

KARRIN FORD

**Associate Professor of Music
Fine Arts and Communication
Sul Ross State University
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EDUCATION

University of Connecticut

PhD, Music Theory and Music History

Dissertation Title: Diverging Currents: American Women Composers and the
Criticism of the “Old Guard” at the *Fin de Siècle*

Dissertation Advisor: Alain Frogley, PhD

Dissertation Readers: Peter Kaminsky, PhD, and Anne D’Alleva, PhD

University of Cincinnati College-Conservatory of Music

DMA, Organ Performance

Cognate: Music Theory

Dissertation Title: The Pedal Piano: Its Historical Antecedents and Use in the
Works of Selected Nineteenth Century Composers

Dissertation Advisor: James Riley, PhD

University of Kansas

MM, Organ Performance

Baylor University

BME *magna cum laude*, Music Education

Major Area: Piano

Additional Study, Indiana University, Mississippi College

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PROFESSIONAL EXPERIENCE

Sul Ross State University (2015 -)
Associate Professor of Music

Baylor University (2014-2015)
Visiting Associate Professor of Music

University of Connecticut (2003 – 2010)
Teaching Assistant, Music Theory and Music History

Private organ/piano studio teacher (1999 - 2003)
Waco, Texas

Belmont University (1986 - 1999)
Associate Professor of Music Theory and University Organist

The University of the South (1984 – 1985)
Visiting Assistant Professor of Music and University Organist

RELATED EXPERIENCE

University of Connecticut (2006 – 2007)
Office of Research and Graduate Education
Assisted in collection and compilation of data assessing strength of selected doctoral programs throughout university as part of 10-year institutional report to National Research Council

University of Connecticut (2003 – 2007)
Writing Tutor, Department of Music
Directed students in preparation of scholarly papers and related assignments, including elements of planning, organization format, usage, and stylistic expression

CERTIFICATION

Associate Degree, American Guild of Organists (AAGO)

Two-day keyboard examination testing aural and performance skills in variety of areas, including figured bass realization, four-part open score reading, harmonic dictation, and fugal composition, as well as general knowledge of music history and literature, performance practice, and practical application of constituent elements

PROFESSIONAL ASSOCIATIONS

American Guild of Organists
American Musicological Society
The College Music Society
International Alliance of Women in Music
Music Teachers National Association
Mu Phi Epsilon
Pi Kappa Lambda
Society of Music Theory

HONORS

International Who's Who in Music (2020)
Who's Who of American Women
Keyboard Artists of America
International Directory of Distinguished Leadership

AWARDS

University of Connecticut, 2003 – 2008
Graduate School Teaching Assistantships
University Predoctoral Fellowship

Cincinnati College Conservatory of Music, 1979 – 1982
University Graduate Fellowship

RESEARCH INTERESTS

Gender and issues of music and culture
Women composers and social/cultural activism
American music
Aesthetics and music criticism

PUBLICATIONS

- “Leonard Bernstein and The Organ.” *The American Organist* (December, 2018)
- “Review of Organ Historical Society 2008 Summer Tour.” *The American Organist* (December, 2008)
- “The Pedal Clavichord and The Pedal Harpsichord.” *Galpin Society Journal* (1997)
- “The Life and Times of Elfrida Andrée.” *The American Organist* (September, 1997)
- “Jeanne Demessieux.” *The American Organist* (April, 1992)
- “How To Turn Pipe Dreams Into Pipes Without Having Nightmares: Thoughts on Buying an Organ.” *Southern Baptist Church Music Journal* (1988); adaptation published in *International Christian Digest* (1990)
- “Alkan and the *Pédalier*.” *The Piano Quarterly* (April, 1986)
- “The Pedal Piano in the Late Nineteenth Century.” *American Music Teacher* (November/December, 1985)
- “Three Times Three Hundred: Accessible Keyboard Classics of the Masters.” *Journal of Church Music* (October, 1985)
- “The Pedal Piano.” *Diapason* (October, 1984; November, 1984; December, 1984)

