

Graduate Report Template

How to use it.

Focus for Graduate Report

- ◇ Summative demonstration of relevant learning
- ◇ Useful to support future endeavor
 - ◇ **Performance** – Detailed performance program note
 - ◇ **Music Education** – Teaching/Conducting score analysis and instructional plans
 - ◇ **Composition** – Music composed, performed, and supportive information
 - ◇ **History** – Research project
 - ◇ **Other** – as developed by student and major professor

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- [Sample Instrumental Performance Report](#)
- [Sample Vocal Performance Report](#)
- [Sample Piano Pedagogy Report](#)
- [Sample Piano Pedagogy Video Report](#)

[MUSIC EDUCATION CONDUCTING MASTER'S REPORT TEMPLATE \(updated 2017\)](#)

- [Sample Report](#)



ETDR Home

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Graduate School

119 Eisenhower Hall
785-532-6191
800-651-1816 toll free

Formatting Your ETDR

Your ETDR must follow specific formatting guidelines. The [ETDR Handbook](#) outlines these requirements and demonstrates how to correctly format your ETDR to meet Graduate School requirements.

➔ Required Sections

ETDRs consist of required and optional sections. The ETDR templates contain a framework of all sections arranged in the required order.

➔ Page Numbering

Page numbers must appear centered or right justified. Pages must be numbered according to the chart shown below.

➔ Format

You must use a consistent font and type size, have proper line spacing, margins, include a title page and footnotes/endnotes within your ETDR.

➔ Style

A thesis/dissertation/report should be written in a style appropriate to the

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grad@k-state.edu

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Table 1. ETDR page numbering requirements

ETDR Section	Page Number Displayed	Page Count
Preliminary pages (all pages before the Table of Contents)	No. These pages are counted, but a page number is not displayed.	Begins with the first page in your document.

