

<http://dx.doi.org/10.16926/em.2025.20.13>

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Cultural Transmission and Musical Folklore in the Education of Future Teachers: The Polish–Ukrainian Context

This is a translation of an article published in this volume:

<http://dx.doi.org/10.16926/em.2025.20.12>

How to cite: M. Kisiel, H. Nikolai, *Cultural Transmission and Musical Folklore in the Education of Future Teachers: The Polish–Ukrainian Context*, "Edukacja Muzyczna" 2025, vol. 20, pp. 255–275, <http://dx.doi.org/10.16926/em.2025.20.13>.

Abstract

This work examines the place and role of musical folklore in preparing future teachers for cultural transmission. In the undertaken discourse, the potential of Polish and Ukrainian musical folklore is described, and the phenomenon of cultural transmission is presented with an emphasis on its educational dimension. The theoretical considerations initiated here are based on literature studies as well as the reflections and academic experiences of researchers from Poland and Ukraine. This study also proposes solutions for research and practical activities in the preparation of future teachers.

Keywords: musical folklore, cultural transmission, preparation of future teachers, Poland, Ukraine.

Date of submission: 15.07.2024

Review 1 sent/received: 13.11.2024/25.11.2024

Review 2 sent/received: 13.11.2024/11.01.2025

Date of acceptance: 7.09.2025

Introduction

Dynamic changes can be observed in contemporary manifestations of social life. For Zygmunt Bauman, the so-called 'liquid modernity' became a metaphor for the fluidity of communal existence.¹ The phenomenon in question is reflected in scientific and technological advancement, globalisation, political transformations, the loosening of intergenerational family bonds, the polarisation of traditions and customs, and the emerging dilemmas encountered by individuals and social groups alike, thus recontextualising the issue of cultural transmission.

As indicated by Wolfgang Welsch, the problem of globalisation – blurring boundaries and destroying the mosaic of local cultures to create a single culture for all of humankind – is frequently addressed in postmodernism.² According to Gordon Mathews, in the postmodern world, the construction of social and individual identity is perceived as an act of unrestrained choice, taking place during everyday activities such as shopping. Contemporary culture is taking on 'fashion-like' characteristics, which – at least in theory – give individuals the freedom to choose their own cultural identity, much like deciding what to wear. The main offerings of reality are symbolic goods obtained from the Internet and mass media. They constitute immaterial resources that shape social interactions and the perception of reality. To a certain extent, they are becoming the basis for constructing a form of identity³ in which native culture has no place. In this light, cultural transmission appears to be absent or is regarded as redundant.

Today, we are facing increasing demands regarding human personality. In a changing society, individuals ought to demonstrate heightened awareness and be capable of appropriately assessing various phenomena and states of affairs. They should competently combine their autonomy and independence with effective collaboration, and feel the need to establish and nurture positive relationships, which are essential for building and reinforcing desirable social structures. Social change places new demands on the knowledge and skills of university students and graduates, their preparation for work and social life, and their relationships with others. In this context, students should not lose sight of their roots, finding support in the restored process of cultural transmission. In our view, these demands can, to some extent, be satisfied through traditional means based on musical folklore.

¹ Z. Bauman, *Płynna ponowoczesność*, trans. T. Kunz, Wydawnictwo Literackie, Kraków 2006, p. 90.

² W. Welsch, *Transculturality – the Puzzling Form of Cultures Today*, [in:] *Spaces of Culture: City, Nation, World*, eds. M. Featherstone, S. Lach, Sage, London 1999, pp. 194–213.

³ G. Mathews, *Supermarket kultury. Kultura globalna a tożsamość jednostki*, trans. Ewa Klekot, Państwowy Instytut Wydawniczy, Warszawa 2005, pp. 18–22.

Research Methodology

This article aims to demonstrate the role and place of musical folklore in preparing prospective teachers for cultural transmission. The intended research objective is pursued by highlighting the potential of Polish and Ukrainian musical folklore, elucidating the mechanisms of cultural transmission, and identifying its educational dimension. It is expected that the findings of these analyses will make it possible to formulate valuable proposals for the training of future teachers and provisionally design empirical questions.

The research problem has been formulated in the form of the following questions:

- What role does musical folklore play in preparing future teachers for cultural transmission?
- How is the phenomenon of cultural transmission, including the principles of intercultural communication, framed in Polish and Ukrainian source literature?
- What recommendations can be made for preparing future teachers to implement cultural transmission through musical folklore?

The examination of source material was carried out using the methods of concretisation and generalisation, terminological discourse, and comparative analysis, thus enabling the formulation of answers to the research questions.

The Potential of the Musical Folklore of Poland and Ukraine

Poland and Ukraine can pride themselves on their rich and diverse folklore. This material encompasses various forms of folk culture that convey the traditions, beliefs, stories, and customs of a given community. It constitutes a body of transmissions passed down orally from generation to generation, although these could also take visual, musical or ritual forms. Contemporary generations should draw from what is most valuable (particularly in its musical heritage): the beauty, energy, and wisdom of the native artistic tradition.

Performing a comparative analysis of musical folklore in Poland and Ukraine revealed certain similarities and differences. The musical folklore of Ukraine is characterised by its rich heritage. Ukraine's asset is traditional music, particularly singing, which reflects diverse historical, geographical, and ethnic influences. In its polyphonic form, it is practised *a capella* in Orthodox churches. The human voice, regarded by Eastern churches as the finest instrument created by God, resonates powerfully during all ceremonies and liturgies. Polyphonic singing is equally well established in native folk culture. Ukrainian folk songs include a wide range of themes and are represented by ritual pieces (songs performed

at weddings, during harvest, and lullabies), historical songs (dumkas), as well as epic, lyrical, and love songs.⁴ Each of these categories is marked by its own distinct features and meanings, reflecting everyday life, work, love, sorrow, and joy.

