



## Curriculum Vita

**Instructor: Sheila Clagg Cathey, D.M.A.**

**Academic Department:** School of Music

**University Address:** East Texas A&M University  
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Commerce, TX 75429-3011

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## EDUCATION

**Doctor of Musical Arts in Music Education**, Boston University, 2014.

Dissertation: *Profiles, Perceptions, and Practices Related to Customizable Computer-Aided Instruction Among Postsecondary Aural-Training Instructors*. Research using an anonymous, researcher-designed questionnaire. Statistically significant findings resulting from MANOVAs included gender differences, customization, years teaching Aural Skills, years using aural-training CAI, and perceived effectiveness in teaching Aural Skills.

**Master of Education in Educational Leadership (Principal Track) with additional hours in school counseling**, Southeastern Oklahoma State University, 2023.

Capstone Projects: Early College High School (ECHS) & Earn a Degree Graduate Early (EDGE) for Choctaw Native American Students, New Employee Orientation (NEO) improvement plan, established Substitute Teacher Training Manual, and PD Sessions on Public School Law & the use of Religious Music; French & Raven's Leadership Powers; Student Rights, Torts of Negligence, and Faculty Firings.

**Master of Music in Composition**, Webster University, 2005.

Composition: *The Passion and Resurrection According to Luke*. A 40-minute, dramatic musical for 80-member cast of choir (SSAATB), soloists, orchestra, and drama.

**Master of Music in Music Theory**, Texas Christian University, 2000.

Thesis: *Paradigm Reversed: Transition as a Stable Structural Element in Selected Piano Music by Maurice Ravel (Jeux d'eau, Noctuelles, Une barque sur l'océan, Ondine, Scarbo)*.

**Bachelor of Science in Biblical Studies & Church Music with concentration in Piano Performance and minor in Voice**, Welch College, 1993.

## TEACHING EXPERIENCE

March 2025-Present, Liberty University Online, Thesis Chair and Dissertation Reader for the School of Music Education.

August 2024-Present, East Texas A&M University, Field Supervisor for Music Education majors and Adjunct Professor.

January 2016-July 2024, Metro Christian Academy, Elementary Music Teacher, Tulsa, Oklahoma.

January 2012-July 2015, Tulsa Community College, Adjunct Professor of Music Theory, Aural Skills, and Class Piano.

August 2011-December 2012, Oklahoma Wesleyan University, Adjunct Professor of Music Theory, Aural Skills, and Class Piano.

August 2004-May 2009, Jefferson College, Piano Coordinator of Applied & Class Piano.

August 2003-May 2009, Webster University, Adjunct Professor of Music Theory and Aural Skills.

August 2000-May 2003, Texas Christian University, Associate Graduate Faculty of Music Theory and Aural Skills.

August 2000-May 2003, Dallas Baptist University, Adjunct Professor of Music Theory and Aural Skills.

August 1995-1996, Dallas Baptist University, Staff Accompanist for Vocal Majors.

January 1994-May 2003, Lake Arlington Academy of Music, Piano & Kindermusik® Instructor.

June 1985-Present, Private Piano Instructor.

### Undergraduate Courses Taught

*Aural Skills I:* Melodic, harmonic, and rhythmic dictation; sight-singing.

*Aural Skills II:* Hearing V-I progressions, passing and neighboring tones, figured bass, dominant function chord substitutions, cadences, secondary dominant function chords, phrase and motivic development.

*Aural Skills III:* Increasingly difficult melodic and rhythmic dictation. Harmonic dictation including seventh chords and modulations. Sight-singing of single line, two-voice, and four-voice music.

*Aural Skills IV:* Understanding modes, artificial scales and sets, changing meter, polymeter and asymmetrical meter.

*Class Piano I:* Class Piano is for the beginner and includes note reading, scales, and music theory designed to build basic piano proficiencies for music majors. This course is required for all music majors, except piano majors.

*Class Piano II:* Class Piano II is a continuation of Class Piano I and continues to build basic proficiencies for music majors. Class Piano II adds chord reading and transposition. This course is required for all music majors, except piano majors.

*Class Piano III:* Class Piano III is a continuation of Class Piano I and continues to build basic proficiencies for music majors.

*Class Piano IV:* Class Piano IV is a continuation of Class Piano I and continues to build basic proficiencies for music majors.

Classroom Management, Assessment, and Special Populations in Music: This course builds on the theoretical foundations of teaching and learning, equipping preservice teachers with strategies to apply literacy learning across grade levels and in various classroom settings. It also explores differentiated instruction for unique learners such as students with special needs and Emergent Bilingual Learners. Finally, classroom management will be addressed as well as both formal and informal assessment methods.

Computer Music Techniques I: This course is designed to develop computer music skills and comprehension of MIDI with the use of Sibelius music composition software. It is designed to be a lab class. Requires intermediate computer skills. Prerequisite: MUSC 1013.

Form and Analysis: Structural analysis of simple and compound part forms, rondo, sonata and fugue. Emphasis on the standard designs found in instrumental music from Bach on.

