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**Mirosław Kisiel**

Institute of Pedagogy, Faculty of Social Sciences, University of Silesia in Katowice, Katowice, Poland

Mirosław Kisiel  <https://orcid.org/0000-0003-2002-0116>

## **The Intergenerational Transmission of Musical Culture in the Perspective of Future Early Childhood Educators and Educationally Active Seniors**

**Transmisja międzypokoleniowa kultury muzycznej w optyce przyszłych  
nauczycieli wczesnej edukacji i aktywnych edukacyjnie seniorów**

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### **Abstract**

**Aim.** The purpose of this work is to explore the phenomenon of intergenerational transmission of musical culture from the perspective of future early childhood educators and educationally active seniors. The study explores how musical traditions are sustained and how they can be enriched through contemporary pedagogical practice.

**Methods and materials.** A mixed-methods strategy was applied, following a sequential exploratory design. The qualitative phase involved individual interviews and participant observations, focusing on the mechanisms and values of musical culture transmission. The quantitative phase consisted of a survey based on a 5-point Likert scale. The sample consisted of early childhood education students and students from universities of the third age. To increase the reliability of the results, triangulation of data and methods was used.

**Results and conclusion.** The analysis revealed that seniors highlighted the importance

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**Corresponding author:** Mirosław Kisiel, e-mail: [miroslaw.kisiel@us.edu.pl](mailto:miroslaw.kisiel@us.edu.pl),  
Instytut Pedagogiki, Wydział Nauk Społecznych, Uniwersytet Śląski w Katowicach,  
Grażyńskiego 53, 40-126 Katowice, Polska

of tradition and community in transmitting of musical culture. Future teachers, in turn, emphasized its educational potential and the opportunities to enhance the teaching and learning process through digital technologies. The study also identified mechanisms that support this transmission. The transmission of musical culture should be grounded in shared practices and intergenerational dialogue. Its effectiveness relies on integrating tradition with modern educational tools, as well as on the critical and creative use of media resources. The implementation of these findings into educational programs is essential.

**Keywords:** intergenerational transmission, musical culture, future teachers, seniors, education

### **Abstrakt**

**Cel.** Intencją pracy jest ukazanie zjawiska transmisji międzypokoleniowej kultury muzycznej w ujęciu przyszłych nauczycieli wczesnej edukacji oraz aktywnych edukacyjnie seniorów. Praca ma na celu wskazanie mechanizmów sprzyjających przekazywaniu muzycznych tradycji, a także analizę możliwości ich wzbogacania dzięki współczesnym podejściom pedagogicznym.

**Metody i materiały.** Podczas prowadzonej eksploracji zastosowano strategię mieszaną w modelu sekwencyjno-eksploracyjnym. W fazie jakościowej przeprowadzono wywiady indywidualne oraz obserwacje uczestniczące, koncentrując się na mechanizmach i wartościach transmisji kultury muzycznej. Faza ilościowa objęła ankietowanie z użyciem 5-stopniowej skali Likerta. Próbę stanowili studenci pedagogiki wczesnoszkolnej oraz słuchacze uniwersytetów trzeciego wieku. W celu zwiększenia rzetelności wyników zastosowano triangulację danych i metod.

**Wyniki i wnioski.** Analiza wyników ujawniła, że seniorzy podkreślają znaczenie tradycji i wspólnotowości w przekazywaniu kultury muzycznej. Przyszli nauczyciele natomiast akcentowali jej potencjał dydaktyczny i możliwość wzbogacania procesu nauczania i uczenia się poprzez wykorzystanie technologii cyfrowych. W trakcie badań zidentyfikowano mechanizmy sprzyjające transmisji jako wspólne muzykowanie, narracje rodzinne i uczestniczenie w wydarzeniach kulturalnych oraz wzajemne uczenie się i wsparcie podczas realizacji zadań. Istotne były również wyzwania związane z cyfryzacją wymagające zarówno podnoszenia kompetencji seniorów, jak i krytycznego podejścia nauczycieli do mediów. Transmisja kultury muzycznej powinna opierać się na wspólnych praktykach i dialogu międzypokoleniowym. Jej skuteczność zależy od integracji tradycji z nowoczesnymi narzędziami edukacyjnymi oraz krytycznego i twórczego korzystania z zasobów medialnych. Potrzebna jest implementacji uzyskanych rezultatów do programów edukacyjnych.

