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## MEANDERS OF TEACHERS' MUSICAL PEDAGOGICAL TRAINING IN UKRAINE AND POLAND: HISTORICAL-PEDAGOGICAL DISCOURSE

*The article highlights the results of scientific research, which is carried out according to the principle of historicism, which aims to find the "presence" of the past and the presence of "seeds" of future development in modern music-pedagogical education. The purpose of the article is to highlight the peculiarities of teachers' music-pedagogical training at various stages of the development of the education system in Ukraine and Poland. The purpose is realized through the use of the methodological potential of the historical-pedagogical discourse. Genetic analysis makes it possible to establish the initial conditions for the development of music education of teachers in Ukraine and Poland and highlight its main stages (confessional-musical, deunification-educational, uniting-search, content-organizational and European integration).*

*It has been proved that since during the second millennium Ukrainian and Polish lands often coexisted in the coordinates of one state or a European-type military-political union, and cultural and educational processes had similar development trends, the permanent changes experienced by the musical training of future teachers in the bosom of pedagogical education in Poland and Ukraine in general coincide. In particular, elementary school teachers were trained at the practical level, and secondary and higher school teachers at the academic level, and special attention was paid to their musical training.*

*Thanks to the use of comparative and diachronic analysis, national specificities and common trends in the teachers' musical-pedagogical training in the areas of Galicia and Cieszyn Silesia. Attention is drawn to the universalization of a public school teacher's training, who had to learn the basics of general education, to be a methodologist and educator, an artist and musician, an organizer of student choirs and orchestras, an organist, a violinist, a composer and the author of methodological manuals. The revival of the traditional silhouette (profile) of a highly educated teacher, in whose professional training the art of music plays a serious role, is noted.*

**Key words:** musical-pedagogical training of teachers, system of pedagogical education, Ukraine and Poland, musical art, historical-pedagogical discourse, European integration.

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## МЕАНДРИ МУЗИЧНО-ПЕДАГОГІЧНОЇ ПІДГОТОВКИ ВЧИТЕЛІВ В УКРАЇНІ ТА ПОЛЬЩІ: ІСТОРИКО-ПЕДАГОГІЧНИЙ ДИСКУРС

*У статті висвітлюються результати наукового пошуку, що здійснюється згідно з принципом історизму, який спрямовує на віднайдення «присутності» в сучасній музично-педагогічній освіті минулого і наявності «зерен» майбутнього розвитку. Мета статті щодо висвітлення особливостей музично-педагогічної підготовки учителів на різних етапах розвитку системи освіти в Україні та Польщі реалізується завдяки використанню методологічного потенціалу історико-педагогічного дискурсу. Генетичний аналіз дозволяє встановити початкові умови розвитку музичної освіти вчителів в Україні та Польщі й висвітлити головні його етапи (конфесійно-музичний, деуніфікаційно-освітній, об'єднувально-пошуковий, змістово-організаційний та євроінтеграційний).*

*Доведено, що оскільки протягом другого тисячоліття українські й польські землі часто співіснували у координатах однієї держави або військово-політичного союзу європейського типу, а культурно-освітні процеси мали подібні тенденції розвитку, перманентні зміни, яких зазнавала музична підготовка майбутніх учителів в лоні педагогічної освіти в Польщі та Україні в загальних рисах співпадають. Зокрема, учителів елементарної школи готували на практичному рівні, а викладачів середньої й вищої школи – на академічному, причому їх музичній підготовці приділялась особлива увага.*

Завдяки використанню порівняльно-діахронного аналізу виявлено національну специфіку та спільні тенденції у музично-педагогічній підготовці вчителів на теренах Галичини та Цешинської Силезії. Звертається увага на універсалізацію підготовки вчителя народної школи, який мав засвоїти основи загальної освіти, бути методистом і вихователем, художником і музикантом, організатором учнівських хорів та оркестрів, органістом, скрипалем, композитором і автором методичних посібників. Констатується відродження традиційної силуетки (профілю) високоосвіченого педагога, в професійній підготовці якого музичне мистецтво відіграє серйозну роль.

**Ключові слова:** музично-педагогічна підготовка учителів, система педагогічної освіти, Україна та Польща, музичне мистецтво, історико-педагогічний дискурс, євроінтеграція.