Fundamentals of Music: A course designed for students who have a limited background in music or who are placed in the course by the results of the Theory Placement Exam. It includes a study of scales, rhythm, meter, key signatures, musical terminology, intervals, chord construction, and an introduction to solfege sight-singing.

History of Rock & Roll: This course provides opportunities for students to develop and broaden their familiarity with Rock and Roll and other forms of American popular music. Students will be guided through outside reading assignments, class discussion, aural/visual experiences, and written assignments to allow for an increased understanding of American popular music, its heritage, and its social and historical context. The course includes a Virtual Rock Festival and an Album Review.

Intro to Music Education: This course introduces students to the music teaching profession with specific attention given to historical and philosophical foundations of music education, standards-based curriculum and assessment, music learning theories, sequencing, and pedagogical approaches, arts advocacy, and professional music organizations.

Introduction to Fine Arts: The history, philosophy, elements, and techniques which create, influence, and integrate the visual and performing arts are presented. Field trips to local art museums, symphony, opera, and theatre productions will be required.

Music Appreciation: Designed for students majoring in areas outside music. This course covers the elements, style, genre, and structures of major works of traditional Western music, jazz, popular music and music of other world cultures.

Music Theory I: Musical notation and definitions, intervals, scales, and keys. Emphasis on writing four-voice exercises in major and minor keys using triads and dominant sevenths. Harmonic analysis. Keyboard harmony.

Music Theory II: Continuation of Music Theory I, including study of suspensions and other non-chord tones, the remaining diatonic seventh chords and secondary functions. Harmonic analysis, as well as study of cadences, phrases and periods. Keyboard harmony.

Music Theory III: The study of advanced harmony (including larger Baroque and Classical forms, modulations, altered chords, and the harmonic vocabulary of the late eighteenth and nineteenth centuries) with emphasis on analysis, part-writing, improvisational composition projects in various styles, and playing and transposing chord progressions.

Piano Lessons I: Applied Piano involves one 30-minute private lesson and five practice hours per week on the piano. Applied Piano lesson and practice time doubles when taking two semester hours credit. Music seminar time is required.

Piano Lessons II: Applied Piano involves one 30-minute private lesson and five practice hours per week on the piano. Applied Piano lesson and practice time doubles when taking two semester hours credit. Music seminar time is required.

Prep Piano Lessons: Applied Piano involves one 30-minute private lesson and five practice hours per week on the piano. Applied Piano lesson and practice time doubles when taking two semester hours credit.

Sixteenth-Century Counterpoint: A study of the contrapuntal technique of Palestrina and other composers of the sixteenth century. Analysis and composition of music in that style.

Twentieth-Century Analytical Techniques: Structural and stylistic analysis of twentieth-century music, including early twentieth-century styles, pre-serial atonality, the 12-tone technique, microtonality, and electronic music.

## PUBLICATIONS AND CREATIVE ACTIVITY

### Articles and Presentations

Cathey, Sheila (10 April 2023). *Leadership Powers: Getting others to do what you want them to do*. Professional Development for Faculty, Metro Christian Academy, Tulsa.

Cathey, Sheila (10 April 2023). *Public School Law in Relation to Religion and Bridges to Metro*. Professional Development for Faculty, Metro Christian Academy, Tulsa.

Cathey, Sheila (10 April 2023). *Student Rights, Torts of Negligence, and Faculty Firings*. Professional Development for Faculty, Metro Christian Academy, Tulsa.

Cathey, Sheila & Jay Dorfman (2015). [Profiles, Perceptions, and Practices Related to Customizable Computer-Aided Instruction Among Postsecondary Aural Training Instructors](#). *Journal of Music Theory Pedagogy*, 29, pp. 145-184.

Cathey, Sheila (2015). [Practices, Needs, and 21<sup>st</sup>-Century Concerns in the Undergraduate Music Theory Curriculum as Identified by the Oklahoma Music Theory Roundtable: A Descriptive Study](#). *Music Theory Pedagogy Online*, 5.

Cathey, Sheila (2015). "Composing Video Music with Notation Software (Sibelius)." Paper presented at annual meeting of the Oklahoma Music Theory Round Table.

Cathey, Sheila & W.T. Skye Garcia (2013). "Current Practices and Curriculum Needs among Postsecondary Oklahoma Music Theory Instructors." Paper presented at the annual meeting of the Oklahoma Music Theory Round Table, Oral Roberts University.

Cathey, Sheila (2012). *Pre-College Piano Music for Left Hand Alone*. Broken Arrow Oklahoma Music Teachers Association.

Cathey, Sheila (2011). *Profiles, Perceptions, and Practices Related to Customizable Computer-Aided Instruction (CAI) Among Postsecondary Aural-Training Instructors*. Oklahoma Music Theory Round Table, The University of Tulsa.

Clagg-Cathey, Sheila (2000, 2006). "Teaching from Music for the Left Hand," *Clavier* (May/June 2000); Reprinted in *Piano Artistry* (2006).

