

Indiana University School of Music

Organ Department

REPERTOIRE REQUIREMENTS

Doctor of Music in Organ Literature and Performance

Doctor of Music in Organ and Church Music

Music of Johann Sebastian Bach

| Requirement | Work | Teacher's Initials | Date |
|---|-------------|-------------------------------|-------------|
| One trio sonata | 1) _____ | _____ | _____ |
| Five free works | 1) _____ | _____ | _____ |
| | 2) _____ | _____ | _____ |
| | 3) _____ | _____ | _____ |
| | 4) _____ | _____ | _____ |
| | 5) _____ | _____ | _____ |
| Eight "significant" cantus-based works | 1) _____ | _____ | _____ |
| | 2) _____ | _____ | _____ |
| | 3) _____ | _____ | _____ |
| | 4) _____ | _____ | _____ |
| | 5) _____ | _____ | _____ |
| | 6) _____ | _____ | _____ |
| | 7) _____ | _____ | _____ |
| | 8) _____ | _____ | _____ |

Music of the North German Organ School

Six works representing composers such as Sweelinck, Scheidt, Scheidemann, Buxtehude (not to include simple chorale preludes), Lübeck, Böhm, or Bruhns. The works shall include:

| Requirement | Work | Teacher's Initials | Date |
|---|-------------|---------------------------|-------------|
| One variation form (set) or partita | 1) _____ | _____ | _____ |
| | 2) _____ | _____ | _____ |
| One chorale fantasy | 1) _____ | _____ | _____ |
| | 2) _____ | _____ | _____ |
| Two "Praeludia" | 1) _____ | _____ | _____ |
| | 2) _____ | _____ | _____ |
| Two "free" or cantus-based works of your choice | 1) _____ | _____ | _____ |
| | 2) _____ | _____ | _____ |

Music of the South German Organ School

| Requirement | Work | Teacher's Initials | Date |
|---|-------------|---------------------------|-------------|
| Two works representing composers such as Pachelbel, Kerll, Muffat, or Froberger | 1) _____ | _____ | _____ |
| | 2) _____ | _____ | _____ |

Music of 17th/18th-Century France

| Requirement | Work | Teacher's Initials | Date |
|---|-------------|-------------------------------|-------------|
| Select a minimum of six movements from a mass or suite, representing various musical styles from composers such as François Couperin, Titelouze, Nivers, Raison, Clérambault, or DuMage | 1) _____ | _____ | _____ |
| | 2) _____ | _____ | _____ |
| | 3) _____ | _____ | _____ |
| | 4) _____ | _____ | _____ |
| | 5) _____ | _____ | _____ |
| | 6) _____ | _____ | _____ |

Music of 17th/18th-Century Italy

| Requirement | Work | Teacher's Initials | Date |
|--|-------------|-------------------------------|-------------|
| One "elevation" toccata | 1) _____ | _____ | _____ |
| One imitative contrapuntal toccata, or a canzona, ricercar, fantasia, or capriccio | 1) _____ | _____ | _____ |

Music of 19th-Century France

| Requirement | Work | Teacher's Initials | Date |
|--|-------------|-------------------------------|-------------|
| Four works selected from composers such as Franck, Saint-Saëns, Guilmant, Widor, or Gigout | 1) _____ | _____ | _____ |
| | 2) _____ | _____ | _____ |
| | 3) _____ | _____ | _____ |
| | 4) _____ | _____ | _____ |

Music of 19th-Century Germany

| Requirement | Work | Teacher's Initials | Date |
|---|----------------------|-----------------------|-------|
| One Mendelssohn Sonata or Prelude & Fugue | 1) _____ | _____ | _____ |
| One virtuoso "free" work from a composer such as Liszt, Brahms, Reubke, Rheinberger, Reger, or Karg-Elert | 1) _____ | _____ | _____ |
| Two chorale preludes from composers such as Karg-Elert, Brahms, or Reger | 1) _____ 2) _____ | _____ | _____ |

Music of 20th-Century Europe and America

(*One* of the works below should be composed in some form of non-traditional notation.)

| Requirement | Work | Teacher's Initials | Date |
|---|----------------------|-----------------------|-------|
| 20th-Century French Two works selected from composers such as Tournemire, Vierne, Mulet, Dupré, Langlais, or Duruflé | 1) _____ 2) _____ | _____ | _____ |
| Two works selected from composers such as Messiaen, Alain, Demessieux, Guillou, or Hakim | 1) _____ 2) _____ | _____ | _____ |
| 20th-Century Germanic One work by a composer such as Hindemith, Schroeder, Distler, Heiller, or Eben | 1) _____ | _____ | _____ |
| 20th-Century American Two works by composers such as Persichetti, Bolcom, Decker, Pinkham, Albright, or Larsen | 1) _____ 2) _____ | _____ | _____ |

Registrants are not allowed for the following two categories.

20th-Century “Cathedral”-style Anthem OR Organ Solo

One work selected from composers such as Ireland (“Greater love hath no man”) or Howells (“Like as a hart”)
OR an organ solo work from a composer such as Willan or Sowerby

| Work | Teacher’s Initials | Date |
|-------------|-------------------------------|-------------|
| 1) _____ | _____ | _____ |

Reduction/Adaptation of Choral/Orchestral Movement

At any juried time (end-of-semester exam periods) DM students must demonstrate their ability to play any **TWO** of the following “major” works that are an adaptation from an orchestral score.

- Vivaldi – “Gloria” (from *Gloria*)
- Handel – “And the glory of the Lord” (from *Messiah*)
- Handel – “Hallelujah” (from *Messiah*)
- Haydn – “The heavens are telling” (from *The Creation*)
- Beethoven – “Hallelujah” (from *Mount of Olives*)
- Mendelssohn – “He, watching over Israel” (from *Elijah*)
- Brahms – “How lovely is Thy dwelling place” (from *A German Requiem*)
- Vaughan Williams – “Let all the world” (from *Five Mystical Songs*)

Students may request additional suggestions. The intent is to make sure students can understand the process of playing (on organ) a score that is essentially an orchestral reduction, usually for piano.

| Work | Teacher’s Initials | Date |
|-------------|-------------------------------|-------------|
| 1) _____ | _____ | _____ |
| 2) _____ | _____ | _____ |