### Formulation of the problem

On the way to Ukraine's membership in the European Union, one of the key issues remains bringing the system of higher education, in particular, music-pedagogical, into line with the European one. Turning to its origins in Ukraine and Poland will shed light on the meanders of the teachers' musical-pedagogical training, especially during the periods when parts of Polish and Ukrainian lands were under the rule of the Russian and Austrian empires or within the borders of the Polish-Lithuanian Commonwealth. Historical-pedagogical discourse can become a source of creative use of the age-old experience of musical training of future teachers for the enrichment of modern pedagogical theory and practice.

A productive solution to the modern problems of teachers' musical-pedagogical training requires the use of the methodological potential of the historical-pedagogical discourse, when the identified phenomenon is studied in its natural development and in close connection with specific historical conditions, which allows for positive forecasting.

### Research analysis

Actual studies of Ukrainian researchers of the history of the pedagogical education development (V. Belashov, L. Zadorozhna-Kniahnytska, A. Sbruieva, S. Siropolko and others) and its musical-pedagogical branches (N. Huralnyk, A. Martyniuk, O. Mykhailychenko, O. Rostovskyi, T. Tanko, V. Cherkasov and others) testify to the constant interest in the problems of traditions and innovations, the peculiarities of the development of musical-pedagogical faculties in Ukraine. The study of the evolution of musical training of future teachers in different types of education institutions in Poland was carried out by B. Adam Baranowski, J. Dyląg, A. Meissner, Cz. Majorek, J. Spyra and others. However, a thorough study of certain aspects of musical-pedagogical training of teachers in Poland, the study of the process of formation and development of music-pedagogical education in Ukraine during the Soviet era, as well as its modernization at the beginning of the 21st century did not create a comprehensive picture of the evolution of teachers' musical training and its role in the development of educational-pedagogical field.

Therefore, **the purpose of the article** is to identify the peculiarities of teachers' musical-pedagogical training at various stages of the education system development in Ukraine and Poland.

### Main Material

The separation of music-pedagogical education into an independent branch with its regulatory and legal basis, organizational structure and program content in the last century was the result of all the previous development, when it matured for many centuries in the depths of the pedagogical activity of musicians and teachers' musical training. In the course of evolution, the stream of teachers' musical-pedagogical training has repeatedly seen sharp turns and even meanders caused by socio-political and educational changes. The reconstruction of the past necessarily leads us to the appearance of its first sprouts in the bosom of Christianity on the border of the 10<sup>th</sup> and 11<sup>th</sup> centuries, which, spreading to pagan lands, brought with it the light of school science. During the Middle Ages, music (mainly in the form of church singing) was an integral part of education in schools of any type, which required training of a significant number of music teachers. Later, during the Renaissance and Reformation, the first teachers' seminaries appeared, in which considerable attention was paid to the musical development of future teachers.

In our previous studies, we identified *five historical stages* in the formation and development of music-pedagogical education in Ukraine. At the first of them, it develops in the bosom of the church, accumulates humanistic values and brings to life a unique type of professional education institutions – music bursaries; the second is marked by the development of university education, the appearance of secular teachers' seminaries, and the emergence of educational ideas; the third stage coincides with the period of development of Soviet Ukraine between the two world wars and the search for a unified system of training music teachers in pedagogical education institutions; the fourth, self-identification, begins in the 60's of the 20<sup>th</sup> century, along with the emergence of music-pedagogical faculties. The fifth, integration stage, begins in the last decade of the last century from the moment of the declaration of an independent Ukrainian state in

the conditions of the transformation of the political and economic system and the change of the cultural and educational paradigm. Currently, development of art education as a powerful attractor outside the system of music-pedagogical education has brought the latter closer to the point of bifurcation, after which it will inevitably be absorbed by art education. This is evidenced, among other things, by the emergence of a new branch of pedagogy, declared in Ukraine at the turn of the millennium by Oksana Rudnytska as art pedagogy, as well as by the proclamation by the International Association of Experts and Practitioners on the Issues of Education and Art Connections as a new scientific and artistic paradigm of education (Nikolai, 2010).

The scientific interpretation of historical facts gives grounds for asserting that *similar stages* can be identified in the development of music-pedagogical education in Poland, which coincide with epochal changes in the state and political system in the country and, accordingly, with radical transformations in the structure and content of education, which makes it possible to determine of a clear chronology: – *confessional-musical* (966–1772), which lasts from the moment of the adoption of Christianity and the emergence of schooling in its bosom until the first division of the Polish-Lithuanian Commonwealth; *deunification-educational* (1773–1917), the frames of which coincide with the period of the gradual liquidation of the independent Polish state and its division between Prussia, Austria, and Russia; *uniting-search* (1918–1939), covering the period of formation of the national system of teacher training between the two world wars and its unification after the consolidation of Polish lands; *content-organizational* (1945–1988), which coincides with the period of existence of the Polish People's Republic and the creation of a system for training school music teachers; *European integration*, which began in 1989 together with transformation of the political and economic system and the change of the cultural and educational paradigm (Nikolai, 2008).