Configure Word

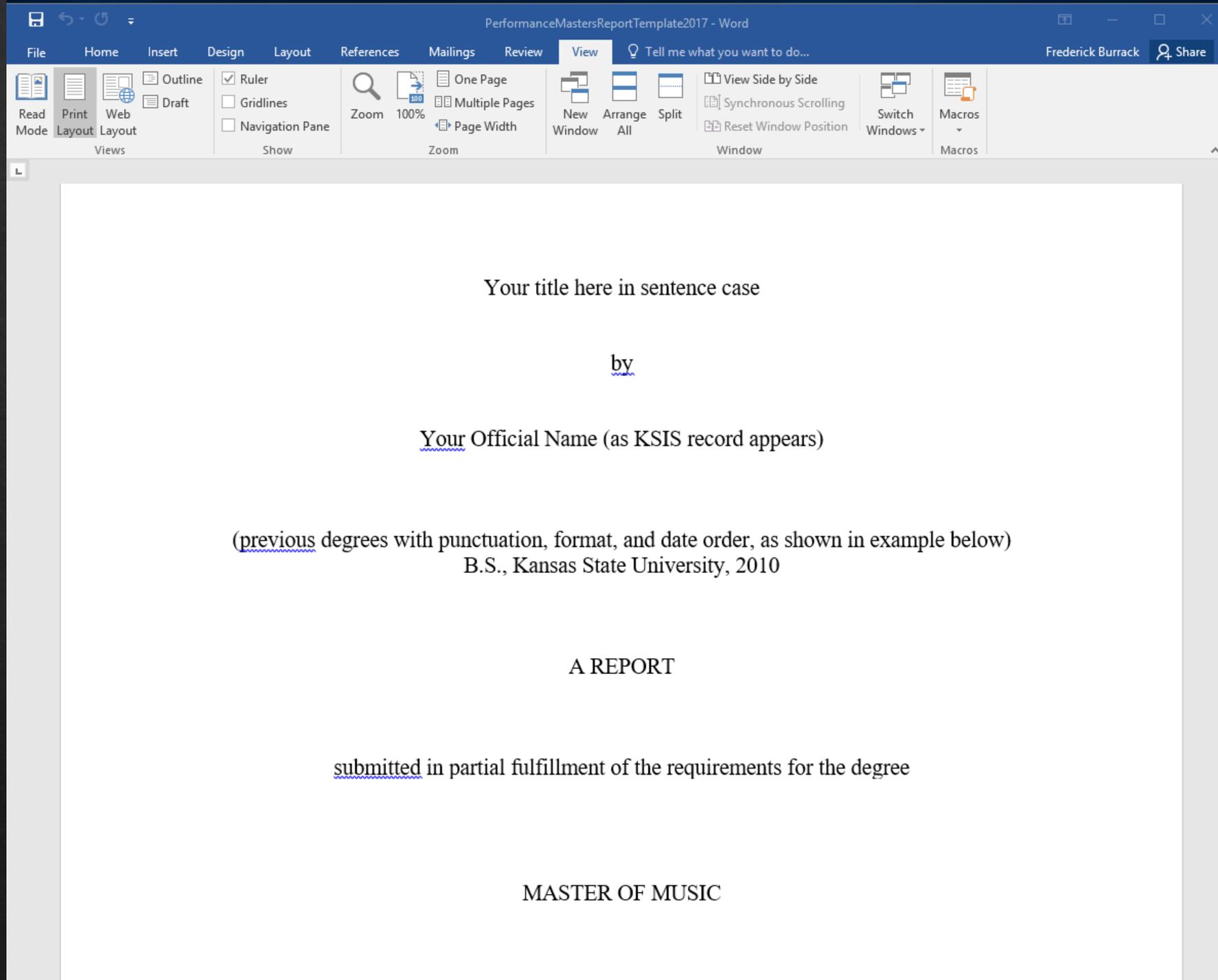
Table 1. Basic Configuration for Word

To make this setting:	Follow this sequence of menus:
Draft View The Style Area is visible only in Draft View	View Draft
Style Area Displays at the left side of the screen and shows Styles applied to each portion of your document.	File Word Options Advanced Display Style Area Width (1")
Styles Pane Displays at right side of screen and shows a list of available Styles.	Home Styles Click the  arrow to select Show Styles
Print Layout Displays page numbers (not visible in Normal view)	View Print Layout
Field Shading Places a gray background in fields auto-generated by Word, including Table of Contents, List of Tables, etc.	File Word Options Advanced Show document content Field shading box (Always)
Paste Options Displays the Paste Options menu after you paste a selection.	File Word Options Advanced Cut, Copy, Paste Show Paste Options Button

Table 1. Basic Configuration for Word for Mac 2011

To make this setting	Follow this sequence of menus
Draft View The Style Area is visible only in Draft View.	View Draft
Style Area Displays at the left side of the screen and shows Styles applied to each portion of your document.	<ol style="list-style-type: none"> 1. Word Preferences View 2. In the Window section, set Style area width to 1". 3. Click OK.
Styles Toolbox Displays at right side of screen and shows a list of available Styles.	<ol style="list-style-type: none"> 1. View 2. Under Toolbox, click Styles.
Print Layout View Displays page numbers (not visible in Draft view)	View Print Layout
Field Shading Places a gray background in fields auto-generated by Word, including Table of Contents, List of Tables, etc.	<ol style="list-style-type: none"> 1. Word Preferences View 2. In the Show section, set Field shading to Always. 3. Click OK.
Paste Options Displays the Paste Options menu after you paste a selection.	<ol style="list-style-type: none"> 1. Word Preferences Edit 2. In the Cut and paste options section, checkmark Show Paste Options buttons. 3. Click OK.

Go back
to print
layout



The screenshot shows the Microsoft Word interface with the 'View' tab selected. The ribbon includes options for 'Read Mode', 'Print Layout', 'Web Layout', and 'Draft'. The 'Print Layout' view is active. The document content is centered and includes the following text:

Your title here in sentence case

by

Your Official Name (as KSIS record appears)

(previous degrees with punctuation, format, and date order, as shown in example below)
B.S., Kansas State University, 2010

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Click
Navigation
pane

The screenshot shows the Microsoft Word interface with the Navigation pane open on the left. The ribbon at the top includes File, Home, Insert, Design, Layout, References, Mailings, Review, and View. The Navigation pane has a search bar and tabs for Headings, Pages, and Results. The main document area contains a template for a report with the following text:

Your title here in sentence case

by

Your Official Name (as KSIS record appears)

(previous degrees with punctuation, format, and date order, as shown in example below)
B.S., Kansas State University, 2010

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

School of Music, Theatre, and Dance
College of Arts and Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas

Open Styles Pane

PerformanceMastersReportTemplate2017 - Word

File Home Insert Design Layout References Mailings Review View Tell me what you want to do... Frederick Burrack Share

Cut Copy Paste Format Painter Clipboard

Times New Roman 12 A A Aa Font

Paragraph

Styles

Find Replace Select Editing

Navigation

Search document

Headings Pages Results

Copyright

Abstract

Table of Contents

List of Figures

List of Tables

Acknowledgements

Dedication

Preface

Chapter 1 - [Name of selection perf...]