**Słowa kluczowe:** transmisja międzypokoleniowa, kultura muzyczna, przyszli nauczyciele, seniorzy, edukacja

## Introduction

Music, as a unique art form, functions through a universal language that transcends cultural and social boundaries. By shaping emotions and behaviours, it fosters social perspective and offers a distinctive space of expression for different age groups across local and global contexts. The development of information technologies and the media enable the interaction of musical traditions from diverse nations and styles, giving rise to new, often hybrid, forms of expression. Contemporary musical culture is marked by remarkable diversity, reflecting the varied preferences of active generations, from folk and popular music to classical music. As an essential component of cultural heritage, music carries values, traditions, emotions, and identity. Its continuity relies on intergenerational transmission, encompassing both adult participation and engagement of the younger generation in dialogue with older adults within family and educational contexts. The aim of this study is to explore the intergenerational transmission of musical culture from the perspectives of future early childhood educators and educationally active seniors.

## Music in Contemporary Culture

Music, as a fundamental element of national culture, plays a key role in shaping social identity, promoting values, and building communities across various domains. Its widespread availability and powerful influence on individuals and social groups allow it to transcend cognitive boundaries, foster integration, affect mood, and stimulate the human body to action (Jabłońska, 2014). Moreover, music serves as a means of communication, enabling the expression of emotions that are difficult to verbalise, and conveying affective states such as joy, sadness, anger, and fear (Glévarec *et al.*, 2020). In many contexts, music also performs a therapeutic function, supporting well-being, health, and behaviour. For many individuals, it provides a platform for the expression of ideas, values, and reflection. Music acts as a carrier of social and cultural messages, including protests and ideological expressions. For successive generations, it has been a crucial tool for shaping and expressing identity (Flis, 2019).

Contemporary society, composed of individuals raised in diverse sociocultural conditions, witnesses the group emergence of new generations shaped by specific historical and cultural contexts (Twenge, 2010). These contexts influence both individual musical preferences and social characteristics formed through shared historical experiences (Przybylski, 2023). Culture, as an inherent element of a community's heritage, serves as a repository of values, traditions, and identity (Włodarczyk, 2003). The musical culture of each generation is shaped by its sociocultural environment, which determines musical tastes, participation in cultural events, consumption of artistic

products, and individual creativity. For many, music functions as a means of emotional support, self-expression, and relationships building. It also plays a role in preserving tradition and history, connecting people through shared experiences and collective memories (Zhang, 2003). Each generation grows up under different social conditions, influencing its preferences and cultural engagement. Music—reflecting the dominant genres, styles, and media of a given era—serves as an important source of emotional support, helping to improve mood, motivate, and provide comfort in difficult times. Furthermore, it acts as a tool for social integration, encouraging contact among people with similar interests. Music also contributes to the cultivation of traditions, maintaining family customs, rituals, and broader social practices (Szpunar & Paris, 2017). Its accessibility and modes of consumption have evolved alongside technological development and changes in communication, shaping how successive generations encounter and engage with musical genres. Sharing experiences and knowledge in this regard is valuable, as it allows for the transmission of skills, reflections, and traditions while respecting individual differences in tastes (Derbaix & Derbaix, 2019). Educational meetings organised by academic institutions, such as pedagogical universities or universities of the third age, constitute an important platform for intergenerational exchange. The youngest generation, enriched by the positive influence of inculturation, experiences music through both family environment and formal education.

