

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) _____	_____	_____