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## **WHAT KIND OF MUSIC TEACHERS IS NEEDED TODAY AND IN FUTURE? Focusing the entrance examination of music education in Finland**

### **Abstract**

In this article we contemplate music teacher education entrance examinations in three music teacher education giving universities in Finland. They are Sibelius Academy in Helsinki, Department of Music in University of Jyväskylä and Faculty of education in University of Oulu and them all offer students a possibility to study the upper academic level examination (Master of education (Oulu), Master of music education (Helsinki), Master of Arts(Jyväskylä)). In the entrance examinations we concentrate in the contents, focus areas, and the background philosophy of the entrance examinations in the three universities. All three universities arrange their own entrance examinations independently and without cooperation with each other. Each and every university want to get the best of all willing students, but how is it done? Do the entrance examinations differ radically from each other to make differences in the becoming music teachers? What is common in the entrance between the universities? What specific areas are focused in entrance examinations in Helsinki, Jyväskylä or Oulu?

In this article we also consider the changes which have taken place in entrance examinations through last decade together with the results of the education. Have these three universities succeeded in education good music teachers to our country? We also speculate some opinions of teachers who are already in work about the entrance examinations and the studies from the point of view of changing needs in schoolwork.

**Keywords:** Entrance examination, choosing students, music teacher student, music teacher, working at school

# WHAT KIND OF MUSIC TEACHERS ARE NEEDED TODAY AND IN FUTURE?

## Focusing the entrance examination of music education in Finland

### 1 Introduction, method and collecting the data

The musical education (instrument teaching) in Finland started in Sibelius Academy which was established in 1882, (first being called the conservatoire of Helsinki). Actual music teacher education started at Sibelius Academy in 1950's. It took about thirty years to get another institute to educate music teachers for Finnish schools. This second institute was the University of Jyväskylä, which started music teacher education in year 1982. The third university educating music teachers today is the University of Oulu. This education was established in year 1993. These three institutes have all responsibility of music teacher education in Finland. The amounts of students starting their studies in 2005 in each institute are:

- Sibelius Academy 27 (25 Finnish speaking and 2 Swedish speaking), 18 female and 9 male students
- Jyväskylä University 25, 21 female and 4 male students
- Oulu University 18, 12 female and 6 male students.

Altogether there are 70 students (51 female and 19 male) educated to become music teachers each year in Finland. Of course, there is some annual variation in the total number of students. The usual time in music teacher education is 7,5 years (in year 1999) although the planned time seems to be much shorter in all the three universities. (Opetusministeriö 2003, 29; [http://www.siba.fi/fin/tietoa/strategioita/tilinpaatos\\_2003.pdf](http://www.siba.fi/fin/tietoa/strategioita/tilinpaatos_2003.pdf) (29.8.2005)).

The need of music teacher education differs due to amounts of children annually. It is also connected to population distribution as well as to the school organisation matters (like size of the schools, the school curriculum). Also the amount of work has its effects on teacher needs. The Ministry of education has estimated the need of music teachers in Finland to be 140 new teachers between years 2003-2008 (Opetusministeriö 2003, 33). If the entrance in all three universities will stay the same, they will educate about 450 new teachers in that time period. That makes three times what is needed. Still, we must remember that not all new music teachers are willing to go to work at schools. And we must also remember that the situation in school music teaching is not very good: at the upper level of comprehensive school and in the upper secondary school there are 23,1 % incompetent teachers at this very moment (Opetusministeriö 2003, 23). This can be explained with the fact that many young music teachers work as instrument teachers in music schools, conservatoires and in polytechnics rather than working at school. So, there is still room for qualified music teachers in school world.

In spring 2005 there were 167 applicants for Sibelius Academy music teacher education, 88 applicants for the education in Jyväskylä and 70 applicants for the education in Oulu (total number: 325). Only 71 of these were selected to become music teachers. The division between universities was: Sibelius Academy 28, University of Jyväskylä 25 and University of Oulu 18 students. About one third of all applicants were applying also to other universities (Ruismäki 2005).

The working situation of the qualified music teachers has been quite good so far. In last few years there has been a small decreasing in number of music teacher positions. In big cities and especially those in which music teachers are being educated the concurrence for the jobs may be hard, but in smaller towns especially in northern and eastern Finland not many applicants have shown in case a music teacher post has been established. Still there are few percents of music teachers unemployed.