The dances and instrumental music that accompany various forms of artistic expression also constitute a key component of folklore. Ukrainian folk music is often performed on traditional instruments such as the bandura, kobza, sopilka (end-blown flute), drymba (mouth harmonica), trembita (wooden horn), cimbalom, and hurdy-gurdy. Folk music-making primarily takes place in small ensembles or in solo settings, harmonising with singing, dancing, or ritual activities. Regional diversity means that music from the Hutsul region, for example, has unique features: a fast tempo and distinctive rhythm, while the music of Polesia is more melancholy and contemplative. An important area of Ukrainian folklore is dance, including the arkan, hopak, hutsulka, kolomyika, metelitsa, pleskach, tropotianka and zhuravel. These dances are characterised by dynamic movement such as jumps and spins, frequently accompanied by fast and rhythmic melodies.⁵

⁴ О. Івановська, *Фольклор як реалізація суб'єктності етносу*, "Міфологія і Фольклор" 2009, no. 2, pp. 17–21; [O. Ivanovs'ka, *Folklor yak realizatsiya subyektivnosti etnosu*, "Mifolohiya i Folklor" 2009, no. 2, pp. 17–21]; *Обрядові пісні Слобожанщини (Сумський регіон) Фольклорні записи та упорядкування В.В. Дубравіна*, Університетська книга, Суми 2005, p. 446; [Obryadovi pisni Slobozhanshchyny (Sums'kyi rehion) Fol'klorni zapysy ta uporyadkuvannya Valentyna V. Dubravina, Universytets'ka knyha, Sumy 2005]; І. Клименко, *Обрядові мелодії українців у контексті слов'яно-балтського ранньотрадиційного меломасиву: типологія і географія – Монографія*, НМАУ ім. П. І. Чайковського, Київ 2020, p. 360; [I. Klymenko, *Obryadovi melodiyyi ukraintsyv u konteksti slov'yano-balts'koho rann'otradytsiynoho melomasyyvu: typolohiya i heohrafiya – Monohrafiya*, NMAU im. P.I. Chaykovskoho, Kyiv 2020, p. 360]; Б. Луканюк, *Ритмічна варіаційність у пісенному фольклорі: Теоретико-методологічне дослідження*, ЛНМА ім. М.В. Лисенка, Львів 2016, p. 208; [B. Lukanyuk, *Rytmichna variatsiynist' u pisennomu fol'klori: Teoretyko-metodolohichne doslidzhennya*, LNMA im. M.V. Lysenka, Lviv 2016, p. 208].

⁵ В. Верховинець, *Теорія українського народного танцю*, ed. Я.В. Верховинця, Музична Україна, Київ 2008, pp. 7–9; [V. Verkhovynets', *Teoriya ukraiyins'koho narodnoho tantsyu*, ed. Ya. V. Verkhovynetsya, Muzychna Ukrayina, Kyiv 2008, pp. 7–9]; Н. Батюк, *Особливості формування художньо-світоглядної компетентності студентів-хореографів засобами українського фольклору*, Наукові записки (Ніжинського державного університету ім. Миколи Гоголя), Психолого-педагогічні науки, 2015, no. 1, pp. 115–118; [N. Batyuk, *Osoblyvosti formuvannya khudozhn'o-svitohlyadnoyi kompetentnosti studentiv-khoreohrafov zasobami ukraiyins'kohofol'kloru*, Naukovi zapysky (Nizhyns'koho derzhavnoho universytetu im. Mykoly Hoholya), Psykholoho-pedahohichni nauky, 2015, no. 1, pp. 115–118]; К. Кіндер, *Танцювальне мистецтво Волині: динаміка традицій і новацій*, Scientific monograph «Science, technology and innovation the experience of European countries and prospects for Ukraine», Baltija Publishing, Riga 2021, pp. 335–362, [K. Kinder, *Tantsyuval'ne mystetstvo Volyni: dynamika tradytsiy i novatsiy*, Scientific monograph «Science, technology and innovation the experience of European countries and prospects for Ukraine», «Baltija Publishing», Riga 2021, pp. 335–362].

Over the course of the centuries, Ukrainian folk music absorbed certain elements from neighbouring cultures – Polish, Belarusian, Moldovan, Crimean Tatar, Russian and Jewish – which undoubtedly contributed to its enrichment. Contemporary interpretations by popular Ukrainian artists frequently reference folk music. Particularly original is the work of the ethno-ensemble ‘DakhaBrakha’, which performs the songs of nations inhabiting Ukraine in an authentic manner, combining singing with the sounds of instruments from different parts of the world.⁶ Many other artists produce creative fusions of traditional music with modern styles such as rock, pop and electronic music. As a result, the musical folklore of Ukraine is vibrant and dynamic, while maintaining reverence for tradition. The musical education of the younger generation has been infused with folk elements, and the artistic landscape of contemporary compositions does not shy away from presenting native art.