Among the defined stages, the deunification-educational stage (covering late 18<sup>th</sup> and early 20<sup>th</sup> centuries) plays a special role in understanding modern changes in the music-pedagogical training of future teachers in Ukraine and Poland as a “past future”. Therefore, let's consider it in more detail, understanding that the chronological boundaries defined by us for Poland in specific years have slightly different dates in the history of Ukraine and therefore cannot exactly coincide.

The deunification-educational stage in the formation of the system of teachers' musical training,

which was determined, among other things, by the secularization processes in education, begins with the appearance of secular institutions of pedagogical direction. It was during this period that a number of secondary and higher education institutions were opened, which played a significant role in the development of pedagogical (in that case also music-pedagogical) education in Ukraine and Poland. Sometimes they arised in small towns thanks to the initiative of progressive figures or communities. Thus, in 1804, a Polish gymnasium was founded in Kremenets in Volhynia, which in 1819 turned into the Kremenets Lyceum, which a hundred years later would become a center for improving the qualifications of music teachers at summer pedagogical courses not only in Galicia, but also in the whole Poland. We will also mention the Gymnasium of Higher Sciences, founded in 1805 by O. Bezborodka in Nizhyn, which in 1832 was reorganized into a lyceum, later into the Historical and Philological Institute (1875). It is significant that at the beginning of the 60's of the 20<sup>th</sup> century, after a series of structural transformations, one of the first musical-pedagogical faculties was opened right here at the Nizhyn Pedagogical Institute (TsDAVO. F. 166. Op. 15. Spr. 4637. Ark. 71).

In the further evolution of teachers' music-pedagogical training, an important role played newly created teacher's seminaries, the activities of which were regulated by two documents: “Regulations on Teacher's Seminaries”, approved in 1870, and “Instructions for Teacher's Seminaries”, issued in 1875. During this period, three categories of teacher seminaries emerged: seminaries of the Ministry of Public Education, which were maintained entirely at the expense of the state; government teacher schools for foreigners and zemstvo teacher seminaries, which in some counties were called teacher schools and were maintained at the expense of zemstvos or private individuals. The specific weight of the musical training of seminarians differed in each seminary.

In early 19<sup>th</sup> century, the evolution of teachers' musical-pedagogical training in Ukraine under Russian rule was determined by the establishment in 1802 of the Ministry of Public Education. According to the educational reform of 1803–1804, 6 educational districts were formed, which were under the supervision of two HEIs – Vilnius University (Volhynia, Kyiv, and Podilia provinces) and the newly created Kharkiv University, which was subordinated to three other Ukrainian provinces (Nikolai, 2010).

In November 1804, the first “Statute of Universities of the Russian Empire” and “Statute of Education Institutions Subordinate to Universities” were published. These documents declared a new structure

of schooling, consisting of 4 types of education institutions: parish, district schools, gymnasiums and universities. Among the tasks faced by the universities as the centers of education in the educational districts was provision of training for pedagogical personnel, an integral component of which was musical training.

In a separate section of the University Statute of 1804, creation of a new unit was announced – a closed pedagogical institute with a three-year term of study. Just such an Institute was opened in 1811 at Kharkiv University, where there were also music classes, the students of which received both music-theoretical and thorough instrumental education.

