

# University of Alabama School of Music

## Organ Department

### **REPERTOIRE REQUIREMENTS**

*Doctor of Music in Organ Literature and Performance*

#### **Music of Johann Sebastian Bach**

<b>Requirement</b>	<b>Work</b>	<b>Teacher's Initials</b>	<b>Date</b>
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:

<b>Requirement</b>	<b>Work</b>	<b>Teacher's Initials</b>	<b>Date</b>
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

<b>Requirement</b>	<b>Work</b>	<b>Teacher's Initials</b>	<b>Date</b>
Two works representing composers such as Pachelbel, Kerll, Muffat, or Froberger	1) _____	_____	_____
	2) _____	_____	_____

### Music of 17<sup>th</sup>/18<sup>th</sup>-Century France

<b>Requirement</b>	<b>Work</b>	<b>Teacher's Initials</b>	<b>Date</b>
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 17<sup>th</sup>/18<sup>th</sup>-Century Italy

<b>Requirement</b>	<b>Work</b>	<b>Teacher's Initials</b>	<b>Date</b>
One "elevation" toccata	1) _____	_____	_____
One imitative contrapuntal toccata, or a canzona, ricercar, fantasia, or capriccio	1) _____	_____	_____

### Music of 19<sup>th</sup>-Century France

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

## Music of 19<sup>th</sup>-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 20<sup>th</sup>-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
<b>20<sup>th</sup>-Century French</b> 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) _____	_____	_____
<b>20<sup>th</sup>-Century Germanic</b> One work by a composer such as Hindemith, Schroeder, Distler, Heiller, or Eben	1) _____	_____	_____
<b>20<sup>th</sup>-Century American</b> Two works by composers such as Persichetti, Bolcom, Decker, Pinkham, Albright, or Larsen	1) _____ 2) _____	_____	_____

Registrants are not allowed for the following two categories.

### **20<sup>th</sup>-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

<b>Work</b>	<b>Teacher’s Initials</b>	<b>Date</b>
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.

<b>Work</b>	<b>Teacher’s Initials</b>	<b>Date</b>
1) _____	_____	_____
2) _____	_____	_____