DEVELOPMENT OF A TEACHING COMPETENCY MODEL FOR UNIVERSITY MUSIC TEACHERS IN CHINA: A NEEDS ANALYSIS BASED ON INTERVIEWS

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Abstract*: The digital era has raised higher standards for university music teachers' professional competencies, positioning them as key practitioners in music education who fulfill a vital function. This study, part of the first phase of the Design and Development Research (DDR) approach, aims to (1) explore the challenges faced by university music teachers in their teaching practice and (2) analyze the need for developing a music teacher teaching competency model for China university music teachers. Through semi-structured interviews with 5 field experts (including music professors and department administrators) selected via purposive sampling, the needs and challenges of developing teaching competence for music teachers in China universities were explored. The study found that numerous challenges exist in developing music teachers' teaching abilities. Prominent issues include structural deficiencies in professional qualities, limitations in teaching innovation, difficulties in interdisciplinary integration practices, and the lack of a music education evaluation system. At the same time, the study identified four core dimensions of the teaching competency model: music professional ability, educational and teaching skills, artistic innovation literacy, and teacher ethics and style construction. The study further proposed that the development of this model needs to be combined with the particularity of music education in China universities, establish a dynamic evaluation mechanism, and focus on the combination of theory and practice. This study provides a theoretical basis for developing a teaching competency model and evaluation tools for music teachers in China universities, which has significant practical implications for enhancing the professional development level of music teachers.*

Keywords*: University Music Teachers, Music Teacher Teaching, Competency Model, Challenges*

Introduction

The rapid development of science and technology in the 21st century has greatly changed various fields, including education. The wave of digitalization has not only changed the way knowledge is imparted and learned, but also put forward new requirements for the professional capabilities of higher education workers (McCarthy, Maor, McConney & Cavanaugh, 2023; Orfanidou & Kopsidas, 2023). As important practitioners of music education in higher education, university music teachers not only shoulder the mission of inheriting traditional music culture, but also need to actively adapt to the transformation of digital teaching and promote the innovative development of music education (Thompson-Bell,2023). This expectation highlights the urgent need for contemporary music educators to develop comprehensive digital teaching capabilities to meet the challenges and opportunities brought about by the digital transformation of arts education (Dasruth, Naicker, & Smith, 2024; Karaköse & Tulubas, 2023).

In China, digital education has been incorporated into the national strategy. China's Education Modernization 2035 and the Education Informatization 2.0 Action Plan clearly propose to promote the deep integration of information technology and education and to build an intelligent and personalized learning system (The Ministry of Education of the People's Republic of China Department of Education, 2019). As an important part of aesthetic education, the digital transformation of music education is of great significance to the cultivation of innovative artistic talents (Li, & Sun, 2023). University music teachers play a key role in this process. They not only need to master traditional music teaching skills, but also need to have digital teaching capabilities to adapt to new teaching modes such as online and offline hybrid teaching and virtual simulation experimental teaching (Peng, 2023). However, the current digital transformation of music education in China universities still faces many challenges. First, music is a discipline with a strong practical nature. Many courses (such as instrumental performance, vocal training, choral conducting, etc.) rely on face-to-face teaching, and the application of digital means has certain limitations (Sun, & Zhang,2023). Secondly, some teachers lack the acceptance and application capabilities of digital technology, resulting in the failure of resources such as smart classrooms and AI-assisted teaching to fully play their role (Zou, Lyu, Han, Li, & Zhang, 2023). In addition, there is a lack of unified standards and evaluation systems for the digitization of music education, and different universities have uneven development in hardware facilities, curriculum construction, and teacher training (The Ministry of Education of the People's Republic of China Department of Education, 2023). Solving these problems is crucial to ensuring that China university music teachers can lead music education towards an intelligent and innovative future.