In addition, according to the “Regulations on Teachers’ Institutes” dated May 31, 1872, it was decided to train teachers for higher primary schools in teacher’s institutes – closed education institutions with a three-year period of study. One of the first of them was Hlukhiv Teacher’s Institute (now Oleksandr Dovzhenko Hlukhiv National Pedagogical University), founded in 1874. It trained teachers for the city schools of Chernihiv and Poltava provinces and was subordinate to the Kyiv educational district. During its one and a half century history, in accordance with the stages of reorganization of school affairs and restructuring of the system of pedagogical education in Ukraine, this university changed its name several times: teachers’ institute (1874–1917) with a three-year term of study, pedagogical institute (1917–1921), institute of public education (1921–1924), with a three-year and then a four-year term of study and two-year special general education courses to prepare young people to study in a graduate school, pedagogical technical school (1925–1930), which trained teachers with a higher pedagogical education for primary school; institute of social education (1930–1933) with a three-year term of study; pedagogical institute (1933–1937) with a three-year term of study, which trained teachers with higher education for secondary schools; teachers’ institute (1937–1954) with a two-year term of study; pedagogical institute (1954–1956) with only one physical and mathematical faculty, which trained teachers for secondary school; pedagogical institute (1956–1972), which trained teachers with higher education for primary school. In the next twenty years, a rather original specification was fixed for the institute. Initially, it had two faculties training primary school teachers, as well as teachers of general technical disciplines and labour (1972–1986), and later the faculty of preschool education was added to them (1986–1993).

Note that at various stages of the existence of the pedagogical university in Hlukhiv, the teaching

of musical disciplines was carried out mainly in the process of training future primary school teachers. So, in the early 80’s of the 19<sup>th</sup> century, in accordance with the curricula, programs and instructions on the procedure for managing teachers’ institutes approved by the Ministry of Public Education, the following subjects were introduced into the curriculum: Law of God, Russian language, mathematics, geography, history, natural history and physics. In addition to these subjects, singing, drawing and gymnastics were taught as compulsory disciplines at the Hlukhiv Institute. According to the curriculum of 1910, in the first year of study, two hours per week were devoted to singing, and in the following years – one hour (Zadorozhna, 2008: 175)

An overview of the deunification-educational stage of the development of domestic music-pedagogical education in the 19<sup>th</sup> century would not be complete without mentioning special women’s education institutions. The musical training in the institutes of noble maidens (closed state education institutions), which were opened on Ukrainian territory in the 20’s and 30’s of the last century in Kharkiv (1812), Poltava (1818), Odesa (1829), Kyiv (1833), and Kerch (1836), was very serious. Thus, in the first half of the 19<sup>th</sup> century, five institutes for noble maidens appeared in Ukraine, which, along with private boarding houses, made up a network of secondary women’s institutions. In addition to the Kyiv Institute, which from the very beginning was based on state funds, the other four were opened and for a long time were maintained at the expense of the nobility, private donations, city revenues, tuition fees, etc. Started by benefactors, they receive stable funding only when they fall under the protectorate of Empress Maria Fedorivna. Let us emphasize that the musical training took place during the entire six-year period of study and was carried out according to the special “Music course program in the institutes of the Department of Institutions of Empress Maria”. The Program defined the purpose of education – preparation for teaching elementary musical information, as well as the number of weekly music classes, which covered at least 12 hours: 6 hours of choral singing, 2 hours of church singing, 4 hours of playing musical instruments (Martyniuk, 2000: 108). As the first official women’s secondary education institutions in Ukraine, the institutes of noble girls became an important factor in the reform of female education in the middle of the 19<sup>th</sup> century and the forerunner of comprehensive women’s schools, in particular gymnasiums and pro-gymnasiums.

In the last quarter of the 19<sup>th</sup> century, in 1879, the first attempt was made to create an open women’s pedagogical institution in Odesa – higher women’s preparatory courses that prepared teachers for the

new secondary school. However, within seven years, all higher women's courses in the Russian Empire were closed by the order of the Ministry of Public Education (1886). Only in 1903 was it allowed to open women's pedagogical courses with a three-year term of study in Odesa. They received the status of higher women's courses with a four-year term of study in 1906 and kept it until their complete closure in 1920. As always, in the field of women's education, thorough musical training (in particular piano) took place, but most often as an additional one. It should be noted that in the tumultuous years after the October coup of 1917, there were several attempts to start a higher pedagogical education in Odesa, in particular, the Ukrainian Teachers' Institute, which in July 1920 was reorganized into the Odesa Institute of Public Education in accordance with the general reform of the higher school, started its work twice. It should be emphasized that in 1921, the Hlukhiv Pedagogical Institute was transformed into an institute of public education.