### **Method and collecting of data**

In this article we describe the entrance examinations in all three Finnish universities educating music teachers. This is our main focus in this article. We have also collected data from professors and other staff in each university with an inquiry via e-mail. In the inquiry we asked the following questions:

- 1) How have the entrance examinations changed in last two decades?
- 2) Why have they changed (if they have) ?
- 3) How have the musical abilities and skills, pedagogic abilities or distribution between gender of the candidates changed during that period of time?
- 4) Is there a connection between the possible changes in entrance examinations and the success of your students in their studies?
- 5) Describe the ideal student for Your education programme
- 6) Can you describe what kind of qualities needed in the work are difficult to measure in entrance examinations? Why is that?
- 7) How do the graduates of Your education programme place themselves in the working career? Where do they mainly work?
- 8) Is Your music teacher education programme somehow focused in some area? How does it show in the entrance examination in year 2005?
- 9) What kind of pressure have you noticed concentrating the entrance examinations in last few years?
- 10) What kind of research has been going on about the entrance examinations in last few years in your university?

We got answers from all three universities and used this data as a basis for qualitative description. After describing and analyzing the substance of the entrance examinations and e-mail inquiries we report the conclusions.

The battery of questions was well tested and found to be suitable and functional. Still, there are some concepts among our questions which are quite ambiguous. One of the answerers mentioned for example the meaning of concept “succeeding in studies”. Does it mean musicianship, artistic examinations, sum of all degrees, instrument examinations, many-sided education, deep music therapy studies, fast qualification versus broad examination, getting work, ability to scientific thinking, degree of master’s thesis or maybe something else?

The answers given to ten questions stated were different in details. The answers from Jyväskylä were short and showing only the main lines of the questions. The answers from Oulu were somehow longer and the answers from Sibelius Academy were very specific in every question and detail. From this point of view the comparison of the answers was difficult or impossible. Still, the researchers try and pick up the focus of all answers and bring out the essential ideas and emphasis. We try to focus in the cardinal lines and show the differences and similarities of the entrance examinations. The answers to our questions were given by professor Marjut Laitinen (Sibelius Academy), professor Jukka Louhivuori (University of Jyväskylä) and lecturer Petteri Klintrup (University of Oulu). All of the answerers are experienced specialists who have been working decades in entrance examinations of different universities and educational programmes. The writers of this article have also a long lasting experience from different entrance examinations in different universities and conservatoires: Heikki Ruismäki has been working in music teacher education entrance examinations for 25 years and Antti Juvonen 20 years in classroom teacher education entrance examinations and 15 years in two different conservatoire entrance examinations.

### **2 The entrance examinations**

University entrance examinations have been researched quite a lot and the main results show that up to 25 % of individual’s future educational success can be explained with factors that are observable in time of admission. These researches show that senior secondary school grades correlate with success in higher education. (Häkkinen 2004, 3-5; Rothstein 2003;

Lindblom, Ylänné et al. 1992). In comparison with other academic educations, music seems to be one of the most difficult areas to get in the education. (Only less than 20 % of applicants are accepted in the education) (Häkkinen 2003, 8).

The entrance examinations in all three universities are based on the Finnish university laws and statutes together with the regulations of each university. The basics of the entrance examinations are confirmed by the university principals. In Sibelius Academy there is an own quota for Swedish speaking students. Matriculation examination is usually required of the candidates, but there are different ways of getting in the education without it. All universities also give different types of music teacher education, for example education of two subject teachers and many kinds of in-service training. Music can also be selected as a secondary subject, which gives the qualification in the upper secondary school music teachers vacancies. Also updating education and qualification education are organized in different ways in the universities. These educations variate each year quite a lot. In this article we mainly focus in the normal music teacher education which qualificates students to be upper level of comprehensive school and upper secondary school music teachers.