Academic education plays a crucial role in lifelong learning and development, offering a variety of educational forms adapted to diverse audiences. Classes in musical aesthetics are addressed to listeners of different ages and needs (Kozubska & Ziółkowski, 2014). Older adults attending lectures and workshops at universities of the third age engage in artistic, preventative, and therapeutic activities, while students preparing for early childhood education develop musical knowledge and skills through courses in music appreciation and teaching methodology. The musical interests and competencies of university students are shaped both by family influences and by intentional pedagogical interaction with teachers (Semik, 2025). These groups, consciously or unconsciously, participate in the process of intergenerational transmission of musical culture (Grayson, 2021). From a prospective standpoint, further research is needed to explore how participants in different educational settings perceive and engage with the intergenerational transmission of musical culture.

## **Intergenerational Transmission of Musical Culture**

Intergenerational transmission is a form of generational continuity between older and younger generations (Sitarczyk, 2002). It includes beliefs, attitudes, and behavioural patterns that serve as a carrier of traditions and customs. It reflects similarities and dif-

ferences between adults, adolescents, and children in terms of personality, values, norms, and social roles. This process particularly pertains to family and school relationships, as well as to the lives of successive generations (Farnicka & Liberska, 2014). Intergenerational transmission is embedded in the process of socialisation, understood as a continuous, lifelong phenomenon encompassing learning to interact with others, understanding social rules, adapting to changes, and assuming various roles (Dumbrajs, 2012). Within the family, preschool, school, and higher education, transmission occurs primarily through observation, conscious and/or unconscious imitation, identification, modelling, as well as open communication and relationship building.

Imitation refers to the process by which young people copy the behaviours and attitudes of their parents, grandparents, and teachers. Modelling, in turn, involves the influence of adults on the development of a child, adolescent, ward, pupil, or student (Wiśniewska, 2017). Identification denotes an individual's tendency to become the same as—or similar to—a person who is the object of positive feelings and serves as a role model. Conversely, rejection and negation, stem from negative experiences and may take the form of opposition or the presence of relationships. The common factor in these reactions is the presence of a personal leader or behavioural model. This dynamic creates a set of externalised attitudes and tendencies within the individual, influencing their functioning in society (Kaleta & Mróz, 2013). Universities, in pursuing the mission of lifelong education, create an environment conducive to intergenerational transmission and foster reflection on this phenomenon (Cropley & Knapper, 2021).

The continuous process of acquiring knowledge, skills, and experiences not only supports participants' personal development but also enables them to actively engage in social and cultural life. Consequently, it allows them to adapt to changing norms and values.

## Methodological Concept

The study employed a mixed-methods strategy in a sequential exploratory design (Kataryńczuk-Mania *et al.*, 2018). The research question was: How do future early education teachers and educationally active seniors perceive the intergenerational transmission of musical culture, and what solutions support dialogue?

In the qualitative phase, individual interviews were conducted, and participant observations were recorded, allowing for an in-depth understanding of the mechanisms, values, and practices related to musical culture transmission. The quantitative phase, a survey using a five-point Likert scale, enabled the verification of attitudes, frequency of practices, digital and media competencies levels, and readiness for intergenerational cooperation (Babbie, 2020). Data and methodological triangulation were applied to enhance reliability (Palka, 2011).

The sample size reflected the research scope. Group one included future early education teachers-students of the preschool and early childhood education ( $N = 86$ ); group two comprised of participants of Universities of the Third Age ( $N = 72$ ). The study was conducted in the 2024–2025 academic year at a university in the Upper Silesian Metropolitan Union. Qualitative data covered interview transcripts ( $N = 21$ ) and ten group observations (6–10 people), while quantitative data were analysed using descriptive statistics. The findings informed practical recommendations for teacher education programs and educational initiatives for seniors.

## Research Results with Discussion

The qualitative research, conducted through interviews and observations, explored the issue of music transmission from an intergenerational perspective. Recalling personal stories, the seniors noted that their childhoods revolved around music that filled the family home, including singing, wedding hymns, religious rituals, and making music with loved ones. “Mom always sang while cooking or cleaning. They were old songs that no one knows anymore” (Senior 3, woman, age 74). “At home, we had a tradition of family feasts and singing well-known songs and regional chants together” (Senior 7, woman, age 78). “My family was very musical; my siblings and cousins and I would meet up to play music at home” (Senior 1, man, age 75).