Research on the teaching competency and professional development of higher education teachers has been more advanced and in-depth in international studies, while such research in China is still in its early stages (Zhou, Li, Yan, Chen,Wang, Yi, & Wang, 2023; Guo, 2020). Particularly, the field of higher education music education began to receive attention from the China government only in 2019 (Ministry of Education of the People's Republic of China, 2019). Compared to research in other disciplines, studies in this field in China have mainly emerged within the past three years (Liang, Ell, & Meissel, 2023; Huber, & Helm, 2020). China emphasis on "aesthetic education" in 2019 led to rapid growth in music students. However, it also revealed issues such as an imbalanced teacher-student ratio, varying levels of teaching competency, uneven student professional abilities, teacher burnout, and turnover. These challenges have drawn the attention of the China government and society (Tan, Guo, Zhou, Kuang, Long, & Li, 2024). In 2019, the China Ministry of Education issued a guiding document

that marked a milestone in China's higher arts education (Li, Zhang, Timofte, Van Gool, Yu, Li, & Wang, 2023). The document titled "Opinions on Strengthening Aesthetic Education in Higher Education in the New Era" emphasized the need to enhance the teaching competency of teachers, focus on their professional development, and elevate their sense of professional identity, as current practices in higher education aesthetic education were found not to align with the requirements of educational reform and development (the Ministry of Education of the People's Republic of China, 2019). Although research has been conducted to develop competency models for higher education teachers, most studies have chosen qualitative research methods, with interview samples focused on primary and secondary music teachers or teachers in other subjects, with very few studies on higher education music teachers (Engkus, 2023; Qi, Sun, & Carvalho, 2023; Castro, & Tumibay, 2021; Ożadowicz, 2020). Particularly, there is no obvious competency model found in the current literature. Therefore, it is necessary to explore, conceptualize, validate, and develop constructs as the core of this research's theoretical model. Further refining the research on the basis of existing studies, investigating what internal factors influence the teaching competence of higher education music teachers, and what is the correlation between these factors seems increasingly important (Engkus, 2023; Qi, Sun, & Carvalho, 2023; Corno, 2023; Alshumaimeri, 2023; Castro, & Tumibay, 2021).

This study aims to address these gaps by conducting a needs analysis as part of the first phase of a Design and Development Research (DDR) approach. (1) explore the challenges faced by university music teachers in their teaching practice and (2) analyze the need for developing a music teacher teaching competency model for China university music teachers. This study is based on the China context and aims to provide relevant and actionable insights for music teachers and educators who are committed to improving the quality of university music education. This study provides a theoretical basis for developing a teaching competency model and assessment tool that is suitable for China university music teachers, and has important practical significance for improving the professional development of music teachers.

Literature Review

Competency

International research on "competency" can be traced back to the exploration of Taylor, the "father of scientific management", in 1920 (Jakhongir, 2025). In the 1870s, McClelland (a professor at Harvard University in the United States) pointed out the unreasonableness of abusing intelligence tests to judge personal abilities in his article "Testing for Competency Rather Than for Intelligence." (McClelland,1973). It further explains that some personality, intelligence, values, and other factors that people subjectively believe can determine work performance do not show the expected effects in reality. (McClelland, 1974; McClelland, 1973). The publication of this article set off an upsurge in research on "competency" from all walks of life (Koch,2023; Birdman, Barth, & Lang, 2022). Preston (1995) believes that competency is the integration of personal characteristics to achieve certain performance in a certain practical environment (Preston, 1995). Integration is not a combination or a simple superposition relationship (Preston, 1995). After integration, it becomes a whole and is inseparable. He expressed the relationship between traits, abilities and behavioral performance as a structure as shown in Figure 1 .
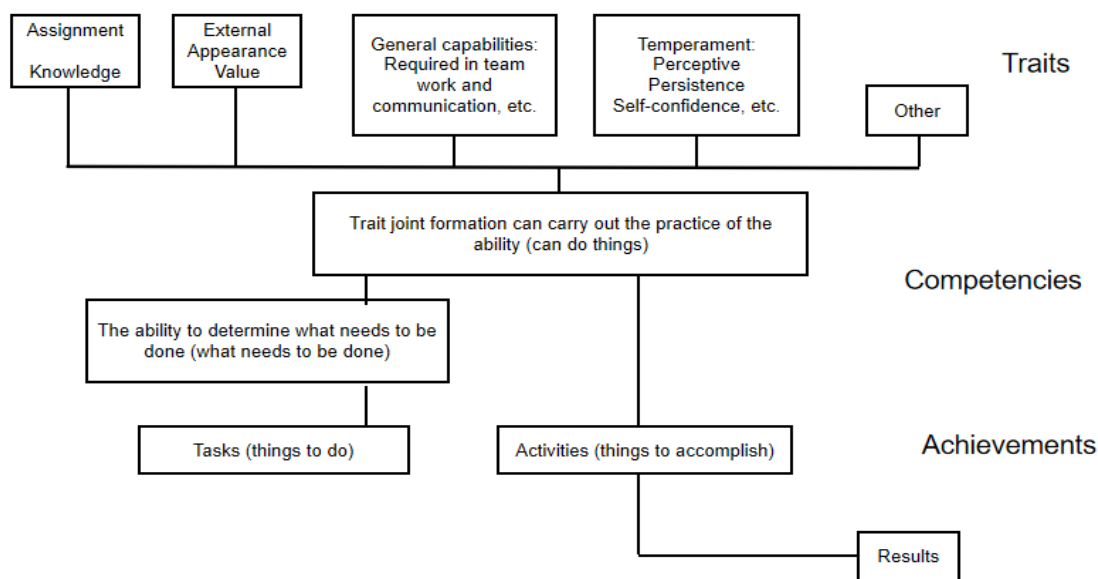
Figure1: Structure of Relationship Between competencies, Traits and Achievements
Source:(Preston, 1995)