REVIEWS

- Reviewer, *Notes*, Journal of the Music Library Association (2013 -)
- Editorial Reviewer, Organ/Keyboard Music, *American Music Teacher* (2001 – 2007)
- A Listener's Guide to Musical Understanding*, William C. Brown Publishers (1998)
- Fundamentals of Music: Reading, Hearing, and Writing*, McGraw-Hill Publishing (1997)
- Ear Training: An Analytical Approach*, William C. Brown Publishers (1995)

PROGRAM NOTES

Notes to *The Organ Music of Jeanne Demessieux*, Volume 3, Festivo Muziek,
Amersfoort, The Netherlands (1996)

COMPOSITIONS

Morning Has Broken, collection for organ/piano duet, Broadman Press

Jesus Shall Reign, collection for organ/piano duet, Harold Flammer Press

Together In Praise, collection for organ/piano duet, Harold Flammer Press

Hymns For Holidays, collection for organ, Harold Flammer Press

Organ Solos For All Occasions, collection for organ solo, Brentwood Music

O, The Deep, Deep Love of Jesus, organ solo, Broadman Press

Meditation on “Aurelia”, organ solo, Genevox Music

Good Christian Men, Rejoice and Sing, organ solo, Genevox Music

Fantasia on “Old Hundredth”, organ solo, Genevox Music

Who Has Seen The Wind?, children’s voices, Broadman Press

Thank You, God, For Christmas, children’s voices, Broadman Press

LECTURES/ PRESENTATIONS

“Beach and Carreño: New Intersections, Redefined Parameters.” Paper presented at conference. American Women Pianist-Composers: A Celebration of Amy Beach and Teresa Carreño.” University of New Hampshire, Durham, New Hampshire (September 15-16, 2017)

“Florence Price and the Semiotics of Reception: Cultural Response to Her *Symphony No. 1*.” Paper presented at Southwest Chapter Meeting, American Musicological Society (April, 2012)

“Wellesley and Female Interpretive Communities: Patterns of Reception.” Paper presented at New England Chapter Meeting, American Musicological Society (February, 2011)

“Faust and the Feminine: Lili Boulanger’s *Faust et Hélène*.” Lecture presented at Northeast Regional Conference, The College Music Society (March, 2010)

“Introducing Pianists to the Organ.” Paper presented at Annual Convention, Music Teachers National Association, Minneapolis, Minnesota (March, 2000)

“Organ Music by Women Composers.” Lecture/Recital presented to Nashville Chapter, American Guild of Organists, Nashville, Tennessee (September, 1998)

“The Life and Works of Elfrida Andrée.” Lecture/Recital presented at Southern Regional Chapter Meeting, The College Music Society (February, 1996)

“Which Brain Do We Train in Applied Music Teaching?” Paper presented at Southern Regional Chapter Meeting, The College Music Society, Nashville, Tennessee (March, 1988)

“*Hommage a la Mortalité: The Triumph and Tragedy of Jeanne Demessieux*.” Lecture/Recital presented at Annual Meeting, The College Music Society, Santa Fe, New Mexico (November, 1998)

ACADEMIC/PROFESSIONAL SERVICE

Member, National Editorial Resources Committee, The American Guild of Organists, New York, New York (2018 -)

Private piano teacher, Alpine, Texas (2015 -)

Faculty, Mansfield Community School of The Arts, Mansfield, Connecticut (2009-2011)

Instructor of Class Piano, School of Continuing Education, Baylor University, (2001-2002)

Steering Committee, Music Teachers National Association Annual Meeting, Nashville, Tennessee (March, 1998)

Steering Committee, American Guild of Organists Southeastern Regional Convention, Nashville, Tennessee (July, 1995)

Organist, Tennessee Arts Academy (July, 1998)

Member, Committee on Women, Music and Gender, The College Music Society, (1996-1998)

REPRESENTATIVE TEACHING COMPETENCIES

Music Theory
Aural Skills
Keyboard Harmony
Counterpoint
Form and Analysis
Music Appreciation/Literature
Western Music History
Women in Music
Church Music