The results of the historical-pedagogical discourse show that in early 20<sup>th</sup> century in Ukraine under the Russian rule, teacher candidates continued to be trained in teacher seminaries and institutes. Since 1900, new centers of pedagogical education have been opened at city schools and girls' gymnasiums, and later at higher elementary schools – first one-year, and then two-year pedagogical courses. In 1915, there were two higher pedagogical schools – the Pedagogical Froebel Institute in Kyiv and the three-year Pedagogical Froebel Courses in Kharkiv. In addition, Kyiv and Odesa conservatories, opened in 1913, trained music teachers. At the beginning of 1917, there were 8 teachers' institutes in Ukraine, and 33 teachers' seminaries among 534 lower professional schools (Siropolko, 2001: 440-442). Note that the theoretical and methodological foundations of teachers' musical training in Ukraine at the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries were provided by a number of methodological works, among which the works of S. I. Myropolskyi "Teaching singing in a public school", "Concise textbook and method of teaching by notes", "Music ABC for everyone".

In the first quarter of the 20<sup>th</sup> century, music teachers for secondary schools in both Eastern and Western Ukraine were mainly trained within the actively developing system of music education. The extraordinary role of Ukrainian branches in the activities of the Imperial Russian Musical Society (IRMS), established in 1859, is evidenced, for example, by the fact that in the 10's of the last century, the number of conservatories in its structure was the same in Russia and Ukraine. Moreover, three

conservatories were opened in Russia in 50 years – in St. Petersburg (1862), Moscow (1866) and Saratov (1912), and in the next 5 years in Ukraine next three were also opened – in Kyiv (1913), Odesa (1913) and Kharkiv (1917).

The results of the comparative analysis of scientific literature, epistolary and archival sources testify that in the second decade of the 20<sup>th</sup> century, amateur music-making was actively introduced in reorganized and newly created institutions of pedagogical education. The majority of future teachers participates in the work of orchestras and instrumental ensembles (string, brass, mixed), choirs and vocal ensembles, and produces musical performances. In the 20's of the last century, when Ukrainian educators gained freedom for a short historical period and began a reform experiment on a national scale, horizons for musical-pedagogical creativity opened up. For example, the teaching staff of the Hlukhiv Institute of Public Education maintained a close relationship with the schools of the city. On the initiative of music and singing teacher Jan Stupka, the first children's choir was organized in Hlukhiv, with the help of which the children's operas "Snow White" and "Little Red Riding Hood" by Cesar Cui were staged in the 1924-1925 school year (Bielashov, 1994: 25).

The teachers' musical-pedagogical training in the Ukrainian and Polish territories that were part of the Austrian monarchy requires separate consideration. Eastern Galicia was transferred to Austria during the first partition of Poland in 1772. The reform of public schooling, carried out in Galician lands in 1774, established three types of schools: normal, main and trivial (Baranowski, 1897). Candidates for teaching positions in the main and trivial schools of Galicia were to be trained by the Lviv Normal Sixth Form School. Since it could not provide with teaching staff a large number of education institutions, pedagogical education for teaching in lower schools could be obtained at short-term courses – preparands – in Lviv, Ternopil, Yaroslav and Drohobych. Since 1775, three-month preparatory courses had trained candidates to become teachers of trivial schools, and six months for candidates to become teachers of main schools. Since 1849, state preparands already had a two-year course of study (Nikolai, 2010).

After the order of the Ministry of Religion and Education in Vienna dated October 22, 1870 on the establishment of teacher training institutions, as well as the approval of the progressive organizational Charter of teacher seminaries on February 15, 1871, which were then given the status of public, accessible to everyone regardless of their nationality, religion and social origin, the preparands were disbanded.

Instead of them, on the basis of the resolution of the Regional School Council of April 15, 1871, 5 teachers' seminaries were organized on Ukrainian lands – 3 for men (Lviv, Stanislav, Ternopil) and 2 for women (Lviv, Peremyshl). It is significant that candidates with better musical abilities were given preference during admission to the seminary (Baranowski, 1897).

The genealogy of teacher seminaries in the territory of Cieszyn Silesia (Śląsk Cieszyński – Polish region, also ruled by the Habsburg monarchy) dates back to the time of their emergence in the bosom of Protestant and Catholic denominations, when they were managed by religious authorities. Thus, in December 1867, a men's evangelical teachers' seminary was opened in Bielsk, with German as the language of instruction, and female teachers were trained by a Catholic women's order. Soon, the Statute of May 14, 1869 declared the removal of religious authorities from the management of elementary schools, which became available to everyone, regardless of religious affiliation, and the management of all education institutions, including seminaries, was transferred to school and regional councils. The third section of the Statute was devoted to the issue of teacher training in four-year seminaries (both for men and women). They create exercise schools and even kindergartens at women's seminaries (Spyra, 2009). Among the considerable list of disciplines, music occupied not the last place, and in men's seminaries it was possible to obtain the qualification of a church organist. The first curricula of teachers' seminaries included: religion, pedagogy, languages (by choice), natural history, physics, geography, history and science of the political system of one's country, drawing, singing and music, gymnastics, etc. (Nikolai, 2007).