The willingness to get in the different education institutes and universities is dependent of many different factors. These may be the geographical location of the university, the image of the university or the educational programme, the curriculum of the education, the amount of candidates in the entrance examinations, the form of entrance examinations and the focus in it - among others. The most wanted place for music education studies is and has been naturally Sibelius Academy, which is the oldest of these educational programmes. There were, for example 168 candidates in year 2002 to Sibelius Academy while at the same year there were 64 candidates to Jyväskylä University and 67 candidates to University of Oulu. This shows the big difference in willingness of candidates to start studies in universities. The amounts of accepted candidates in the same year were: Sibelius Academy 27, University of Jyväskylä 20 and University of Oulu 18. From this point of view it looks like the most difficult place to get in would be Sibelius Academy, but the situation may be much more complicated. (Juvonen & Anttila 2003, 84-85; Juvonen & Anttila 2004). Of course, the universities are not trying to compete with each other, they are all offering high level music education studies for best possible candidates. In all universities the entrance examinations are usually estimated by entrance juries which concentrate in estimating different areas of musical skills and abilities of the candidates.

## 2.1 Sibelius Academy entrance examinations

The Sibelius Academy Department of Music Education educates students for many-sided teaching tasks in field of music. The qualified music teachers are placed mainly at school work and in music schools or conservatoires but also in early childhood music education and in fields of adult education or continuing education. (<http://dept.siba.fi/muka/fin/>). The learning surroundings of the music education focuses in "*connecting music with life*": growing as a human being, interaction between individuals and groups, art of living, being a musician, comprehensive art experience, versatility, organizing abilities, independent initiative, pluralism, being able to conversation, being able to impugning things and forming a good ground for growth. (<http://dept.siba.fi/muka/fin/>). Sibelius Academy offers many different programmes in music education which differ in time and width of the studies. In this article we concentrate in the music teacher education as a main subject (5,5 years education).

The entrance examination in Sibelius Academy was originally designed quite much alike European conservatoires and among others Royal College of Music in Stockholm. (Laitinen 1989). The entrance examination in Sibelius Academy is divided in two sections. In first section the candidates are evaluated in abilities of playing main and second instrument, singing without accompaniment, rhythm and melody imitating, singing parts in a vocal group, free accompaniment

using chord markings and playing instrument by ear. The entrance examination is many-sided and most demanding.

After the first section the students will get their points and 75 candidates will be called for the second section tests. The second section includes piano playing in different styles, singing in different styles, second instrument playing and also improvising. The jury estimates the technical and musical skills and level of the candidates together with the style and genre points of view. The tests continue with the inspection of a voice therapist (at the same time when the singing example is given). The teaching session comes next. In it the jury focuses in consistency of working and the flexibility of interaction with the group of pupils. The personal interview concentrates in pedagogic orientation, educability and the realism of the career selection. After the interview the examination focuses in the theory of music, solfège skills and music history knowledge (including listening).

**The emphasis of the tests is:**

- **Section 1.** **max 25 %**
- general musical abilities and skills
  
- **Section 2.** **max 75 % as follows:**
- main instrument playing 7,5 %
- second instrument playing 7,5 %
- teaching session 30 %
- personal interview 20 %
- theory, solfège and listening 10 %

([http://www.siba.fi/fin/opiskelu/opiskelijavalinnat/valintaperusteet\\_05.pdf](http://www.siba.fi/fin/opiskelu/opiskelijavalinnat/valintaperusteet_05.pdf))

Originally the tests of suitability (aptitude for becoming a music teacher) were started early in 1970's as a part of developing department of school music and the entrance examinations in it. This was largely due to Ms. Ellen Urho who at those days worked as a lecturer. In the beginning the suitability (for becoming a music teacher) test was carried out as a teaching session following the model which earlier was used in classroom teacher entrance examination test. The teaching test group was formed from Sibelius Academy students. (Laitinen 2005.)

At those days the the music teacher programme entrance examinations were performed in one day. The teaching session took 20 minutes. The estimating of this exam included elements which should have been learned during the education: skills of musicizing and accompaniment, skills in classic singing, skills in using didactic and pedagogic applications (using physical exercise, using rhythm instruments, singing in voices) and even the skills in conducting the test "choir". (Laitinen 2005.)

In 1980 a new examination system was carried out for 5,5 years long education. The aim was now the higher academic degree (candidate of music) including pedagogic studies (court trainee period) which earlier were done in Normal school and later in classroom teacher education.

In 1985 there were problems in music theory test (including solfège): the test was very strict and just the same with candidates applying for theory teacher education. Sometimes the music teacher candidates would get "terms" in theory, but were taken in because of the suitability to become music teachers. New parts in testing were at that time free accompaniment and some new main instruments like accordion and kantele (Finnish zither) and guitar. (Laitinen 2005.)