Polish musical folklore is a mosaic of varied styles, instrumentations, songs, and dances, which together form Poland’s refined cultural heritage. Each region (Mazowsze, Podhale, Kaszuby, Silesia, or Lublin Region) contributes something unique, making this folklore vivid, and thus interesting and valuable. The richness and variety of Polish musical folklore reflect not only the country’s cultural diversity but also its history, as discussed by renowned researchers such as Oskar Kolberg, Adolf Chybiński, and Adolf Dygacz.⁷

Polish musical folklore comprises national dances (the polonaise, mazur, kujawiak, oberek, and krakowiak) and regional ones (the zbójnicki, klapok, trojak, various polkas and waltzes), singing (describing life, love, work and historical events), instrumental performance (on the violin, accordion, bagpipes, hurdy-gurdy, burczybas, and others), and props (attire, costumes, and exhibits), which accompany a range of activities and remain closely associated with them.⁸ The vivid landscape of Polish folklore is evident not only in the traditional sphere, but also in reconstructed and spontaneous forms. Numerous festivals (of rituals, ensembles, singers, and dancers) celebrate the artistic traditions of ensembles and folklore groups specialising in this form of expression. The intensity of their

⁶ *ДахаБраха офіційний сайт*, [Dakhabrakha ofitsiynyy sayt], source: <https://www.dakhabrakha.com.ua> [access: 10.07.2024].

⁷ M. Kisiel, *Cultivation of regional traditions by members of child folklore song and dance ensembles*, [in:] *Cultivating and Forming Regional Traditions by the Visegrad Group Teachers*, eds. B. Piłtuła, A. Waligóra-Huk, “Prace Naukowe Uniwersytetu Śląskiego w Katowicach”, Katowice 2015, pp. 199–208.

⁸ J. Sobieska, *Polski folklor muzyczny*, third expanded edition, ed. P. Dahlig, CEA, Warszawa 2006, p. 51; J. Woźniak, *Polski folklor muzyczny*, Akademia Muzyczna im. S. Moniuszki w Gdańsku, Gdańsk 1995; J. Bobrowska, *Polski folklor muzyczny: wybrane zagadnienia dla studentów uczelni muzycznych*, Wydawnictwo Akademii Muzycznej im. K. Szymanowskiego, Katowice 1989.

activities reveals regional, educational, and media-related differences, determining both their popularity and social standing.⁹

Contemporary interpretations of Polish musical folklore demonstrate that traditional music can serve as an inspiration for artists who represent various genres of art music (classical, popular, rock, electronic, jazz, or alternative) and create original and dynamic modern arrangements (musical stylisations, folk music, or progressive folk).¹⁰ The phenomenon of adapting or imitating folklore, understood as weaving its elements into musical art, has been termed folklorism.¹¹

The southeastern Borderlands of Poland represent the meeting point of Polish and Ukrainian cultures. This region is where the traditions and customs of borderland communities – marked by linguistic affinity and shared ancestry – clashed and intertwined. Łucja Kaprańska points out that the defining characteristic of the borderlands was the intersection and blending of cultures, which to a large extent influenced the formation of individual and group identities, highlighting the phenomenon of multiculturalism.¹²

In the case of musical folklore, the Polish-Ukrainian borderland constituted a unique space of coexistence between two nationalities. Different customs blended and complemented one another, as reflected by the song repertoire performed in two languages and by religious traditions.¹³ The folk heritage of both nations was promoted by researchers, artists and folklorists such as Wacław Zaleski, Karol Lipiński, Kazimierz Moszyński, and Antoni Kocipiński.

A number of pieces from a bygone era have stood the test of time, including the songs *Hej, sokoły – Ach, żal za jedyną, za zieloną Ukrainą, Czerwony pas, Lwów jest jeden na świecie – Tylko we Lwowie, Tango łyczakowskie czy Bal u weteranów, Ballada o pannie Franciszce, Polka Husia Siusia*. They are now being revisited by artists through numerous performance interpretations or reconstructions, and popularised at festivals, feasts, or on television programmes. It is also worth mentioning the contemporary ambassadors of borderland music: Orkiestra Świętego Mikołaja [St. Nicholas' Orchestra] and Kapela Niwińskich [The Niwiński Ensemble]. In realising their original artistic projects, these ensembles draw on the traditional repertoire of songs and dances of the Polish Pogórze [Foothills] and Ukrainian Podkarpacie [Subcarpathia] regions, including ko-

⁹ Z.J. Przerembski, *Muzyka ludowa a muzyczna tradycja kulturowa Polski*, "Twórczość Ludowa" 2021, no. 36, vol. 1–2, pp. 1–5.

¹⁰ R. Danel, *Folklor w polskiej muzyce popularnej*, [in:] *Folklor – edukacja, sztuka, terapia*, eds. M. Knapik, A. Łobos, Wyższa Szkoła Administracji, Bielsko-Biała 2009, pp. 91–84.

¹¹ I. Burczyk, *Tradycyjny folklor a folklorizm*, "Nauczyciel i Szkoła" 2011, vol. 2 (50), pp. 47–53.

¹² Ł. Kaprańska, *Pluralizm kulturowy i etniczna odrębność regionalna Kresów południowo-wschodnich w latach 1918–1939*, Wydawnictwo "Nomos", Kraków 2000, p. 11.

¹³ G. Babiński, *Pogranicze polsko-ukraińskie. Etniczność, zróżnicowanie religijne*, Wydawnictwo "Nomos", Kraków 1997.

lomyjkas, Ukrainian polkas, Pogórze obereks, Galician krakowiaks and kozaks, as well as wedding and Klezmer melodies and songs.

The reception of musical folklore, both Polish and Ukrainian, by contemporary audiences follows similar tendencies, yet remains complex and multifaceted. According to Piotr Dahlig, it depends on factors such as interest, place of residence (village, town, or urban agglomeration), accessibility, exposure, and familiarity with the folklore itself.¹⁴ The distancing of audiences from the musical folklore of their own region results from a range of widespread phenomena:¹⁵ globalisation, migration and emigration, the influence of Western culture, the dominance of media and information technology (which aspires to a trendsetting role), social and cultural change (which erodes local traditions and folk culture), and the weakening of emotional bonds with tradition (perceiving musical folklore as old-fashioned or out of fashion). While observing differences in an individual's or group's rootedness in tradition, it is worth examining the issue of cultural transmission using the resources of musical folklore, seeking inspiration for further reflection.