In their statements, the future teachers often referred to school and extracurricular experiences such as choirs, instrument lessons, dance groups, music clubs, and scout gatherings. Under the guidance of their teachers or older peers, they were introduced to the world of music. Some attempted to learn singing or to play their chosen instrument using online applications. “For me, it all started with the school choir. The first time I sang at a school ceremony, I was hooked” (Student 1, age 23). “For me, making music meant attending classes at a music centre, where, under the supervision of a music teacher, I learned the secrets of playing the piano” (Student 3, age 22). “In my family home, we didn’t sing much. My only contact with music was in primary school, where we played bells and percussion instruments, and sang various songs. Later, I joined a band” (Student 8, age 22).

A significant aspect of cultural transmission was the manner in which music was passed on and experienced by the respondents. The seniors emphasised the dominance of oral forms, such as singing and storytelling about the context of a musical piece. They attached little importance to technology. Transmission often occurred incidentally during everyday activities, shared meals, or evening conversations. Listening to old melodies on the radio or on gramophone records required considerable organisational effort.

There were no musical notes. We just sang as best we could. The older ones were the leaders of the group; they had mastered the repertoire, while we were just learning. I've now taken over that role in my home, but not everyone wants to listen to me. (Senior 2, woman, age 81)

My grandfather could play the violin, and he taught me how to play. Later, we could play music together at family gatherings. Now I play for my grandchildren. (Senior 8, woman, age 79).

I participated in numerous outdoor musical presentations. Our family would gather in the park in the spring, summer, and fall to listen to and watch various bands perform. Then we would talk about them in the evenings. Now I often go to the park with my grandchildren and tell them about the music from my childhood. (Senior 9, woman, age 76)

Sharing their insights on media, the future teachers emphasised the need to combine tradition with modernity. They also highlighted specific approaches such as audio and video recording, transcription, collaborative music-making, and the development of applications. "You can combine the activities of the elderly and the young. The elderly person will tell a story, for example, through a song, and the young people will create a podcast or create a stylish arrangement" (Student 7, age 23). "It's worth inviting seniors to a class meeting where we can sing together and have fun with music. The older people can suggest some fun activities" (Student 2, age 22). "I would like to invite a local singer or musician to a class at school, learn about their history and, together with the students, prepare a recording of such an event" (Student 6, age 23).

Regarding the use of technology in initiatives aimed at transmitting intergenerational musical culture, notable discrepancies emerged in the respondents' accounts concerning various limitations. The seniors most frequently reported difficulties with access to, and low confidence in, electronic media. Some mentioned receiving help from their grandchildren or children in recording interesting pieces of music or searching for content on YouTube. "I only answer calls on my phone, but my granddaughter showed me how to search for interesting music online. We always do it together, but I still don't get it" (Senior 6, woman, age 78). "I'm trying to record interesting musical events on my phone. My poor eyesight prevents me from using the video buttons. This is very irritating" (Senior 4, woman, age 75). "I don't trust all these new things, although my much younger friend is using her phone; it's nice to look at" (Senior 5, woman, age 80).

The reports indicate that future teachers freely use of various communication tools, such as Facebook, Messenger, and WhatsApp, and are proficient in applications including Soundtrap, YouTube, Spotify, and TikTok. "She would like to do some film sessions with my grandmother singing old songs to keep them in her memory for the time



of memories” (Student 4, age 22). “My aunts sing in the church choir, and I often help them prepare recordings of their performances. After editing, we post the videos on the parish website” (Student 5, age 22). “At family gatherings, I often document interesting parts of the guests’ behaviour, and there are also musical moments: singing together, my father playing the guitar, and my nieces dancing” (Student 9, age 23).