At those days the testing of free accompaniment and suitability were under special evolving. In some of the music teacher's special education courses there was testing of group dynamic factors and personal interview. There were three estimators in these tests among whom there was one qualified with a psychologist examination. (Laitinen 2005.)

The significance of an essay test has been variable during years in the entrance examinations but it has never been essential. Sometimes it has not been used at all, and sometimes it has been as a part of theory testing. A special book exam has never been a real part of the

examination; if a book has been included the points have come from the suitability test part. In 1980's the cooperation agreement with the Faculty of education in University of Helsinki made the suitability testing unnecessary as the representatives of the university took care of it as a part of cooperation. (Laitinen 2005.)

During 1990's progressively executed changes have been carried out. Some of these have been (among many others): 1) Moving in point counting from using direct means to weighted and standardized linear combinations. 2) Rising of suitability test has risen up to 50 % of all test point count. 3) Giving more information to candidates about the suitability test but also to the estimating grew. 4) Amount of estimators in each part of the tests has been put to three members and having a professional psychologist in the test grew. 5) Moving to two part entrance examination (because of the big amount of candidates). 6) Open and honest information outwards. 7) Big variation in main instruments 8) Quota for Swedish speaking students 9) Using phonetics specialists when needed in testing voices of candidates. (Laitinen 2005.)

## **2.2 Jyväskylä University music teacher program entrance examinations**

The studies of music education in University of Jyväskylä introduce the aims, substances and methods of music education. It offers proficiency, knowledges, pedagogic and attitudinal preparedness for teaching music at upper level of comprehensive school and upper secondary school together with the abilities to make music educational research and to understand it. The main subject examination qualifies students to be a music teacher in mentioned levels and furthermore to be working in the free educational institutes for adults. Music education is typically extensive and many sided. In the studies there are courses of western music but also widely of music cultures from all over the world, popular music, music technology and the use of it in music teaching. University of Jyväskylä gives also possibilities to become a two subject teacher. That is when a student chooses another subject as the second subject besides music education. There is also a possibility to carry out the studies of an elementary classroom teacher at the same time with the music teacher studies. This is one of the strengths in Jyväskylä university: future teachers may have more qualifications in different fields of education than only music teacher education can offer. (<http://www.jyu.fi/hum/opiskelijavalinta/valopas05/musiikkikasvatus>).

The entrance examination in Jyväskylä University music education programme is also divided in two sections. The first part includes tests in piano playing, singing and second instrument. The test includes free accompaniment part which is played "prima vista" from given notes with chord markings and a written melody. In singing test the candidate must sing two different style and different language songs. One of them is given beforehand and it is sang with piano accompaniment. Instead of second instrument also a drama performance or a dance performance are possible. In first section of entrance examinations there is also guitar playing, free accompaniment and improvising tests. After these, the testing continues with the solfège test (including melody, accords, rhythm and tone resolution ability testing).

The selected candidates are called for the second section of the entrance examination. It starts with a test of music history and different styles (includes listening). Next part of the test focuses in cooperative abilities and it is done together in a group of candidates. The last part is personal interview and psychologic tests. (<http://www.jyu.fi/hum/opiskelijavalinta/valopas05/musiikkikasvatus>).

<b>The emphasis of the tests is:</b>		
- <b>Background points (papers earlier examinations etc.)</b>		<b>max 20 %</b>
<b>- Section 1.</b>		<b>max 48 %</b>
- Part A:	- Piano playing, singing, second instrument	24 %
- Part B:	- Guitar	8 %
	- Free accompaniment, improvising	8 %
- Part C:	- Solfége	8 %
<b>Section 2.</b>		<b>max 32 %</b>
- 1.	Music history and knowledge of the styles	10 %
- 2.	Cooperation abilities (Group test)	10 %
- 3.	Personal interview and psychologic test	12 %

(Kautto 2005)

The Entrance examinations in Jyväskylä University have been changing towards the estimation of the aptitude and many sided musicianship abilities. The changes are based on the feedback from working teachers and research. During the last decades the skills and abilities of the candidates have become more many-sided but in the pedagogic orientation or division of gender there have been only small changes. The basic line of the entrance examination has been quite the same during all years and big changes have not taken place. The guitar playing test was made obligatory and it has led to better results in that area of instrumental skills. (Louhivuori 2005.)