With the introduction of the concept of "Competency," developed countries in Europe and the United States have launched a "competency movement" for a long time (McClelland, 1973) and applied it to education, psychology, management, and other fields (Sedyastuti, 2021; Suwarni, 2021). Since the 1980s, European and American countries have successively placed competency research on teachers (Hay Group, 2023; Spencer & Spencer, 1993). There have been a large number of benchmarks and milestones in research on teacher teaching competency and higher education teacher teaching student competency, but among them, "Competency Based Education" (CBE) has the greatest influence and far-reaching significance." (Saultz, 2021; Akala, 2021; Chappell, 2020). Internationally, "Competency" is gradually used to replace concepts such as literacy, skills, and abilities (Ebimgbo & Igwe, 2021).

Competency Model

Currently, the most representative competency models internationally are the "Iceberg Competency Model" proposed by McClelland (1973) and the "Onion Model" proposed by Melnikovas (2018). (Soumelidou, 2023; papaioannou, 2023; Melnikovas , 2018; McClelland, 1973). (Figure 2). The essential content of the two is basically the same. The onion model evolved on the basis of the iceberg model. The onion model has a more distinct level of expression than competency (Bhagat, 2023).
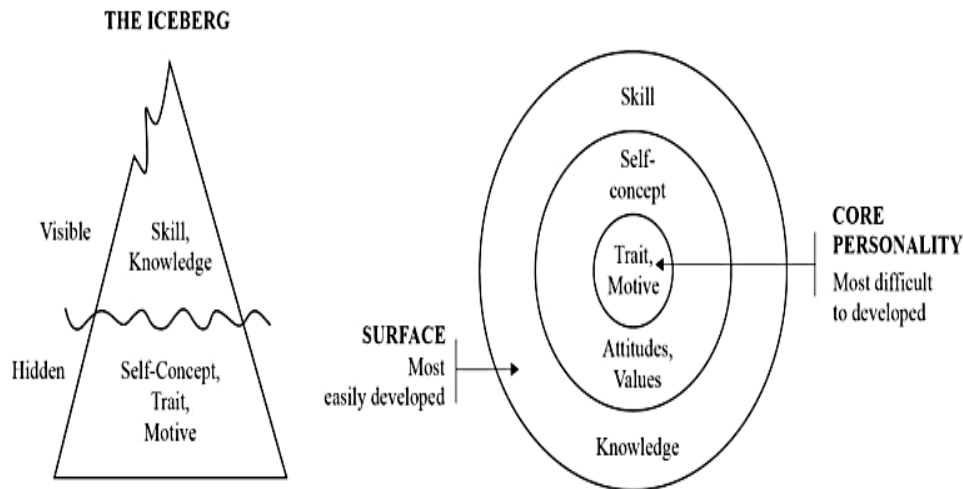
Figure 2: The Iceberg Model Developed and The Onion Model Developed
Source: (McClelland, 1973; Melnikovas , 2018)

Documents review of research on teaching competency of higher education music teachers

Since the 21st century, in order to adapt to the needs of national development and economic transformation. Combining the development trends of international higher education and higher education art education. Relevant policies and management measures have been successively issued regarding the overall planning of education, the development direction of higher education, the selection and evaluation of higher education teacher talents, the comprehensive quality of higher education and various types of aesthetic education teachers at all levels, and the comprehensive quality of art teachers. Fundamentally, China macroeconomic policies for educational development are its fundamental basis and driving force for development (Yang, & Cao, 2023; Li, & Li, 2019). Since the late 1970s, policy has continued to have a strong influence on music education in China. Since the 1980s, China has promulgated a series of documents aimed at promoting the development of higher education, higher education art education, art teachers, and aesthetic education teachers.