Cultural Transmission in Scholarly Discourse

Contemporary processes of globalisation contribute to the emergence of cultural phenomena that influence existing local systems of customs. Antonina Kłoskowska observes that an important consequence of globalisation is the intensified contact between diverse cultures, which leads to the blending and sometimes even popularisation of foreign cultural elements.¹⁶ The ongoing changes reveal new phenomena that include homogenization, i.e. the process of making cultural contents similar and uniform; heterogenization, which reflects increasing diversity and interdependence; and hybridization, which highlights the blending of cultural contents in the pursuit of new qualities. It is therefore important to strike a balance between globalisation and cultural transmission by upholding tradition.¹⁷ As noted by Leon Dyczewski, the stronger the process of globalisation becomes, the more pronounced the tendencies to preserve one's own identity.¹⁸ For this reason, the issue of cultural transmission gains even greater significance.

¹⁴ P. Dahlig, *Muzyka ludowa we współczesnym społeczeństwie*, WSiP, Warszawa 1987, p. 58.

¹⁵ A. Beksiak, *Ludowa bez wiochy*, [in:] *Polska – kraj folkloru?* ed. J. Kordjak, Zachęta – Narodowa Galeria Sztuki, Warszawa 2020, pp. 48–52.

¹⁶ A. Kłoskowska, *Kultury narodowe wobec globalizacji a tożsamość jednostki*, "Kultura i Społeczeństwo" 2002, no. 2, p. 162.

¹⁷ M. Kranz-Szurek, *Kultura lokalna a globalizacja kulturowa – próba oceny zjawiska*, "Roczniki Nauk Społecznych" 2012, vol. 4, (40), no. 2, p. 12.

¹⁸ L. Dyczewski, *Trwałość i zmienność kultury polskiej*, Akademia Społeczna, Wojewódzki Dom Kultury, Lublin 2002, p. 222.

The origins of understanding cultural transmission as the conveyance of knowledge, norms and values to the 'new' generation can be traced back to the work of Margaret Mead, which provides insight into the mechanisms and patterns of intergenerational transmission characteristic of the 1970s.¹⁹ Drawing on the observations of contemporary musicologists and educators, such as Janusz Gajda, Jerzy Nikitorowicz, Георгій Філіпчук [Heorhiy Filipchuk], Софія Грица [Sofiya Hrytsa], Сергій Шип [Serhiy Shyp], Кристина Чорна [Krystina Chorna], Ірина Довгалюк [Iryna Dovhalyuk], Ліна Добрянська [Lina Dobryans'ka], Elżbieta Szubertowska, and Zofia Konaszkiewicz,²⁰ we have attempted to compare various academic approaches that influenced the development of cultural transmission theory. Consequently, we have noticed that, for some time, the ideas of intercultural dialogue have come into confrontation with this theory.

The authors of the concept of cultural dialogue, Martin Buber and Mikhail Bakhtin, argue that culture possesses the energy of dialogue, which updates its meaning.²¹ Grounding their observations in hermeneutics and personalism, particularly encounter theory, they find that understanding 'the Other' in any form

¹⁹ See M. Mead, *Kultura i tożsamość. Studium dyskursu międzypokoleniowego*, trans. J. Hołówka, Wydawnictwo Naukowe PWN, Warszawa 1978.

²⁰ J. Gajda, *Antropologia kulturowa. Wprowadzenie do wiedzy o kulturze*, Oficyna Wydawnicza "Impuls", Kraków 2009; A. Korzeniecka-Bondar, *Mity związane z transmisją kultury dokonywaną przez nauczyciela*, [in:] *Międzygeneracyjna transmisja dziedzictwa kulturowego. Społeczno-kulturowe wymiary przekazu*, eds. J. Nikitorowicz, J. Halicki, J. Muszyńska, Wydawnictwo Uniwersyteckie Trans Humana, Białystok 2003; J. Nikitorowicz, *Edukacja międzykulturowa w perspektywie paradygmatu współistnienia kultur*, Wydawnictwo Uniwersytetu w Białymstoku, Białystok 2020; J. Bielecka-Prus, *Transmisja kultury w rodzinie i w szkole. Teoria Basila Bernsteina*, Wydawnictwo Naukowe PWN, Warszawa 2010; Г. Філіпчук, *Національна ідентичність: культурно-освітній вимір*, Друк Арт, Чернівці 2016, p. 304, [H. Filipchuk, *Natsional'na identychnist': kul'turno-osvitniy vymir*, Druk Art, Chernivtsi 2016, p. 304]; Г. Софія, *Трансмісія фольклорної традиції: Етномузикологічні розвідки*, "Астон", Київ – Тернопіль 2002, p. 236; [H. Sofiya, *Transmissiya fol'klornoï tradytsiyi: Etnomuzykologichni rozvidky*, "Aston", Kyiv – Ternopil 2002, p. 236]; С. Шип, *Теорія художніх стилів: Монографія*, ФОП Цьома С.П., Суми 2023, p. 138; [S. Shyp, *Teoriya khudozhnikh styliv: Monohrafiya*, FOP Ts'oma S.P., Sumy 2023, p. 318]; К. Чорна, *Культурна антропологія та антропологічний театр: взаємодія дослідницьких полів*, "Питання Культурології" 2023, no. 42, pp. 316–327, [K. Chorna, *Kul'turna antropologiya ta antropologichniy teatr: vzaemodiya doslidnits'kikh poliv*, „Pitannya Kul'turologii” 2023, no. 42, pp. 316–327]; І. Довгалюк, Л. Добрянська, *Етномузикологія України на зламі ХХ–ХХІ століть (1991–2022)*, "Проблеми Етномузикології" 2022, vol. 17, pp. 5–15, [I. Dovhalyuk, L. Dobryans'ka, *Etnomuzykologhiya Ukrayiny na zlami XX–XXI stolit' (1991–2022)*, "Problemy Etnomuzykologhiyi" 2022, vol. 17, pp. 5–15]; E. Szubertowska, *Edukacja a kultura muzyczna młodzieży*, Wydawnictwo Uczelniane Akademii Bydgoskiej, Bydgoszcz 2003; Z. Konaszkiewicz, *Konieczne obszary refleksji współczesnego pedagoga muzyka*, [in:] *Nowe obszary i drogi rozwoju edukacji muzycznej w Polsce*, ed. A. Białkowski, Instytut Muzyki i Tańca, Warszawa 2012, pp. 107–125.