The ideal type of a student for University of Jyväskylä would be motivated for music teacher's work, many-sidedly talented, socially capable, exhilarating, enthusiastic, innovative and determined for being a music teacher. The difficulties in estimating the candidates concentrate in social skills and also in determination for music teacher's work. Although Jyväskylä University has not especially examined the situation of the graduates they have a conception that most of their graduates are working in the upper level of comprehensive school and secondary school as music teachers. (Louhivuori 2005.)

The focus of music teacher studies at Jyväskylä University has been multicultural education and teaching-learning research connected to developmental psychology. The multicultural point of view is not seen remarkably in the entrance examination. Part of it is of course tolerance and many sidedness, which are seen in entrance exams. (Louhivuori 2005.)

The pressure towards entrance examination is to make it shorter and more simple. In Jyväskylä University there has been done some research about the graduates and their work, but they were done mainly in 1990's.

### **2.3 Oulu University music teacher programme entrance examinations**

The music teacher education in University of Oulu is aiming mainly to educate music teachers for upper level of comprehensive school and upper secondary school. This is clearly mentioned in the information from the university. The curriculum of the education programme is made to be integrated to reality at school as well as possible. (Ruismäki & Väkevä 2003 44). It focuses in flexibility, optionality and independent initiative in the planning of studies. The education gives the examination of Master of Education and it is planned to last five years but may be done even faster. The main subject of the students is music education. ([http://wwwedu oulu.fi/ ktk/valinta/val\\_05/index.htm](http://wwwedu oulu.fi/ ktk/valinta/val_05/index.htm)).

The entrance examination in University of Oulu is divided in two sections like the two other universities. The first section focuses in free accompaniment and solfége abilities of the

candidates. 54 of the first section candidates are called to the second section of the tests. (Ruismäki & Väkevä 2003; [http://www.wedu.oulu.fi/ktk/valinta/val\\_05/index.htm](http://www.wedu.oulu.fi/ktk/valinta/val_05/index.htm)).

The second part includes a teaching session, personal interview, main and second instrument playing, a test including given material, music theory test and voice instruction. Each part of the tests is estimated with a scale 0-25. The free accompaniment test consists of accompanying own singing with piano from notes which include chord markings. The jury will also test the candidate's ability to put chords in a given melody. A voluntary improvisation example is also possible to be given. Besides piano the candidate may use accordion, guitar or kantele in the free accompaniment test. Solfège test focuses in tonality and main chords of the key and also tests the sense of rhythm. The teaching session lasts 10 minutes and the idea is to teach a song to the group of pupils. Personal interview takes place in the same situation. The candidate will show his abilities using main instrument, second instrument, band instruments and singing. He may also use an own instrument. The test using given material is different each year, and it focuses in the informational and mental qualities. The music theory test concentrates in knowledge of music theory, abilities of analyzing and abilities of harmonizing given melodies. The voice instruction is done when it is seen necessary. ([http://www.wedu.oulu.fi/ktk/valinta/val\\_05/index.htm](http://www.wedu.oulu.fi/ktk/valinta/val_05/index.htm)).

**The emphasis of the tests is:**

<b>Section 1.</b>	<b>max 30 %</b>
- Free accompaniment	20 %
- Solfège	10 %
<b>Section 2.</b>	<b>max 70 %</b>
- Teaching session and personal interview	25 %
- Musicianship abilities	15 %
- Material test (given material)	9 %
- Music theory	6 %
- Main and second instrument playing abilities	15 %
- Voice instruction when needed	

[http://www.wedu.oulu.fi/ktk/valinta/val\\_05/index.htm](http://www.wedu.oulu.fi/ktk/valinta/val_05/index.htm)

The developing of the entrance examinations has been one of the basic ideas in the music teacher programme in university of Oulu. (Ruismäki & Väkevä 2004, 43-55).

The entrance examination in music teacher education programme in University of Oulu have been achieved quite a lot on the same basis as it was in year 1993, when the education programme was established. Still, a couple of changes have been made to improve the examination (Klintrup 2005, 1). The biggest change was moving the instrument examinations from section 1 to section 2 in year 1999. That left only free accompaniment and selfège in section 1. At the same time the book examination part got a given material part in it. Also the drop out line which was in section 1 originally 11 points was taken away from the examination. Also in year 2005 the book examination was removed from the examination. This shows that entrance examinations in University of Oulu have been under constant renewal. (Klintrup 2005, 1.)