Table1: List of documents issued by the Ministry of Education and the State Council of China on teachers and aesthetic education (Part)

No.	Document Name	Publication Year
1	Teachers Law of the People's Republic of China	1995
2	Teachers Qualification Ordinance	2000
3	National Medium and Long-term Education Reform and Development Plan Outline (2010-2020)	2010
No.	**Document Name**	**Publication Year**
4	The 12th Five-Year Plan for National Education Development (2011-2015)	2012
5	The 13th Five-Year Plan for National Education Development(2016-2020)	2017
6	China Education Modernization 2035"	2019

7	Implementation Plan of the Education Power Promotion Project During the "14th Five-Year Plan" Period (2021-2025)	2021
8	"Midwest Higher Education Revitalization Plan (2012-2020)"	2013
9	Implement the "2011 Plan" and Vigorously Promote Collaborative Innovation Work Among Universities in the Region	2013
10	Opinions on strengthening the construction of teacher team	2012
11	Opinions on deepening the reform of teacher education	2012
12	Implement excellent teacher training plan	2014
13	Guiding Opinions on Deepening the Reform of the Assessment and Evaluation System of higher education Teachers	2016
14	Targeted training program for outstanding teachers in underdeveloped areas in the central and western regions	2021
15	Basic education teacher strengthening plan in the new era	2022
16	Carry out actions to improve the capabilities of vocational education teachers	2022

Source (The Ministry of Education of the People's Republic of China Department of Education,1995-2022)

Needs Analysis in the Development of a Teaching Competency Model for University Music Teachers in China Needs analysis was a key stage in this study, which aimed to identify the fundamental issues and current difficulties faced by university music teachers in conducting their teaching. This approach is consistent with the views of Muqsith (2018), Mohd Jamil (2016), who emphasized that needs analysis is an essential preliminary step before developing any model. In addition, as described in McKillip's discrepancy model (1987), needs analysis is essential to assess the gap between the actual situation and the ideal state. In this study, this gap is specifically manifested as the needs and challenges of developing teaching competence for music teachers in China universities. This process includes identifying existing problems, such as structural deficiencies in professional literacy, limitations in teaching innovation capabilities, difficulties in interdisciplinary practice, and the lack of a music education evaluation system. This study used semi-structured interviews with five domain experts (including music professors and department administrators) selected via purposive sampling. The interview data were analyzed thematically to identify key themes and propose elements that should be included in the teaching competency model for music teachers in China universities. By adopting this approach, this study gained a comprehensive understanding of the needs and challenges faced by music teachers in China universities. In addition, it laid a solid foundation for the development of a relevant and practical competency model. This needs analysis ensured that the proposed model could effectively meet the actual needs of the education sector in the digital age.

Research Questions

Research questions are the foundation of any study, especially in needs analysis, which defines the scope, focus, and direction of the study. This study formulated research questions to explore the challenges faced by China university music teachers in teaching and to analyze the requirements for developing a teaching competency model suitable for China's national conditions. The following are the research questions:

i. What are the main challenges faced by China university music teachers in teaching，as identified by experts ?

ii. Whats are the essential needs and elements required to develop an effective teaching competency model for China university music teachers, based on the experts' insights?