²¹ M. Buber, *Ja i Ty. Wybór pism filozoficznych*, trans. J. Doktór, PAX, Warszawa 1992, p. 39; *Ja – Inny. Wokół Bachtina. Antologia*, vol. 2, ed. D. Ulicka, Universitas, Kraków 2009.

is, in fact, a dialogue, during which distinct consciousnesses cannot function as mere objects since they are capable of communicating dialogically. Similar views were expressed by Adolf Szołtysek and Czesław S. Bartnik.²²

In order to elaborate on our discussion, we demonstrate that when culture reveals its depth in communication with the Other, it does not blend with the other culture; instead, the two enrich one another while preserving their integrity.²³ This implies that one should not fully 'transfer' oneself into other cultures and perceive the world through their prism. As argued by Zygmunt Bauman, Józef Tischner, or Tadeusz Lewowicki,²⁴ it is worthwhile, however, to become immersed in the axiosphere of one's own culture and apply it in facing various challenges with intercultural relations and dialogue-based communication. It should also be remembered that cultural boundaries are conditional and generally do not overlap with the actual borders of states, instead realising their purpose only where they intersect with another culture. In this context, cultural transmission in borderland areas assimilates the traditions of ethnic groups, as evidenced by the existence of similar musical folklore artifacts in Poland, Ukraine, Belarus, Slovakia, and the Czech Republic.

Another concept that has come into confrontation with the ideas of cultural transmission is cultural hybridisation, which reflects changes in the representation of national identity. Arianna Dagnino states that, within the boundaries of global mobility, artistic identity becomes a 'traveller' who maintains a flexible identity²⁵ while traversing different 'geocultural' regions. For this reason, the issue of cultural transmission of folk traditions remains relevant. Contemporary aspirations towards globalisation should therefore be balanced by an individual's drive to maintain one's national identity through cultural transmission, prompting an exploration of how to prepare future teachers in this regard, with emphasis on the resources provided by musical folklore.

The generalisation of findings from the academic discourse has highlighted the significance of cultural transmission, which is treated here as a holistic process of passing down social and cultural heritage from generation to generation.

²² C.S. Bartnik, *Historia filozofii. Dzieła*, vol. 16, Wydawnictwo Archidiecezji Lubelskiej Gaudium, Lublin 2000, p. 107; A.E. Szołtysek, *Filozofia wychowania*, Wydawnictwo Adam Marszałek, Toruń 1998, p. 215.

²³ U. Kusio, *Dialog z Innym wywiedziony z filozofii spotkania*, "Edukacja Międzykulturowa" 2020, vol. 20, no. 1, pp. 72–81.

²⁴ J. Tischner, *Inny. Eseje o spotkaniu. Zrozumieć człowieka i jego dramat*, Znak, Kraków 2017; T. Lewowicki, *Problemy tożsamości narodowej – w poszukiwaniu sposobów uogólnionych ujęć kwestii poczucia tożsamości i zachowań z tym poczuciem związanych*, [in:] *Edukacja i tożsamość etniczna*, ed. M. Urlińska, Wyd. UMK, Toruń 1995; Z. Bauman, *Razem osobno*, trans. T. Kunz, Wydawnictwo Literackie, Kraków 2006.

²⁵ A. Dagnino, *Transcultural Writers and Transcultural Literature in the Age of Global Modernity*, "Transnational Literature" 2012, vol. 4, no. 2, pp. 1–14.

It is based on the inculturation and socialisation of individuals, assimilation and effective reproduction of spiritual values, cultural traditions, broad artistic ideas, and ethnocultural beliefs accumulated through shared social and cultural experience.

The Educational Dimension of Cultural Transmission

The educational dimension of cultural transmission essentially concerns the process of passing down knowledge, values, norms and traditions from one generation to the next, as well as between various social groups. It primarily involves the processes of teaching, learning and upbringing.²⁶ This mechanism supports the preservation of valuable manifestations and products of culture, ensuring their survival, development, and adaptation to an ever-changing world. This dimension – in our approach – encompasses several interconnected aspects:

1. Knowledge and skills transmitted through various channels as part of formal (schools, universities) and informal education (family, local communities, media).
2. Values and social norms acquired in the process of education by individuals and groups learning through observation and imitation of adults and peers.
3. Traditions and customs that define the identity of a given culture and are present in the process of upbringing. They constitute an important element of building interpersonal relationships and shaping the atmosphere of a group, class, or educational institution. This includes both tangible and intangible elements of culture.
4. Shaping individual and group identity through participation in cultural practices. Individuals learn about who they are and their place in the society.
5. Adaptation to change as a contemporary dimension of cultural transmission, understood as the ability to adjust to new conditions and challenges. In this context, education becomes a space for developing critical thinking and inspiring innovative activities that support the evolution of culture. However, this does not imply a break with tradition; on the contrary, it enables the updating of folklore patterns, especially through their incorporation into contemporary forms of music-making.