### **Compositions**

*The Passion and Resurrection According to Luke* (SSAATB Choir, Orchestra, and Drama)

Peter Denies Christ; Jesus Faces Pilate; Jesus Faces Herod Antipas; Crucify Him!; Daughters of Jerusalem; Two Others; Hail Him!; The Death of Jesus; The Burial of Jesus; Shout for Joy!

Flossy the Hippo

Homage to Oscar Peterson, publication in process, Alfred Music Company, 2026

Invention in B-flat Minor

Indigo Blues

March

My Dog Gracie

Outdoor Sketches: Muddy Puddles, Stargazing, and Lightning Bugs

Psalm 19: The Meditation of My Heart for Choir and Piano

Psalm 113 for Voice and Piano

Rococo Reflections

SpaceX Launch

Spanish Rhapsody

Strawberries, Bananas, and Peaches

Two-Part Invention

### **Theses and Dissertations Advised**

Martinez, Jayson (2026, in progress). *Comparing Aesthetic and Praxial Approaches to Music Education: Effects on Newark, New Jersey High School Student Achievement and Engagement*. Doctoral Dissertation, Liberty University.

Supinger, Ariel (2026, in progress). *Elementary Music Teachers' Perceptions of the Impact of Class Size on Tonal and Phonemic Awareness in Second-Grade General Music Classes*. Master's Thesis, Liberty University.

Waters, Jerrita (2026, in progress). *Female Brass Musicians and their Impact on Music Education*. Doctoral Dissertation, Liberty University.

### **Elementary Music Curriculum**

Designed PowerPoint curriculum for P3 through 5<sup>th</sup> grade of over 250 class sessions for Metro Christian Academy, aligned with National Standards. Preserved on school's OneDrive for future teachers. Authored a 327-page successor-planning handbook to equip music educators with instructional resources and grade-level musicals.

### **PROFESSIONAL ENGAGEMENT**

AP Music Theory & Aural Skills Rater/Reader for ETS, 2015 to present.

Piano Guild Adjudicator, Board of Judges Faculty Member, National Guild of Piano Teachers and American College of Musicians, 1999 to present. Adjudicated in Arkansas, Texas, Kansas, Tennessee, Missouri, and Oklahoma.

Tulsa District Achievement (TAMTA/OMTA), University of Tulsa, 2023, 2025.

Federation of Music Clubs Adjudicator, Texas Federation of Music Clubs, Texas Christian University, May 27, 2000; May 28, 2001. Oklahoma Federation of Music Clubs, Ponca City, OK, March 2012; Bartlesville, OK, March 2013; Tulsa, OK, 2025.

Bartlesville Fall Festival (BAMTA/OMTA), Bartlesville, Oklahoma, 2010s to present.

Mid-America Music Association Adjudicator, St. Louis, Missouri, July 2005 and July 2007.

National Keyboard/Instrumental Adjudicator, Music and Arts Festival of FWB, Louisville, Kentucky, July 1993.

District Keyboard Adjudicator, Music and Arts Festival of FWB, Nashville, Tennessee, March 1993.

## AWARDS

National Honor Society of Leadership and Success, 2025.

Who's Who in American Education, 2006.

Who's Who in America, 2002.

Michael M. Winesanker Award. Recipient for the 1999-2000 academic year in recognition of outstanding achievement as a graduate music student in Theory/Composition at Texas Christian University.

National Honor Roll of Piano Guild Teachers, 1999-2003.

Pi Kappa Lambda, Texas Christian University Chapter, 1998.

Who's Who of American Women, 1999.

## CERTIFICATIONS

Teaching Certificate, PK-12 Vocal/General Music and Instrumental/General Music, Oklahoma State Department of Education, 2015-2030.

Elementary & Secondary Principal Certification, Oklahoma State Department of Education, 2024-2030.

Teaching Certificate, K-12 Vocal & Instrumental Music, Arkansas State Department of Education, 2025-2030.

P-12 Building Level Administrator, Arkansas State Department of Education, 2025-2030.

Classroom Teacher: Music Grades EC-12, Texas State Department of Education, 2025-2030.

T-TESS Field Supervisor Observation Training Certificate, Texas Education Association, 2025.

CITI IRB Training Certification, Social & Behavioral Research, Liberty University, 2025.

FERPA Training Certification, Liberty University, 2025.

Nationally Certified Teacher of Music (NCTM), Music Teachers National Association, 2002, Mississippi College. Permanent Professional Certified Teacher of Music, 2012.

Orff Level I, University of Tulsa, 2016.

Educator Certificate in All Levels of Music with an Endorsement in Bible, Association of Christian Schools International, 2015-2017.

Online Instructor Certification (Blackboard), Tulsa Community College, 2012.

National Institute of Health (NIH), Office of Extramural Research, Certification in Protecting Human Research Participants, 2010.

Kindermusik® I & II – KM I: newborn-4 years old. Training in Dallas, Texas, 1998. KM II: ages 4-7. Training in Oklahoma City, Oklahoma, 1999.