Biographical Information on the...

Theoretical Analysis

Stylistic and Technical Considerat...

Chapter 2 - EXAMPLES and TIPS (thi...)

YOU control the format of your c...

Use headings and subheading...

Adding figure and table captions

First, ask your adviser about c...

Second, set your caption style...

EXAMPLES

Difference between chapters and...

Quick tips for using the ETDR te...

Chapter 3 - HOW TO USE THE ETDR...

Chapters and appendices

Special styles in this template

Benefits of using styles to save ti...

References or Bibliography (choos...

Appendix A - Enter Y...

Figure and table c...

Appendix B - Using...

Appendix C - Enter Y...

Your title here in sentence case

by

Your Official Name (as KSIS record appears)

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MASTER OF MUSIC

School of Music, Theatre, and Dance

College of Arts and Sciences

KANSAS STATE UNIVERSITY

Manhattan, Kansas

Graduation Year

Approved by:

Major Professor

Name of your major professor

Styles

FollowedHyperlink a

Footer ¶¶

Footnote Reference a

Footnote Text ¶¶

Header ¶¶

Heading 1 ¶¶

Heading 2 ¶¶

Heading 3 ¶¶

Heading 4 ¶¶

Heading 5 ¶¶

Heading 6 ¶¶

Heading 7 ¶¶

Heading 8 ¶¶

Heading 9 ¶¶

HTML Acronym a

HTML Address ¶¶

HTML Cite a

HTML Code a

HTML Definition a

HTML Keyboard a

HTML Preformatted ¶¶

HTML Sample a

HTML Typewriter a

HTML Variable a

Hyperlink a

Index 1 ¶¶

Index 2 ¶¶

Index 3 ¶¶

Index 4 ¶¶

Index 5 ¶¶

Index 6 ¶¶

Index 7 ¶¶

Index 8 ¶¶

Show Preview

Disable Linked Styles

Options...

Heading 1 is a Chapter Heading

The screenshot displays the Microsoft Word interface. On the left, the 'Navigation' pane shows a list of document sections, with 'Chapter 1 - [Name of selection performed]' selected. The main document area shows the following content:

Chapter 1 - [Name of selection performed]

{Add content here. See Chapter 5 for details on using the ETDR template.}

Biographical Information on the Composer

{Within the subheading, you may want to have further subsections. Select Heading 3 for these subsections, as shown below }

Table 1.1 List of compositions

Name	Genre	Publisher	Difficulty	Date Published
1	A1	B1	C1	D1
2	A2	B2	C2	D2
3	A3	B3	C3	D3

On the right, the 'Styles' pane shows a list of styles, with 'Heading 1' highlighted in blue.

Heading 2 is the primary heading in a chapter

The screenshot displays a Microsoft Word document with the following elements:

- Navigation Panel (Left):** Shows a search bar and a list of document sections. The section "Biographical Information on the..." is selected.
- Document Content:**
 - A yellow box highlights the heading **Biographical Information on the Composer**.
 - Text below the heading: "{Within the subheading, you may want to have further subsections. Select Heading 3 for these subsections, as shown below }".
 - Table 1.1 List of compositions:**

Name	Genre	Publisher	Difficulty	Date Published
1	A1	B1	C1	D1
2	A2	B2	C2	D2
3	A3	B3	C3	D3
 - Table 1.2 Discography of Works:**

Title	Recording Label	Numerical Code	Date Published
1	A1	B1	D1
- Styles Panel (Right):** Shows a list of styles. "Heading 2" is highlighted with a blue box, indicating it is the active style for the selected heading.

Heading 3 & 4 are subheadings

YOU control the format of your content (Heading 2 example)

From Chapter 1 and on, you and your adviser decide how to format the content. The

Graduate School wants consistency, so it will check your content for format issues such as:

- Blank pages
- Figures and tables outside the margins
- Inconsistent line spacing, margins, page numbering, etc.