In the context of training future teachers, it is important to prepare them for working with students in terms of assimilation, activation, stimulation, and directed orientation. The results of the undertaken terminological discourse allow the following conclusions to be drawn: 'assimilation' consists in the integration

²⁶ Z. Melosik, T. Szkudlarek, *Kultura, tożsamość, edukacja. Migotanie znaczeń*, Oficyna Wydawnicza Impuls, Kraków 1998.

of socially and culturally diverse groups;²⁷ ‘activation’ is understood as cultivating an evaluative attitude, which shapes an appropriate approach to folk music.²⁸ ‘Stimulation’, on the other hand, refers to actions aimed at acquiring methodological competences in this area.²⁹ ‘Directed orientation’ concerns the content of education, which takes into account the specificity of musical cognitive activity and the shaping of tastes.³⁰ Our findings fall within the outline of an application-oriented view of cultural education proposed by Maciej Białous.³¹ He addresses conservative (traditional) and progressive (modernised) spheres, as well as individual and collective needs.

In our search for the sources of interest and potential in the education of students, we also refer to various arguments found in both Polish and Ukrainian literature.³² The first of these arguments suggests that musical folklore, which maintains the nation’s legible cultural code, reflects profound spiritual and historical-musical bonds, mental experiences, worldviews, artistic traditions, and belief systems.³³ The second presents it as an attractive and colourful form of expression, which serves as a springboard for spontaneous aesthetic experiences, the manifestation of emotions, and the construction of social relation-

²⁷ T. Paleczny, *Procesy asymilacji, transkultuacji i uniwersalizacji kulturowej: przegląd problematyki*, “Krakowskie Studia Międzynarodowe” 2017, vol. 16, no. 3, p. 63.

²⁸ J. Schindler, *Kulturowe uwarunkowania procesów aktywizacyjnych*, Dolnośląskie Wydawnictwo Edukacyjne, Wrocław 2014.; Ю. Рибак, *Україна, держава: музичний фольклор* [Електронний ресурс], *Енциклопедія історії України: Україна – Українці*, Кн. 1, НАН України. Кн. 1, НАН України. Інститут історії України, В-во «Наукова думка», Київ 2018, pp. 391–400, [Y. Rybak, *Ukrayina, derzhava: muzychnyy fol’klor* [Elektronnyy resurs], *Entsyklopediya istoriyi Ukrayiny: Ukrayina – Ukrayintsi*, Кн. 1, НАН Ukrayiny. Instytut istoriyi Ukrayiny, V-vo Naukova dumka, Kyiv 2018, pp. 391–400]; Г. Ніколаї, *Музичний фольклор у змісті підготовки вчителів: етнопедagogічний аспект*, *Педагогічні науки: теорія, історія, інноваційні технології: наук.* Журнал, Сум ДПУ ім. А.С. Макаренка, Суми 2010, 9, no. 7, pp. 189–195, [H. Nikolay, *Muzychnyy fol’klor u zmisti pidhotovky vchyteliv: etnopedahohichnyy aspekt*, *Pedahohichni nauky: teoriya, istoriya, innovatsiyni tekhnolohiyi: nauk.* Zhurnal, Sum DPU im. A.S. Makarenka, Sumy 2010, vol. 9, no. 7, pp. 189–195].

²⁹ E. Szubertowska, *Edukacja a kultura muzyczna młodzieży*, Wydawnictwo Akademii Bydgoskiej im. Kazimierza Wielkiego, Bydgoszcz 2003, p. 280.

³⁰ L. Fridman, *Rozwój kompetencji gustu w kontekście edukacji muzycznej*, “Muzyka, Historia, Teoria, Edukacja” 2013, vol. 15, no. 3, pp. 108–119.

³¹ M. Białous, *Edukacja kulturowa z perspektywy animatorów i edukatorów kultury w województwie podlaskim*, “Pogranicze. Studia Społeczne” 2017, vol. 31, pp. 145–159.

³² See G. Dąbrowska, *Tańcuje dobrze*, WSiP, Warszawa 1991; K. Dadak-Kozicka, *Śpiewajże mi jako umiesz*, WSiP, Warszawa 1992; A. Waluga, *Pieśń ludowa fundamentem edukacji muzycznej*, Akademia Muzyczna im. K. Szymanowskiego, Katowice 2005; В. Верховинець, *Весняночка*, Муз. Україна, Київ 1989, pp. 343, [V. Verkhovynets, *Vesnyanochka*, Muz. Ukrayina, Kyiv 1989, p. 343].