Method
This study used the design and development research (DDR) approach to develop a teaching competency model for college music teachers in China. DDR was chosen because it is a systematic and structured research method that is particularly suitable for research involving the development of models or frameworks (Jamil & Noh, 2020). According to Richey and Klein (2007), DDR consists of three key phases: needs analysis, design and development, and evaluation (including usability testing). This approach ensures that the research is based on empirical evidence, so that the educational model can be systematically developed, validated and improved. This study focuses on the needs analysis stage and adopts a qualitative research design to collect experts' insights on the necessity of a teaching competency model for music teachers in China universities. The study adopts a semi-structured interview method and selects 5 experts for interviews via purposive sampling. These experts included music professors and department administrators to ensure that the study covered a diverse range of perspectives. To guide the data collection process, an interview protocol was developed based on the themes identified from the comprehensive literature review. Prior to conducting the interviews, the protocol was validated by experts to ensure clarity of language, accuracy of content, and qualitative rigor. The interviews were conducted face-to-face to allow for in-depth exploration of expert perspectives. With informed consent, the interviews were audio-recorded and subsequently transcribed verbatim. After confirmation by the interviewees, the transcripts were coded and thematically analyzed according to the framework proposed by Cohen, Manion, and Morrison (2013). The sample for this study consisted of experts in the fields of education, school leadership, and educational technology, and followed Berliner's (2004) recommendation of having at least five years of professional experience. By adopting a rigorous qualitative research method, this study ensured that the teaching competency model for music teachers in China universities was developed based on expert-driven insights, thereby enhancing its relevance and applicability in the context of China.

Research Findings
Five experts participated in this study. They have more than five years of experience in their respective fields, including managers of higher education music teaching, music teacher team development, and the developers of music teacher competency training documents. They provided valuable insights into the challenges and needs of China university music teachers in teaching. The selection of experts adopted the purpose sampling method to ensure the relevance and accuracy of the collected data to the research objectives.

Table 2 : Demographic of study Information

Informants	Year of Service	Experience/Capacity
P 1	More than 20 years	• Professor • Member of the China Musicians Association • Deputy Dean of a College • Involved in the Teaching Management, Teacher Team Development, Interviews as One of the Interviewers
P 2	More than 20 years	• Professor • Teacher Mentor at a University • Formerly Served as the Director of the Vocal Music Teaching and Research Section • Subject Leader of the Music Education in Guangxi

P 3	More than 20 years	• Associate Professor • Teacher Mentor at a University • The first Batch of Music Education and Teaching Trainers • Serve as a Trainer for New Teachers' Professional Development
P 4	More than 20 years	• Associate Professor • Vice Chairman of Guangxi Musicians Association • Deputy Dean of a College • Extensive Experience in Music Teacher Training and Development
P 5	More than 20 years	• Associate Professor • Director of the College of Music • Involved in Training Music Education Teachers, and Participates in Designing Modules for Music Education Teachers Training

Table 2 provides an overview of the five interviewees, all of whom have more than 20 years of service, highlighting their extensive professional experience in China's university music education system. The informants represent a wide range of roles and locations, ensuring a diverse range of perspectives in the study. Based on the verbatim transcript analysis, the experts agreed that there is a clear need to develop a teaching competency model for China university music teachers to effectively address the challenges of the digital age. The need for such a model stem from the urgent need for China university music teachers to adapt to digital transformation while ensuring the continued improvement of the quality of music education.

What are the main challenges faced by China university music teachers in teaching，as identified by experts?

According to the interview records, experts believe that in today's rapidly developing education landscape, the teaching competence and teaching quality of university music teachers are still closely related. In China, as in many other countries, teaching level and ability are still the key factors of teaching quality. Therefore, it is believed that the main challenges faced by China university music teachers in teaching are:

Structural conflict between traditional teaching mode and digital requirements

87% of the experts interviewed pointed out that music performance courses (such as instrumental performance and vocal training) have long relied on face-to-face teaching of the "mentor-apprentice system", which conflicts with the standardization requirements of online teaching. The imitation and replication of top-level design have caused the chaos of "learning from" and "looking at me, I looking at you, you plagiarizing me, and I imitating you" in music departments. This is the root cause of the dilemma of "one thousand colleges and one thousand people" in college music education, and it is also an important reason for the slow growth of teaching quality. A large number of normal colleges, agriculture, forestry, ocean, science and technology, and even local industry colleges such as foreign languages and medicine have set up new majors (music performance, music education) in a mighty manner on the grounds of improving the cultural and artistic quality of college students. In just over a decade, music majors have blossomed in college education across the country, and a large number of students have flocked to colleges to study music. How to position the major, how to cultivate talents, and how students will find employment in the future are not only urgent problems to be solved

in China college music education, but also become the main obstacles to its development and progress.