Use headings and subheadings to organize content (Heading 3 example)

Headings 1-5 are for use in chapters (headings 6-9 are for appendices). Many students only use Headings 1, 2, and 3 in chapters. To organize a Heading 3 section, use Heading 4's.

Heading 4 is special; it can also be put in a paragraph (Heading 4 example)

Notice that Heading 4 has a half-inch indent. This heading is designed to stand alone on

Header	¶
Heading 1	¶
Heading 2	¶
Heading 3	¶
Heading 4	¶a
Heading 5	¶a
Heading 6	¶
Heading 7	¶
Heading 8	¶
Heading 9	¶
HTML Acronym	a
HTML Address	¶a
HTML Cite	a
HTML Code	a
HTML Definition	a
HTML Keyboard	a
HTML Page	¶a

Suggestions

- ◆ Use the **TEMPLATE** to write your report
- ◆ Work in a single document file
- ◆ Use **STYLES**
- ◆ Use **JPG** or **PNG** for images (insert – don't copy and paste)
- ◆ Resize images – no larger than 650 pixels in width
- ◆ Back-up regularly

Title Page

Your title here in sentence case

by

Your Official Name (as K SIS record appears)

(previous degrees with punctuation, format, and date order, as shown in example below)

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A REPORT

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MASTER OF MUSIC

School of Music, Theatre, and Dance
College of Arts and Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas

Graduation Year

Approved by:

Major Professor
Name of your major professor

Copyright and Abstract

Copyright

© Firstname Lastname YYYY.

Abstract

Type your content here, with no more than 500 words.

If you delete any lines on this page, retain the hidden Section Break below that provides proper page-number format. To see the Section Break, click the *Home* tab >

Paragraph section > icon. On a Mac, the icon may be above the ribbon.

Title page and
Abstract must
be submitted
with your
Approval for
Final
Examination

Do not type into Table of Contents and List of Figures and Table

Table of Contents

This Table of Contents is automatically created from content in this document.

1. In your chapters, apply Heading 1, 2, 3 styles to your headings and subheadings.

2. Update the table below: Right-click anywhere in the list below and select Update Field.

3. If a window pops up, select Update entire table and click OK.

(DELETE HIGHLIGHTED TEXT BEFORE YOU PUBLISH).

List of Figures	vi
List of Tables	vii
Acknowledgements	viii
Dedication	ix
Preface	x
Chapter 1 - [Name of selection performed]	1
Biographical Information on the Composer	1
Theoretical Analysis	1
Stylistic and Technical Considerations	1
Chapter 2 - EXAMPLES and TIPS (this is a F	3
YOU control the format of y	3
Use headings and subhead	3
Heading 4 is special; it c	3
Heading 5 also fits in	3
Adding figure and table capt	4
First, ask your adviser abo	4
Second, set your caption style for figures	4
EXAMPLES	4
Difference between chapters and appendices	6

Times New Rr 12 A⁺ A⁻ B I U al A

Update Table of Contents ? X

Word is updating the table of contents. Select one of the following options:

Update page numbers only

Update entire table

OK Cancel

Toggle Field Codes

A Font...

Paragraph...

Optional Pages

Acknowledgements

The Acknowledgements page is optional. If you include it, retain the Acknowledgements heading and enter your text here.

Dedication

The Dedication page is optional. If you include it, retain the Dedication heading and enter your text here.

Preface

The Preface page is optional. If you include it, retain the Preface heading and enter your text here.

If you delete any lines on this page, retain the hidden Section Break below that provides proper page-number format. To see the Section Break, click the *Home* tab >

Paragraph section > icon. On a Mac, the icon may be above the ribbon.

Chapter 1 - [Name of selection performed]

{Add content here. See Chapter 5 for details on using the ETDR template.}

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2	A2	B2	C2	D2
3	A3	B3	C3	D3

Table 1.2 Discography of Works

Title	Recording Label	Numerical Code	Date Published
1	A1	B1	D1
2	A2	B2	D2
3	A3	B3	D3

Theoretical Analysis

{Within the subheading, you may want to have further subsections. Select Heading 3 for these subsections, as shown below}

Stylistic and Technical Considerations

{Within the subheading, you may want to have further subsections. Select Heading 3 for these subsections, as shown below}