The respondents’ reflection on their role in the process of transmitting musical culture were particularly noteworthy. The seniors often did not perceive themselves as *teachers* but rather described themselves as *transmitters* of tradition. Their modesty and fear of *not being competent enough* positioned them as observers or hesitant advisors rather than as guardians of tradition. “I don’t know if I sing old songs well, because my voice isn’t what it used to be. If anyone wants to learn, I’ll show them” (Senior 6, woman, age 78). “I don’t want to impose myself on young people; small children are more likely to listen to their grandfather. It’s worth strumming the guitar for a little while for a little one like that” (Senior 10, man, age 70). “I used to dance in a folk group, now I have a back problem and can’t move much, but I can tell you a little about my old performances” (Senior 9, woman, age 76).

The students’ narratives conveyed a sense of sentimentality towards the *living sources* represented by the seniors and their cultural knowledge. They perceived them as authorities worthy of appreciation and inclusion in formal education. “Seniors know something we can’t find in textbooks. We need to preserve it and incorporate it into our educational activities” (Student 11, age 23). “It is worth inviting artistically gifted grandparents to music classes at kindergarten, who can encourage children to be active through playing music” (Student 10, age 24). “When I was doing my internship at a preschool, the grandmothers prepared a music program (games with songs) for the intermediate-aged children during open classes. It was wonderful” (Student 4, age 22).

The interview transcripts reveal both challenges and creative strategies for transmitting musical culture. The main barriers include lack of intergenerational meeting spaces, low awareness of the value of local music, and the decline of family-music-making. Respondents proposed organising intergenerational music workshops (in person, hybrid, and online) and creating collaborative projects such as podcasts, recordings, or albums involving seniors. A particularly interesting idea concerned introducing traditional songs, games, regional dances, and folk instruments into education. The accounts highlight a strong need to build intergenerational bridges. Both seniors and future teachers expressed a willingness to collaborate and to create lasting forms of encounter. Technology was seen ambivalently, as both an opportunity and a barrier, requiring intermediaries to help seniors use new tools.

Observation of intergenerational workshops designed to promote cultural values through music offered valuable insights into the process of exchanging experiences. The aim was to achieve integration through music as a shared medium. Seniors and stu-



dents exchanged skills: seniors presenting traditional musical forms, while the students supported them in using modern recording tools. Workshop topics included exploring traditional music, creating contemporary arrangements, and combining past and present in creative expression. Methods such as project work, discussions, brainstorming, and problem-solving were applied. During the sessions, a strategy for modernising the activities was developed, along with proposals for new initiatives that could be implemented in the future, including educational projects involving both children and seniors.

Participant observation revealed that at the beginning of the workshops, the seniors adopted a wait-and-see attitude, showing a certain reserve towards new activities. Similar feelings were expressed by the students, who initially felt uncertain in the new situation. However, effective workshop facilitation and a clear understanding of the purpose of the meeting gradually transformed the group dynamic. As the session progressed, participants began to collaborate more effectively, establishing a rapport and forming working teams. Over time, the initial sense of restraint disappeared, replaced by trust and a positive attitude toward collaboration. In the final phase of the workshop, participants presented the results of their work in both tangible forms (music recordings, multimedia presentations) and intangible ones (shared experiences of integration).

The conclusions drawn from the analysis of the collected results indicate that intergenerational workshops are an effective tool for building social bonds and promoting mutual understanding and respect between generations. Considering the individual needs of participants, both in terms of communication and technology, proved crucial in this process. This approach provided participants with an engaging and valuable experience that enabled them not only to learn but also to establish deeper intergenerational relationships.

In the quantitative phase, a Likert-scale survey questionnaire was used. Responses were coded according to the following values: *strongly disagree*, *somewhat disagree*, *hard to say*, *somewhat agree*, and *strongly agree* (Stoklasa *et al.*, 2017). Questions were grouped into five thematic areas:

- *Tradition – Young People*: a1) The older generation plays an important role in passing down musical traditions; a2) Thanks to my parents/grandparents, I discovered pieces I wouldn't have discovered on my own; a3) Singing or making music together in the family brings generations closer together; a4) Seniors are guardians of musical memory, and it's worth leveraging their experiences; a5) Traditional music should be passed on to younger generations.
- *Young People – Seniors*: b1) The younger generation enriches seniors' musical knowledge with new styles and genres; b2) Thanks to children, seniors learn about contemporary musical trends; b3) Young people help older people use technology to listen to and record music; b4) Seniors' participation in concerts and events organized by young people promotes integration; b5) Listening to modern music together between young and senior citizens builds intergenerational bonds.

