IN THE CONTEXT OF MODERN PEDAGOGICAL CHALLENGES

In the period of adulthood, there is an active development of the personality, the formation of values and world views, especially the question of harmonious and holistic development. In this context, music education ceases to be only an optional element or teaching of a private skill. It acts as an element of general aesthetic development, a tool that affects the emotional, intellectual and spiritual spheres of students.

The modern world, saturated with clipped information flow and often fragmented cultural impressions, creates for the teenager "aesthetic noise", in which it is difficult to develop their own taste and stable criteria of beauty. It is the system of musical education, built not as a mechanical mastery of the notate, but as a way to know the world through sound, can be an antidote to this disunity. It offers not passive consumption, but active dialogue with cultural heritage and modernity, developing the ability to deep perception, critical thinking and emotional response.

The purpose of writing the article is to analyze the mechanisms of influence of music education on the development of aesthetic consciousness.

The main part. The role of music in the aesthetic development of adolescents is multifaceted. It, according to D.B. Kabalevsky, works in synthesis with other arts, enriching the perception of literature, painting, cinema [1]. Through music the student learns the laws of harmony and dissonance, form and content, tradition and innovation – categories that are universal for all art culture. Moreover, music, being an art of temporality and abstraction, trains imagination, empathy and imaginative thinking, teaches to perceive complex, unbalanced meanings and shades of the senses.

Consideration of the role of music education has relevance, which is due to its unique potential in forming an aesthetically developed, sensitive and creatively thinking personality. This article aims to analyze the mechanisms