Reasons for continual renewing have been many-sided. The economic and organisational (administrational) reasons have directed changes in some amount. (For example moving the instrument examination to section 2 was caused partly by these reasons). In Oulu it was also decided that the information from instrument skills in section 1 was not helping in selection. The change has shown to be successful. (Klintrup 2005, 1.) Also the book examination seemed to correlate badly with the musical abilities and skills: the book test had a negative effect and it dropped out many talented candidates. Potentials and abilities connected to written form together with the scientific thinking are, of course, important parts of the entrance examination for the music teacher education programme in Oulu. The solution of taking away the 11 point drop out line from

some parts of the examination was meant to be giving more possibility to look at the entrance examination as a whole. Formerly there were quite many drop outs due to instrument playing and free accompaniment jurys. The meaning of educability was wanted to be seen more clearly in the entrance examinations. (Klintrup 2005, 2.)

The changes in candidates' gender show the amount of male candidates dropping quite dramatically (2002: 1 male; 2003: 4 male; 2004: 3 male, 2005: 6 male students, see McKeage 2004; Wright 2001) compared to the females. The musical abilities and skills seem to have been dropping a little bit. The increased education in pop and jazz music area at music schools and in some conservatoires can be seen also in candidates for Oulu university: less good pop-jazz instrumentalists are coming to music teacher studies because they have other possibilities in pop-jazz programmes of some conservatoires and polytechnics education. Also Sibelius Academy has educational programme for jazz musicians. (Klintrup 2005, 2.)

The amount of those candidates who would like to be music teachers simply because of musical reasons has dramatically dropped: less good instrumentalists are coming in. Also the variation of instruments has decreased and most of the candidates are now pianists or singers judged by main instrument. (Klintrup 2005, 2.) One important change can be seen in the amount of the candidates coming into entrance examinations from the base of polytechnics studies. In pedagogic abilities it is difficult to see any changes. (Klintrup 2005, 2.)

*"From the beginning of the whole programme the entrance examinations have been working extremely well"* (Klintrup 2005, 2). This must be one of the reasons that have kept the entrance examinations in the same basis all the time in University of Oulu. If the examinations measure the abilities needed in the actual music teacher's work, they can be considered good. The consequences of the last changes in examinations seem to lift the possibilities of male candidates to succeed in entrance better than before (Klintrup 2005, 2.) This might be because of the female candidates seem to be more eager to read for the examinations than the male candidates are. The amount of male students is slowly rising to the level in the beginning of the education programme.

*"The ideal student for Oulu university music education programme would be open, curious, enthusiastic and responsible. She (or he) should have a healthy self-respect and she should be willing to learn new things and skills. She should be persistent and art-interested by heart. She should also be musically many-sided and have an ability to pedagogic and scientific thinking"*. (Klintrup 2005, 2.)

*Of these mentioned qualities it is difficult to measure for example ability to persistence and target-oriented working. Also the ability to cooperation and working in a group of people is difficult to esteem as well as the ability and skills of interaction with meeting difficulties at work. The tolerance towards human differences and special students together with the increasing multiculturalism are some of the big challenges, too.* (Klintrup 2005, 2.)

The placement in working life seem to be successful among the graduates of the Oulu university music education programme. They have been placed in all levels of music teaching at schools, music schools and conservatoires. The most of the jobs of music teachers in the northern part of Finland (Lapland) are filled with former students of this education programme in Oulu. It is also interesting to notice that more and more candidates want to have music as secondary subject or they want to complete their qualifications with music studies connected to elementary classroom teacher studies. Doing so they want to qualificate themselves in connected classroom teacher and music teacher positions. This same development is also seen among the students of Jyväskylä University. (Klintrup 2005, 3.)

The music teacher education in University of Oulu has focused from beginning towards the afro-american music tradition. In the section one of the tests there has been lately focusing in the bodily and music movement. The musicianship in a broad meaning (here: ability to improvise, ability to invent and create, ability to vary, communicate react and to coordinate the

whole body movements as well as the ability to listen and to fulfill many levels of achievement at the same time) has been brought up as an important part of music teachership. (Klintrup 2005, 3.)

