MINNESOTA
PROFESSIONAL EDUCATOR
LICENSING AND STANDARDS BOARD

Arts Licensure Rulemaking

Music Licensure Standards Rule Draft

Drafted by PELSB Arts Licensure Writing Workgroup October 2026

A. Musicianship Competency and Proficiency

Demonstrate fluent musicianship by integrating aural, notational, creative, embodied, performative, analytical, cultural, and historical practices to understand, communicate, and create musical meaning. Candidates must demonstrate competency in the following four musical areas: instrumental music, vocal music, popular/vernacular music, and digital, electronic, and recorded music. The following skills and knowledge are required for each of the four musical areas:

1. *Create*

A. **Improvise** fluently in real time – audiating and spontaneously articulating musical ideas, conversing with other musicians, and adapting to varied cultural or stylistic contexts.
B. **Compose** music applying knowledge of musical elements (such as pitch, rhythm, form, harmony, etc.) utilizing a range of notation and audio recording media technologies for preservation.
C. **Arrange** original or existing musical ideas to create drafts of music using notation or technology, where appropriate.
D. **Revise** musical work through notation, recording, technology, or other culturally appropriate modes, using reflection and feedback.

2. Perform

A. Demonstrate, alone and with others, stylistically appropriate performance practices of a variety of cultures and time periods using varied modes of transmission: notation, memory, aural, and improvisation.
B. Develop and refine musical performance through personal practice or rehearsal.
C. Demonstrate a singing technique that evidences awareness of healthy vocal production for varied aesthetic settings.
D. Use the piano and a fretted instrument to play accompaniments from notation, chord charts, and by ear, such as for warmups, modern band, songs, and student soloists.

3. Respond

A. Identify elements of musical organization (such as harmony, melody, form, expressive devices) through active listening and analysis of Western staff notation and other visual representations of music.
B. Use movement or dance as a means of embodying and expressing musical elements.
C. Understand the cultural and historical context of a variety of music from around the world, including North American music derived from immigrant, American Indian, and African American experiences.
D. Evaluate musical performances across a range of styles and practices representing varied cultural and historical practices.

4. Connect

A. Examine one's own musical background, personal experiences, and assumptions in relation to diverse musical communities and aesthetics.
B. Examine multiple ways musical knowledge is created, transmitted, and preserved through media.

B. Comprehensive Music Teaching Proficiency

Demonstrate a robust understanding in the discipline of PK-12 General Music Instruction, focused on developing holistic music literacy (defined as speaking, reading, writing, and understanding music) through varied forms of music-making, facilitating learning across diverse learners and contexts.

1. Plan

A. Apply the principles of major music education approaches/pedagogies (such as Comprehensive Musicianship, Dalcroze, Kodály, Music Learning Theory, Orff-Schulwerk, and World Music Pedagogy) in lesson development.
B. Plan sequential lessons designed to build students' audiation abilities (aural comprehension of musical syntax).
C. Plan sequential lessons designed to build students' ability to read and write music using symbolic systems appropriate to musical practices and contexts, including iconic notation, Curwen hand signs, solfege, staff notation, tablature, lead sheets, and digital representation.
D. Select culturally responsive and sustaining and developmentally appropriate repertories for PK-12 ensemble and classroom music with attention to representing multiple cultures and time periods (such as singing games, rhymes, and dance in PK-6 classroom music).
E. Understand the scope and sequence of a PK-12 music curriculum through curriculum mapping, collaboration with colleagues, and/or publish resources.

2. Teach

A. Lead **sequenced** musical activities which engage multiple modes of engagement (listening, singing, playing, moving, and reading) to target a standards-based learning objective.
B. Adapt musical materials, instruments, technologies, roles, and modes of participation to provide meaningful access to music-making and musical learning to meet the needs of all students (including, but not limited to, students with cognitive and/or physical disabilities).
C. Facilitate musical experiences that engage meaningfully and respectfully with diverse musical traditions, practices, and communities, including the contributions of Minnesota American Indian tribes, attending to cultural context, representation, and appropriate modes of participation.