Discipline construction is developing too fast

In a few years, the original more than ten music master's degree programs in colleges and universities across the country have increased several times or even dozens of times in a short period of time. In particular, the application for master's and doctoral programs in the first-level discipline of art in 2010 has pushed the development of disciplines in China colleges and universities to an unprecedented climax. The number of music master's programs in colleges and universities across the country has increased sharply to more than 100. In a few years, master's graduates are no different from undergraduate graduates. Professional music colleges have strict control over the number of master's enrollment quotas and high requirements for tutors. However, because normal colleges and even comprehensive colleges and universities have a large number of students to enroll, tutors are very loose in approval, and quantity comes first, regardless of quality. What's more, some colleges and universities regard the enrollment of graduate students as an important indicator of school revenue generation. This has led to the situation that some colleges and universities' music departments are uneven in faculty team building, theoretical research level, and education and teaching management. Regardless of their own school conditions, the quality of the students they enroll, and the actual situation of the local area, they are eager for quick success and are out of touch with reality. The inevitable result of such "three no-care" teaching is low student quality.

Challenges in the structure of the teaching staff

At present, there are major problems in the structure of the teaching staff of music teaching staff in China universities. The most typical problem is the serious aging of teachers. Many teachers with rich teaching experience and teaching achievements have reached retirement age. Although the team of young teachers is also growing, the number of subject leaders is very limited, and a large-scale teaching staff team has not been formed. At the same time, the current education level of music teachers is generally low, and the number of teachers with a master's degree or above among in-service teachers is very limited. The low education level directly affects the scientific research and teaching level of teachers. In recent years, the number of students enrolled in colleges and universities in my country has increased, and the gap in teaching staff has become more and more obvious. The outflow of a large number of high-quality talents has also brought new challenges to the current teaching staff construction.

Challenges of teaching ability and practical ability

The university music classroom is the main place for music teaching, and students' acquisition of music knowledge also mainly comes from it. The teacher's teaching ability in the classroom will have a direct impact on the final teaching effect. How to stimulate students' interest in learning in a limited time and fully mobilize students' enthusiasm to participate in the classroom is the basic requirement of university music teachers. Classroom teaching ability is a composite ability including expression ability, organizational ability, and adaptability. The current teaching ability of music teachers still has room for improvement. At the same time, university teachers must also have the necessary practical ability, regularly provide students with opportunities to participate in music practice, cultivate students' artistic literacy, and exercise students' practical ability. This is also what college music teachers lack.

What's are the essential needs and elements required to develop an effective teaching competency model for China university music teachers, based on the experts' insights?

Based on the second research question, the results highlight several basic needs and elements that must be included in building an effective model. These elements will help university music teachers face the complexity of the development of the digital age and promote the improvement of music teaching competence;

Clear teaching competency guidelines

One expert emphasized: "College music teachers must have a structured roadmap that allows them to clearly understand their roles and responsibilities in music teaching." This expert emphasized the importance of clear guidelines to ensure that teachers fully understand the expectations of music education development. Another expert further added: "These guidelines should contain specific strategic steps and measurable standards so that teachers can track progress and evaluate their effectiveness." This suggests that the model should provide strategic steps, implementation methods, and competency standards to guide music teachers to complete the various contents of improving their teaching competency levels.

Teacher self-assessment model

One respondent said, "The self-assessment model can help college music teachers systematically evaluate their own abilities, which is essential for their growth." They explained that the model can help college music teachers identify their strengths and weaknesses, ultimately allowing them to focus on areas that need improvement. Another expert said, "The model provides a framework for professional development, helping college music teachers develop growth plans based on the gaps that have been identified." The self-assessment section will help college music teachers take control of their own growth and ensure that their professional development efforts are targeted and focused.

Artistic innovation literacy and style construction

One expert stressed: "The cultivation of artistic innovation literacy needs to be combined with the new requirements of the digital age and establish a dynamic self-evaluation and development mechanism." They explained that the model can innovate the self-evaluation framework of technology application, help teachers conduct technical ability benchmark tests, and quantitatively analyze teachers' teaching competence through data analysis tools. Another expert further added: "This dynamic evaluation mechanism must be deeply integrated with the actual teaching scenarios of teachers, and cannot remain at the surface assessment of technical operations."