- *Dialogue and Community*: c1) Music is a universal language that facilitates intergenerational communication; c2) Musical gatherings involving different generations foster mutual respect; c3) Seniors and young people can learn a lot from shared musical experiences; c4) Intergenerational collaboration in the field of music enriches local culture; c5) In my community, music is an important element of intergenerational bonds.
- *Technology and Access*: d1) I use streaming platforms (YouTube, Spotify) to listen to music every day; d2) I can create and share playlists with others; d3) Thanks to technology, it is now easier to share music between generations.
- *Barriers and Facilitators*: e1) A lack of shared time hinders musical encounters between generations; e2) Differences in musical tastes hinder communication; e3) A lack of digital skills limits the sharing of music; e4) Local cultural offerings (concerts, workshops) facilitate intergenerational contact through music; e5) Support from institutions (universities, schools, community centres) facilitates such interactions.

**Table 1**

*Respondents' opinion on the intergenerational transmission of musical culture*

Area	Educationally active seniors	University students
Tradition – Young People	high ( $\bar{x}$ 4-5), a strong sense of role	moderately high ( $\bar{x}$ 3-4), they recognise the role of seniors; they show weaker attitudes to- wards tradition
Young People – Seniors	moderate ( $\bar{x}$ 3-4), they appre- ciate, but are cautious about new things	high ( $\bar{x}$ 4-5), they see themselves as guides to digital technology
Dialogue and Community	high ( $\bar{x}$ 4-5), a strong need for connection	high ( $\bar{x}$ 4-5), they see music as a bridge
Technology and Access	low/moderate ( $\bar{x}$ 2-3), they see digital limitations	very high ( $\bar{x}$ 5), intensive use of technology
Barriers and Facilitators	digital limitations facilitations: institutional support	limitations: lack of time, dif- ferences in taste; facilitations: digital mobility

Analysing the collected survey results, it should be noted that high scores ( $\bar{x}$  4–5) were obtained in the *Tradition – Youth* area (a1–a5). Seniors often perceive themselves as guardians of musical tradition and are eager to emphasise their role in passing on musical heritage to younger generations. Moderately positive scores ( $\bar{x}$  3–4) were recorded in the *Young – Seniors* area (b1–b2). Seniors appreciate contact with young people, although they are not always open to new musical genres or modern technologies. High scores ( $\bar{x}$  5–4) were obtained in the *Dialogue and Community* area (c1–a5), indicating respondents' belief that music can serve as an effective tool for building intergenerational

dialogue and community. Lower scores ( $\bar{x}2-3$ ) were obtained in the *Technology and Access* area (d1–d3), which may be attributed to the limited digital competencies among seniors. However, in individual cases, higher scores were recorded – typically among seniors who are educationally active. In the *Barriers and Facilitators* section (e1–e5), respondents assigned relatively high ratings to both barriers (e.g., lack of competence, lack of time) and facilitators – particularly the role of cultural and educational institutions, which were described as a source of support. It's worth noting that seniors attending universities of the third age demonstrate greater openness to acquiring new skills and overcoming technological barriers than the average population in this age group.

The results for university students are somewhat different. In the *Tradition – Young People* section (a1–a5), moderately high scores were recorded ( $\bar{x} 3-5$ ). Students acknowledge the role of seniors in transmitting musical tradition, although they do not always feel a strong connection to what they describe as *early* music. The *Young People – Seniors* section (b1–b5) recorded relatively high score ( $\bar{x}4-5$ ). Young people reported a willingness to share technological knowledge and to support seniors in discovering contemporary artistic trends. *Dialogue and Community* (c1–c5) also showed high scores ( $\bar{x}4-5$ ). Young respondents perceive music as a universal means of communication and intergenerational integration. In the *Technology and Access* section (d1–d3), very high scores were obtained ( $\bar{x}5$ ). Students make intensive use of modern tools to play, create, and share music. In the *Barriers and Facilitators* section (e1–e5), young people were more likely than older participants to identify a lack of shared time and differences in musical tastes as obstacles to collaboration. They were less likely to refer to technological barriers.