In our opinion, in order to understand the essential advantage of teacher seminaries over other types of pedagogical education institutions, it should be remembered that their lineage began with theological seminaries. As much as the main task of the latter was “the formation of a personality whose life goal was spiritual elevation and carrying the light of the Gospel, so much in teacher seminaries they sought to form a personality for whom education of children became the meaning of life, and one's own spiritual and intellectual potential served as a tool for realizing the specified goal” (Nikolai, & Sbruieva, 2019: 94). In this way, the mission of teachers' seminaries continued to be educational and molding in nature. At the same time, future teachers received methodological knowledge and skills in exercise schools at seminaries, and further professional growth was carried out through permanent self-education.

Note that education reform in the Austrian Empire in the early 70's of the 19<sup>th</sup> century provided the folk school with a general educational profile, thanks to which music education was included in the educational programs. Equalization of the status of the science of singing with other subjects led to the need for teachers with appropriate qualifications. According to the concept of training a class teacher, who should have a good command of the teaching methods of all subjects in his class, an extended course in musical subjects was introduced in teacher's seminaries. In the best times (1890–1909), 11 % to 18 % of the total teaching time was allocated to these disciplines in Galician teacher's seminaries (Majorek, 1971).

The science of singing and music in teachers' seminaries included elements of theory, vocal and rhythmic exercises, performance of one- and two-part songs. For playing musical instruments, seminarians were differentiated into groups according to the level of musical abilities and the number of musical instruments that were at the disposal of individual seminaries. In the last year, teacher candidates got acquainted with the methodology of teaching music. A choir and an orchestra were organized in almost every seminary, as well as musical and instrumental classes (Meissner, 1999).

The results of our investigations show that the general evolution of the training programs of teachers' seminaries in Galicia was aimed at universalizing the training of the public-school teacher, who had to learn the basics of general education, to be a methodologist and educator, an artist and a musician. The activity of music and singing teachers in seminaries went far beyond teaching the subject. They were organizers of student choirs and orchestras, whose concerts were always successful. Song books and methodological manuals authored by seminaries teachers were at the same time a serious help to school teachers. The composition work of seminaries teachers also made a significant contribution to the musical culture of Galicia and Cieszyn Silesia.

The results of the historical-pedagogical discourse proved that the best traditions of teachers' seminaries were picked up a century later by teachers' collegiums (Kolegia Nauczycielskie), which were introduced in Poland in the 1990-1991 academic year. Collegium graduates acquired the right to work as basic school teachers after passing the state exam at universities. Students studied for three years in two specialties. In 9 collegiums, one of them was music: in Bytom, Walcz, Veluny, Włocławek, Zgrzeż, Konin, Nowy Soncz and Płock, music was introduced as a second specialty, and in Leszno – as the first (Dyłaq, 1999: 8).

Our observations of the implementation of educational reforms show that the model of training

teachers in two specialties (especially the model of "primary education with music"), which best met the needs of the primary school level and preschool education, was lost along with the elimination of teachers' collegiums. Therefore, we consider the radical increase in the volume of musical disciplines in the training of preschool and early school education specialists in Poland today to be natural and promising.

### Conclusions

Since during the second millennium Ukrainian and Polish lands often coexisted in the coordinates of one state or a European-type military-political union, and cultural and educational processes had similar development trends, the permanent changes experienced by the musical training of future teachers in the bosom of pedagogical education in Poland and Ukraine in generally coincide. In particular,

elementary school teachers were trained at the practical level, and secondary and higher school teachers at the academic level, and special attention was paid to their musical training.

The historical-pedagogical discourse allows us to state that the general evolution of the training programs of teachers' seminaries in Galicia and Cieszyn Silesia was aimed at universalizing the training of a public school teacher, who had to learn the basics of general education, to be a methodologist and educator, an artist and musician, an organizer of student choirs and orchestras, organist, violinist, composer and author of methodological manuals.

The meanders of modern musical-pedagogical training of preschool and elementary school teachers in Poland indicate a sharp turn to the traditional silhouette (profile) of a highly educated teacher, in whose professional training music plays a serious role.

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