Teacher ethics

Many experts stressed that the construction of teacher ethics requires the establishment of a scientific self-evaluation system. One interviewee pointed out: "The construction of teacher ethics in the digital age cannot rely solely on external constraints, but must be internalized as the conscious behavior of teachers." The model will work in the following ways: first, provide specific evaluation indicators for the construction of teacher ethics (such as digital teaching ethics, traditional cultural heritage, etc.) to help teachers systematically examine their own performance; second, establish a dynamic feedback mechanism so that teachers can promptly discover and improve ethical blind spots that may exist in the application of technology; finally, link the evaluation results with the professional development plan to ensure that the construction of teacher ethics changes from "passive compliance" to "active construction". As

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an expert said: "When teachers can regularly conduct self-examination against the standards, teacher ethics can truly be integrated into every aspect of digital teaching."

Discussions

The results of semi-structured interviews show that China university music teachers face many challenges in the actual teaching process. This conflict is not only reflected in the level of technology application, but also more deeply reflected in the top-level design of the music education system. All music colleges and departments are generally trapped in the "imitation-copying" development model, resulting in serious homogenization of professional construction. Data show that 87% of music colleges and departments across the country have highly similar training programs, and the overlap rate of course settings generally exceeds 90%. This "one-size-fits-all" school-running pattern directly restricts the improvement of talent training quality. What is more serious is that after art was upgraded to a first-level discipline in 2010, music majors across the country have shown explosive growth, with an increase of 376% in ten years. However, 43% of the newly established majors have problems with substandard faculty allocation. This blind expansion has directly led to a continuous decline in student employment rates. In 2022, the average employment rate of music majors was only 61%. At the same time, the structural contradictions of the teaching staff are also worrying. The survey shows that the teaching staff presents an obvious "double fault" phenomenon: on the one hand, senior teachers (over 50 years old), accounting for 38% of the total, face difficulties in digital teaching transformation; on the other hand, 72% of young teachers (under 35 years old) lack systematic teaching ability training. This imbalance in the teaching staff structure is particularly prominent in newly established departments, and some colleges and universities even face the embarrassing situation of "professors can't teach and lecturers dare not teach". At the same time, the construction of disciplines and majors is seriously out of touch with regional social development. More than 65% of colleges and universities have failed to develop training programs in combination with local cultural characteristics, resulting in a significant misalignment between talent training and market demand. These deep-seated contradictions together constitute a systematic obstacle that restricts the high-quality development of China's higher music education, and they urgently need to be solved through institutional innovation and connotation construction. Another key factor is the serious lack of teaching and practical abilities, which directly leads to students' insufficient professional application ability and lack of artistic innovation literacy, and has become a key bottleneck restricting the improvement of talent training quality. Especially in the context of digital teaching transformation, teachers must not only break through the limitations of traditional teaching models, but also adapt to new technical requirements such as AI-assisted creation and virtual rehearsal, which puts higher standards on teachers' comprehensive teaching abilities.

This study successfully achieved its objectives, identifying the challenges faced by China university music teachers in their teaching and proposing a structured teaching competency model to address these challenges. The findings provide empirical evidence supporting the need for a systematic framework to guide China university music teachers in their effective teaching competency transformation. This study contributes to the field of university music teacher and higher education music teacher development by providing a well-defined teaching competency model that is appropriate for the China educational context. The model provides a practical framework for university music teachers, faculty development builders, and teaching managers to improve the quality of teaching in their schools. Although this study lays a foundation for the development of teaching competency for China university music teachers, future research could extend its findings and conduct quantitative research to measure the impact of teachers'

teaching competency on student satisfaction or university performance. In addition, future research could consider expanding the sample size and incorporating the perspectives of teachers, students, and parents to provide a more comprehensive and holistic perspective.

Summary

In summary, this study highlights the key challenges faced by China university music teachers in teaching and emphasizes the need to establish a structured teaching competency model for China university music teachers to support the transformation of effective teacher development. The model contains clear guidelines, self-assessment mechanisms, ethical considerations, etc. This study provides a comprehensive framework for improving the teaching competency of China university music teachers. Future research should continue to explore how to strengthen competency improvement and ensure sustainable and effective digital transformation in the education field.

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