Quantitative analysis revealed differences in the perception of music's role in intergenerational transmission. University students demonstrated an elevated level of openness to musical dialogue, highlighted the significant role of modern information technologies in this process, and at the same time expressed only a moderate interest in early musical traditions.

The presented research employed triangulation of data and methods, encompassing three complementary sources: narrative interviews (capturing emotions, memories, and individual stories), workshop observations (providing insights into participants' behaviour and integration processes), and survey research (measuring attitudes, frequency of musical practices, and respondents' assessments). Combining these methods enabled complementary qualitative and quantitative perspectives and a more in-depth interpretation to be obtained. In the *Tradition – Young People* area, seniors' narrative interviews provided substance and context for the quantitative findings. High ratings for the older generation's role in transmitting musical culture were not merely declarative but were confirmed by everyday memories of music-making in the family home. In the *Young people – seniors* area, triangulation confirmed the asymmetry in technological competencies. Survey results indicated a clear advantage of young people in this area, while workshop observations

and narratives revealed the practical dimension of this relationship (including situations in which grandchildren taught grandparents how to use digital tools). In the *Dialogue and Community* area, all data sources remained consistent. High scores in the quantitative study were reflected in narratives and workshop observations, where shared music-making helped overcome reserve, build mutual trust, and foster intergenerational integration. In the *Technology and Access* area, triangulation revealed clear differences in the digital competencies of the studied groups. Quantitative data indicated low skill levels among seniors and very high competencies among young people, while qualitative accounts captured the emotional dimension of seniors' difficulties (e.g., irritation, feeling lost, lack of trust), which could not have been fully captured through a survey. In the barriers and facilitators area, triangulation allowed for a precise differentiation of perspectives. Quantitative results identified what respondents considered to be barriers (lack of digital competence, lack of time, differences in taste), while qualitative findings explained how these barriers are experienced and what solutions are proposed (e.g., intergenerational workshops, joint musical projects, institutional support).

In conclusion, the triangulation strategy adopted in this study yielded a comprehensive and multidimensional understanding of the intergenerational transmission of musical culture. It facilitated not only the identification of congruences and differences between the perspectives of seniors and students but also illuminated how these perspectives are embedded in the respondents' lived and emotional experiences.

## Recommendations

The considerations discussed in this paper lead us to propose best practices for the intergenerational transmission of musical culture. Effective approaches include projects engaging seniors in collaboration with future music educators through organised workshops and interactive academic activities. Educational initiatives in preschools and early primary grades also offer valuable opportunities. These may involve shared music listening and play, vocal, dance, and instrumental classes, participation in music programs and celebrations, storytelling about musicians, and joint performances at festivals or artistic events. Such experiences build mutual understanding, respect, and closeness between generations. Participation provides seniors not only with a sense of purpose but also with experience in working with younger people. It helps them develop digital skills, navigate modern communication tools and social media, and explore diverse forms of musical culture, which may enhance their standing within family and community settings.

The discussion also identified directions for further study, including: seniors as bearers of musical tradition; intergenerational exchange of musical experiences; benefits of such cooperation for music education; interactions between generations

in the terms of musical preferences; the impact of technological, cultural, and social changes on music perception; issues of social integration, and generational differences in the perception, preference, and reception of music within the family environment.

## Conclusion

The analysis of research findings and relevant literature highlights the crucial role of intergenerational transmission of musical culture in education and upbringing. Thoughtfully designed pedagogical strategies ensure that musical experiences promote holistic development and deepen understanding of cultural heritage. Providing educators with high-quality resources and active teaching methods supports both cultural inculturation and social integration. The involvement of seniors in the music education enriches family life, enriches formal education, and inspires new collaborative projects connecting teachers, students, and alumni. The intergenerational engagement emphasises spirituality and shared values as essential forces driving continuous personal and social development.

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