³³ K. Turek, *Folklor muzyczny w procesie edukacji regionalnej*, [in:] *Integrujące wartości muzyki*, eds. K. Dadak-Kozicka, W. Jankowski, AMFC, UŚ, Warszawa – Cieszyn 2002, pp. 125–126; Г. Філіпчук, op. cit., [H. Filipchuk, op. cit.].

ships, thereby fostering the development of an individual's sense of self-worth.³⁴ The third argument concerns the processes of acculturation and inculturation, which allow musical folklore to function as a source of cultural and ethnic self-identification.³⁵ The fourth portrays musical folklore as blending into the sphere of artistic and popular music, creating interesting associations and sparking the interest of young audiences.³⁶ Finally, the fifth argument presents musical folklore as a space for cultivating tolerance, understanding, and social acceptance of different preferences, tastes, views, and beliefs.³⁷

It should be noted that the implementation of cultural transmission in contemporary social conditions requires effective training of professional staff capable of enriching the spiritual and musical needs of students, as well as being attuned to their expectations. Educating future teachers in the field of cultural transmission using the resources of musical folklore is interpreted here as a system of specially organised educational activities for the students of higher education pedagogical institutions.³⁸ This system should be based on the following principles: mastering valuable products of musical folk culture, acquiring ethno- and multicultural erudition, developing methodological competences, obtaining artistic and musical education, and encouraging creativity in applying folklore within professional practice.³⁹

³⁴ M. Szyndler, *Folklor muzyczny jako element wielopłaszczyznowego procesu edukacji muzycznej*, [in:] *Wartości w muzyce. Wartości kształcące i kształtowane u studentów w toku szkoły wyższej*, vol. 2, ed. J. Uchyla-Zroski, Wydawnictwo Uniwersytetu Śląskiego, Katowice 2009, p. 59; Г. Софія, [H. Sofiya], op. cit.; М. Дмитренко, *Українська фольклористика: акценти сьогодення*, "Слово і час" 2016, no. 1, pp. 58–67; [M. Dmytrenko, *Ukrayins'ka fol'klorystyka: aktsenty s'ohodennya*, "Slovo i Chas" 2016, no.1 1, pp. 58–67].

³⁵ S. Żerańska-Kominek, *Muzyka w kulturze. Wprowadzenie do etnomuzykologii*, Wydawnictwo Uniwersytetu Warszawskiego, Warszawa 1995, p. 126; О. Івановська, *Фольклор як реалізація суб'єктності етносу*, "Міфологія і Фольклор" 2009, vol. 2, no. 1, pp. 17–21, [O. Ivanovs'ka, *Fol'klor yak realizatsiya sub'yektnosti etnosu*, "Mifolohiya i Fol'klor" 2009, vol. 2, no. 1, pp. 17–21].

³⁶ W. Gozdew-Kołacińska, *Muzyka folkowa – "tradycja na skróty" czy "współczesna muzyka ludowa"?* [in:] *Raport o stanie tradycyjnej kultury muzycznej*, ed. W. Gozdew-Kołacińska, Instytut Muzyki i Tańca, Warszawa 2014, p. 48; Л. Федоронько, *Виконавська реконструкція обрядів як один з методів трансмісії народної музичної традиції*, "Моладь і Ринок" 2019, vol. 177, no. 10, pp. 64–69; [L. Fedoron'ko, *Vykonavs'ka rekonstruktsiya obryadiv yak odyn z metodiv transmissiyi narodnoyi muzychnoyi tradytsiyi*, "Molod' i Rynok" 2019, vol. 177, no. 10, pp. 64–69].

³⁷ See A. Czekanowska, *Kultury tradycyjne wobec współczesności. Muzyka, poezja, taniec*, Wydawnictwo Trio, Collegium, Warszawa 2008.

³⁸ M. Kisiel, H. Nikolai, *Muzyka i taniec w wychowaniu międzykulturowym – polsko-ukraińskie sploty*, "Chowanna" 2022, vol. 58, no. 1, pp. 1–17.

³⁹ Н. Батюк, Л. Степанова, *Особливості формування етнокультурної обізнаності майбутніх учителів музичного мистецтва*, "Інноваційна Педагогіка" 2023, vol. 58, no. 1, pp. 36–39, [N. Batyuk, L. Stepanova, *Osoblyvosti formuvannya etnokul'turnoyi obiznanosti maybutnikh maybutnikh uchyteliv muzychnoho mystetstva*, "Innovatsiyna Pedahohika" 2023, vol. 58, no. 1, pp. 36–39]; Г. Ніколаї, [H. Nikolayi], op. cit., pp. 189–195.

To generalise the conclusions of our theoretical explorations, we can state that cultural transmission in the education of future teachers can and should be guided by principles such as: awareness of the originality and spiritual value of traditional musical culture; ethnocultural tolerance and recognition of the artistic and cultural worth of different ethnic groups; the ability to consciously self-identify at a cultural and ethnic level in the process of engaging with musical folklore; understanding the universal nature of civilisational culture and the uniqueness of one's national art in its historical and stylistic dimension; an intentional approach to musical-ethnic traditions and their application in the everyday life of contemporary society; and, finally, activation of a sense of responsibility for preserving the musical traditions of one's own nation.

An important factor in the professional development of future teachers is the unique relationship between human spirituality and national folklore. The need to increase the role of musical folklore as an ethno-pedagogical tool in student education – in terms of contents conveyed to future music teachers⁴⁰ – stems from the fact that it is folklore that inherently shapes the worldview of children and adolescents. Consequently, it promotes the internalisation of ethnic behavioural stereotypes, which is the driving force behind cultural stability and continuity. Folk art developed the fundamental elements of a nation's spiritual culture, which should be transmitted in schools and incorporated in teacher education. In today's era of globalisation and homogenisation of culture, the idea of cultural transmission can be seen as a return to a time when it was clear what was good and what was evil, what was desirable and what redundant, what was beautiful and what ugly.⁴¹ Certainly, such a dualistic return is not fully feasible, but this perspective can, to some extent, mitigate the negative consequences of fluid postmodernity and offer hope for a restoration (although under already changed conditions) of established values. All of this is made possible by conscious efforts to prepare future teachers, competent and capable of action, for cultural transmission using the resources of musical folklore.