The latest pressures towards the entrance examinations have occurred in “lightening” the two-section examination. It is a matter of resources and money. There has not been happening a lot in field of research about the entrance examinations lately. Thus there is a research going on concerning the reasons for delay of studies in music teacher programme. This research also focuses in finding place in working field after studies in Oulu university.

### 3 Discussion

Entrance examinations of the three universities educating music teachers in Finland are quite much alike each other. It looks obvious that the oldest unit, Sibelius Academy, has developed the entrance examinations during the long existence to the type it is nowadays. The other two universities seem to have taken ideas from Sibelius Academy’s entrance examinations and put some own variation into it.

All three universities use typically two part examinations in which the candidates are rated after the first part and the best of them are called for the other part of the examination. The emphasis of the sections seem to differ quite a lot in three universities, but a thorough examination shows that the entrance examinations widely measure and estimate the same qualities. They may be mentioned by different concepts but the content of the examinations is quite the same. The clearest difference seems to be that University of Jyväskylä is giving candidates points also basing on the application papers. The best possible percentage from that is 20 % while the other universities do not give that kind of points at all.

Entrance examination area	The emphasis of the test in Sibelius Academy	The emphasis of the test in University of Jyväskylä	The emphasis of the test in University of Oulu
Background points	-	20 %	-
Section 1	25,0 %	48,0 %	30,0 %
Section 2	75,0 %	32,0 %	70,0 %

**Table 1. Emphasis of the entrance examinations in three universities.**

The idea in all entrance examinations is naturally to get the best possible students in the house. The examinations have been planned in all the units by professional music educators, and their points of view are seen in focusing the percentages of the exams. The vision of the ideal student for music teacher education seems to be quite equal in all universities when we concentrate to the emphasis of the exams. The emphasis have not been under strong changing process during last decades (see Laitinen 1989; Liukko 1998). That is quite natural, because the entrance examinations are checked annually and small changes are made easily when it is needed. All music teacher education units share the idea of offering a place for music teacher education to good, even better or in this case the best candidates willing to get in. The principle is common and the variations defining a good candidate are quite similar in all universities. Using this point of view we could make a question: what would be the possible advances or disadvantages if the music teacher education in Finland would move into shared entrance examinations, where the candidates would be tested at the same time for all universities?

The changes in society and in music (See also Elliot 1995, 1996; Regelski 1996; Swanwick 1996) have had an effect in entrance examinations when they have been strong enough. For example emphasis has concentrated in free accompaniment lately in exams of different universities. Also the ability to teach (measured in the teaching session of the exams) what ever it

may mean, seems to have different names in universities. From that point of view it is difficult to compare the contents and focuses of the entrance examinations using only the percentages of emphases.

Schoolteachership, musicianship and educability are the qualities which are tested in entrance examinations of all three universities – they are only put in the examinations in different places and under different names. Personal point of view is seen in Jyväskylä University giving 20 percent of points from earlier studies, matriculation etc. This is not done in other universities, which use application papers only to choose candidates for the first round of examinations. Sibelius Academy entrance examinations prefer to estimate candidate's suitability for education using main and second instrument skills, singing without accompaniment, rhythm and melody imitation tests, free accompaniment and playing piano by ear- All this seems to measure general musicianship. In Oulu university the way to second section of the exams goes through an approved test of free accompaniment, test of solfège and estimation of general musicianship. The speciality in Oulu is the estimation of general musicianship skills and abilities using also band playing as a part of test.

As the title of this article states: it is interesting to speculate the demands for a music teacher in school of today and especially in future. It seems that the present entrance examinations take cognizance of needs of the close future reality of school achievements quite well. More difficult it is to predict the changes in work of a teacher in future. That points out the needs of focusing entrance examinations more in the candidate's capability to maintain stress or ability to cope with different children and adolescent in need for special education. What might be the status of music teaching in future school and how should the music teacher education react in the possible changes in it? Will there be enough lessons or should the music teachers become professionals in for example physical education or some other school subject, too.