D. Use knowledge of children's vocal development (PK-12) to select appropriate repertoire, assess individual student development, and provide guidance for growth.
E. Demonstrate ability to teach vocal techniques and performance practices for solo and group singing in a variety of settings and languages.
F. Apply multiple modes of nonverbal communication (such as modeling, body language, gesture, conducting, accompaniment) to facilitate group music making.
G. Apply rehearsal strategies to refine a musical performance.
H. Facilitate lessons in improvisation that build fluency and audiation abilities.
I. Facilitate vernacular/popular music rehearsals applying collaborative decision making, approximation and scaffolding.
J. Facilitate music creation with MIDI and audio (original and sampled) to create composition drafts using a DAW (Digital Audio Workstation) and any other relevant technology.

3. Assess

A. Demonstrate the ability to provide specific and spontaneous feedback to work towards musical improvement.
B. Gather evidence of student conceptual understanding of musical elements using quantitative, qualitative, or self-reflective strategies.
C. Apply varied assessments to support a student's creative process.

C. Music Educator Competency

All teachers of music understand how administrative skills, psychology, philosophy, history, professional ethics, and cultural factors guide a music education practice. The teacher of music shall:

A. Examine how various philosophies and pedagogies of music education consciously and unconsciously guide the curricular choices of music educators.
B. Examine how key movements in the global history of music education – especially those of North America – have shaped the continuing evolution of music education.
C. Describe contexts, social dynamics, and aesthetics of participatory and presentational music making in both school and community.
D. Develop a personal teaching philosophy informed by various historical and contemporary music education philosophies and pedagogies.
E. Understand how key innovations in music recording technology have influenced the ways in which society engages with music.
F. Articulate rationales and strategies for music education advocacy.
G. Demonstrate understanding of sound production and pitch alteration of a wide variety of musical instruments and technologies.
H. Understand components of music program administration, including leading cocurricular and extracurricular activities, auditioning, working with parent and community groups, scheduling, budgeting, fundraising, concert production, music library, inventory, and planning for instrument maintenance.
I. Understand basics of copyright laws as they pertain to music.
J. Understand how musical development theories relate to language development theories beginning in early childhood.
K. Understand how to set up and facilitate live and recorded sound equipment.

D. Specialized Musicianship: Specific Artistic Practice and Content Knowledge, Modes of Music Making

The specialized musicianship tracks refer to modes of making music: instruments, voice, digital music. No style is specified as these modes of making music are applied to musical practices across cultures. As no style is specified, any style may also be chosen as central to the student's specialization.

Candidates must complete the standards for at least one specialization listed below.

1. *Instrumental Music*

A. Using knowledge of instruments and types of ensembles, arrange or modify music to fit the needs of the students.
B. Research and select instrumental music demonstrating knowledge of individual and group settings representative of various cultures and time periods, to meet learning goals.
C. Read and interpret notation to meet targeted rehearsal and learning objectives in an instrumental ensemble.
D. Demonstrate a basic level of instrument performance, pedagogy, and care for woodwind, brass, percussion, keyboard, electronic, and string instruments.
E. Learn melodies by ear and reconstruct, transcribe, and perform in an instrumental setting.
F. Demonstrate aural and notational approaches in teaching and practicing instrumental literacy.

2. Vocal Music

A. Using knowledge of vocal pedagogy and types of vocal ensembles, arrange and modify music to fit the needs of the students.
B. Research and select vocal music demonstrating knowledge of individual and group settings representative of diverse cultures and time periods, to meet learning goals.
C. Read and interpret notation to meet targeted rehearsal and learning objectives for a vocal ensemble.
D. Understand multiple approaches to teaching and practicing diction with attention to diverse vocal traditions.
E. Understand how physiology and technique can support healthy vocal production for a range of stylistic practices.
F. Demonstrate aural and notational approaches in teaching and practicing choral literacy.

3. Digital, Electronic, and Recorded Music

A. Demonstrate comprehension of musical elements by using a DAW to create, improvise, arrange, and modify multiple phrases of original and sampled MIDI and audio.
B. Reconstruct and transcribe others' pre-existing/composed musical ideas in a DAW.
C. Facilitate a variety of digital music creation experiences using relevant technology for classroom application.
D. Mix/master a composition or recording for presentation using analog and digital technologies, plugin-based effects, and any other relevant technology.
E. Facilitate a variety of digital music presentation or performance experiences using relevant technology.
F. Set up/problem solve advanced workstation software and audio hardware.