Recommendations and Conclusions

The discourse on the place and role of musical folklore in preparing future teachers for cultural transmission presented in this article has assumed a dis-

⁴⁰ H. Danel-Bobrzyk, *Folklor w edukacji muzycznej dzieci i młodzieży*, [in:] *Folklor i folkloryzm w edukacji i wychowaniu*, eds. H. Danel-Bobrzyk, J. Uchyła-Zroski, Wydawnictwo Uniwersytetu Śląskiego, Katowice 2003, p. 11.

⁴¹ A. Korzeniecka-Bondar, *Mity związane z transmisją kultury dokonywaną przez nauczyciela*, [in:] *Międzygeneracyjna transmisja dziedzictwa kulturowego. Społeczno-kulturowe wymiary przekazu*, eds. J. Nikitorowicz, J. Halicki, J. Muszyńska, Wydawnictwo Uniwersyteckie Trans Humana, Białystok 2003, p. 280.

tinctive mode of expression. Based on the analysis, we conclude that the contemporary era of decadent postmodernism signals the need for change. Applying the concept of cultural transmission, which in practice relies on musical folklore, will be necessary to address this need. Musical folklore appears to be a bastion of a stereotypical – that is, unambiguously structured – world, where it is clear what is good and what is not. Understanding the essence of the relationship between globalisation and local tradition through the skilful integration of tradition with modernity, realised through the process of cultural transmission by means of musical folklore, facilitates the development and continued existence of local cultures within the shared reality.

This portrayal of musical folklore in cultural transmission prompts us to recommend several solutions for the education of future teachers. In this respect, an essential aspect will be the collaboration of researchers affiliated with academic centres interested in this field. It will also be indispensable to exchange artistic experiences through music broadcasts, concerts, and multimedia presentations. Inquiries undertaken as part of master's seminars could address issues such as: the educational ethnography of institutions, the activities of folklore ensembles, the construction of an interdisciplinary path for regional education, the composition of musical arrangements of folklore and folk music, and the collection of opinions on emotions, knowledge, preferences, and awareness of the value of traditional culture in everyday life. The transmission of folk musical tradition from generation to generation as cultural heritage and as a natural law of succession may also take place during the reconstruction of rituals. In the transmission of ritual musical traditions, reconstruction "has the ability to contribute to the restoration of elements of local culture – not only musical, but also mental and ethnographic – therefore nourishing and enriching the national culture."⁴² It would be undeniably valuable for working with academic youth to introduce inter-university conversations, discussions and confrontations conducted within the context of a cultural dialogue. These areas are worth addressing by encouraging the collaboration of a broader group of future teachers.

The theoretical research has allowed for the formulation of the following conclusions:

1. Based on the analysis of literature and the experiences of Polish and Ukrainian academic centres, the discourse presented here has highlighted the significance of the research problem and its relevance to the education of future teachers.

⁴² Л. Федоронько, *Виконавська реконструкція обрядів як один з методів трансмісії народної музичної традиції*, [in:] *Проблеми кобзарознавства та етноінструментології*, vol. 2, ed. М. Хай, Національна Академія Наук України, Київ – Ірпінь 2022, pp. 201–212; [L. Fedoron'ko, *Vkonavs'ka rekonstruktsiya obryadiv yak odyin z metodiv transmissiyi narodnoyi muzychnoyi tradytsiyi*, [in:] *Problemy kobzaroznavstva ta etnoinstrumentolohii*, vol. 2, ed. M. Khay, Natsional'na Akademiya Nauk Ukraïny, Kyïv – Irpin', pp. 201–212].

2. Musical folklore occupies an important place in both culture and education. Poland and Ukraine can boast a wealth of culture-shaping phenomena rooted in valuable folklore traditions.
3. Cultural transmission appears to be a holistic process of passing down social and cultural heritage from generation to generation on the basis of an effective reproduction of spiritual values and cultural traditions.
4. The contemporary realities of postmodern decadence signal the need for change, which can be facilitated through the conscious application of the concept of cultural transmission – particularly drawing from the resources of musical folklore.
5. It is worthwhile to enrich the preparation of future teachers with reflection on the development of reconstruction competences in relation to musical folklore traditions.

The examination of the education of future teachers and their preparation for the role of participants in and initiators of cultural transmission using the resources of musical folklore appears to be important both in the context of practical activities and further academic investigations. Based on theoretical analyses, we have also embarked on empirical research, which is producing interesting findings that are worth sharing with music educators involved in preparing future teachers for their professional practice.

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Transmisja kulturowa a folklor muzyczny w kształceniu przyszłych nauczycieli. Kontekst polsko-ukraiński

Streszczenie

W pracy ukazano miejsce i rolę folkloru muzycznego w przygotowaniu przyszłych nauczycieli do transmisji kulturowej. W podjętym dyskursie opisany został potencjał polskiego i ukraińskiego folkloru muzycznego, przybliżono także zjawisko transmisji kulturowej, z podkreśleniem wymiaru edukacyjnego. Zainicjowane rozważania teoretyczne zrealizowane zostały na bazie przeprowadzonych studiów literaturowych oraz przemyśleń i akademickich doświadczeń badaczy z Polski i Ukrainy. W pracy wskazano rozwiązania dotyczące prowadzonych względem przyszłych nauczycieli działań badawczych i aplikacyjnych.

Słowa kluczowe: folklor muzyczny, transmisja kulturowa, przygotowanie nauczycieli, Polska, Ukraina.