The questions which were sent to university professors and other teachers of music teacher education show that the entrance exams have been in basic lines almost the same for a long time with no big changes. The profit responsibility which has been appointed to universities may have had some effect in entrance examinations or graduation of the student although it was not directly pointed out in the answers. The fact is that universities share the responsibility of their students' graduation in good time. The skills and abilities of the students have become more many-sided (Jyväskylä) but on the other hand dropped a little (Oulu). The answers concerning this question have some incongruity within universities. The pedagogic orientation had not achieved remarkable changes during last year. The distribution of genders has been quite the same, only in University of Oulu the amount of male students has dropped a little. The three different universities have found their entrance examinations very functional. The relationship between the entrance examination and the success in studies have not been followed by purpose in any of the three units.

The ideal student for the education seems to be skillful, right personality and has a good motivation for studying. The features of a good or ideal student are quite equal. These same qualities have been seen in many former researches (Ruismäki 1991, 159-163). In the entrance examination it was seen difficult to foresee long-term motivation, commitment to music teacher's work and reacting in problem situations. Typical working field of a music teacher is teaching music in upper level of comprehensive school and secondary school. The profile of the music teacher education is in some amount being built also in entrance examination tests. There seems to be some level pressure in every university to lighten the examinations and make them, if possible, to fit in one day only for economic reasons.

It is interesting to speculate the effect of different emphasis in the entrance examinations in different universities. It is easy to see, that in personal interview section the development in late 1990's has been positive because of adding psychological expertise in the jury. This has surely improved selection and removed possible mistakes in choosing the students in the education programme. Before this improvement there were every year some occasional miscalculations in selections of students who succeeded thanks to good musical abilities and skills

though their suitability may have been very low. This was possible in Oulu university and Sibelius Academy where selection was possible (by compensation) if candidate did not succeed in some part but did very well in another part of entrance examinations.

When the worst has happened the drifting in career orientation, dimness in ambitions, various problems, general problemacy in finishing up the commissions in studies or missing the pedagogic touch will cause symptoms during the studies. Earlier the judgements of the jury may have been correct, but this was not seen as a force majeure for not taking the student in the programme. The situation in personal interview requires most professional, experienced and ethically high standard jury if it is taken as a discarding division. Although this may happen in separate and occasional cases, it must be taken seriously: the interview may be the part of entrance examinations which leads candidate away from music teacher's pedagogic studies.

Generally speaking the concentrated cooperation between the universities can be seen in the group of succeeded candidates as better teacher characteristics, musicianship and other qualities. Still, it is impossible to find the direct correlation between these qualities and exactly the entrance examinations; they may also have been caused by music classes at school, the development in music schools and conservatoires or other general development in whole society and in music culture. One of the most difficult areas in the entrance examinations is the estimating of the mental strength and renewal ability in a music teacher's demanding field of work. During the years of music teacher education one problem has been the education being dominated by women (as students).

Typical for all entrance examinations in every university was that professionals speculate, impugn and develop the exams all the time. The response from applicants, test group students and juries, pure statistics, congruence between different members of the juries and from the administration personal has been taken seriously throughout the exams. For example the fine adjustment of the emphasis, measuring the academic studying abilities, the size of the juries, beforehand given information about priorities in the entrance examinations, rising the value of suitability, cleaning the different sections of the entrance examinations from effects of other sections, speculations of the value of book test, given material-based tests, the value of personal interviews and psychological tests and educating of the estimating juries show a strong will to improve the entrance examinations as a whole.

In background of the improving the tests there are discussions about values, directions of the education, needs of an individual music teacher and the whole culture in the education in which the problems have been widely speculated and improvements have been given a change. These discussions have taken place in all universities in many levels: students, educators, professors and administration level. The qualification as a music teacher gives quite wide competence to work in different fields of music education: music teacher at school or music schools and conservatoires or to work as a free lance musician. This kind of wide-range qualification is measured nicely in entrance examinations of Finnish music teacher education units.

Candidates who have been selected as students in the education programme are especially skilful in many fields of music. We could state a question: are they already too skilful for working life? Does the motivation to work as a music teacher, when a young teacher notices that the ability and skills do not meet the needs of the work in everyday life? Sometimes it is asked whether music teachers are overeducated or educated for wrong type of assignments. These speculations including value discussion are needed all the time among the personal in universities who plan and execute the entrance examinations. Personally we, as teacher and music teacher educators see, that music teaching classroom teacher or music teacher is a wide-range educator a professional in whose work the elements of music and education are connected to each other in a most complex way. Still in background of both elements there is a beautiful ambition to be helping pupils to find right keys to a good life bringing quality elements in it.

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