Chapter 1 - Introduction and Report Information

{Add content here. See Chapter 5 for details on using the ETDR template.}

Introduction and Statement of Purpose

{write an introduction to your masters report describing the purpose of the project, what will be included in the report, what you learned through the process, and how you intend to use your learning in your future career}

Performance Information

{include the date, place, time, personnel, and any other pertinent information concerning the performance}

Music Examined

{introduce the musical selections, composers and educational reasoning for the selections}

Format of Analysis

{provide an overview of the format used in this paper for analysis of each piece}

Concert Program

{include the concert program}

Chapter 1 - [Name of selection performed]

{Add content here. See Chapter 5 for details on using the ETDR template.}

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3	A3	B3	D3

Theoretical Analysis

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Stylistic and Technical Considerations

{Within the subheading, you may want to have further subsections. Select Heading 3 for these subsections, as shown below}

Chapter 2 - Music Education Mission Statement

{This is your philosophy of music education. Be certain to include the following: (1) why we teach music in school and how it fits into the overall purpose of schooling; (2) your theories of student learning and theories on how you can influence student learning through the process of teaching; (3) philosophical support that describes the purpose of such thorough score analysis and rehearsal planning; (4) beliefs relating to high achievement, respect for diversity, classroom environment, and your professional responsibility for these elements. Support your beliefs with scholarly references when possible}

Chapter 3 - Quality Literature Selection

{Thoroughly describe your beliefs and reasoning behind selecting quality literature as an ensemble director. Include rationale used for selecting general literature selection, connections to overall curricular purposes, and related literature that supports your rationale for literature selection. You may use the subheadings below if you want to organize your data by topic. For additional subheadings, copy the format and add the titles and narrative}

Chapter 4 - [name of concert selection]

This chapter is included to show a few more examples of headings, subheads, figures, and tables. You can add as many chapters as needed for your ETDR.

Unit I. Composer

{include a thorough biographical narrative of the composer making specific connection to this composition. Be certain to include the reference citations for all data and quotations}

Unit II. Composition

{Include a thorough description of the composition such as general background, cultural relevance, unique instrumentation, and any other information that would provide an understanding of the piece}

Unit III. Historical Perspective

{Include a thorough background of the historical background relevant to this composition}

Unit IV. Technical Considerations

{This section should be detailed with all technical considerations important to a conductor elaborating and referencing the elements indicated on the score analysis form. Include specific measure numbers, instruments involved, description of the technical challenge and proposed solutions. Also expose important rehearsal considerations referencing the lesson plans when applicable}

Unit V. Stylistic Considerations

{This section exposes specific stylistic considerations required for effective performance. These should elaborate on and reference the score analysis form. Include specific measure numbers, instruments involved, description of the stylistic challenge and proposed solutions. Also expose important rehearsal considerations referencing the lesson plans when applicable}

Unit VI. Musical Elements

{This section exposes specific musical considerations required for expressive performance. These should elaborate on and reference the score analysis form. Include specific measure numbers, instruments involved, description of the musical challenge and proposed solutions. Also expose important rehearsal considerations referencing the lesson plans when applicable}

Unit VII. Form and Structure

{Provide your overview of the formal structure of the composition. Include relevant information important to the conductor with measure numbers, relevant instrumentation elements, and other necessary information}

Unit VIII. Suggested Listening

{provide a list of suggested listening exposing the aspect for which to listen}

Unit IX. Seating Chart and Acoustical Justification

{describe the seating chart and provide rational support the decisions made in reference to acoustical principles}

Section Breaks (Next Page) are essential for changing from vertical to horizontal

Section Break (Next Page)

Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble:

Announcements:

Literature:

Time:

All templates follow with Examples and Tips (instructions)

Chapter 2 - EXAMPLES and TIPS (this is a Heading 1)

(Delete this chapter before publishing!)

Timesaving elements like headings, and caption labels for figures and tables, are shown below. You can modify headings and other styles to meet departmental requirements. Find your Word version at k-state.edu/grad/etdr/word and read the "Using Styles" section.

YOU control the format of your content (Heading 2 example)

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Use headings and subheadings to organize content (Heading 3 example)

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Heading 4 is special; it can also be put in a paragraph (Heading 4 example)

Notice that Heading 4 has a half-inch indent. This heading is designed to stand alone on a line or to fit inside a paragraph (which some students need for APA style).

Heading 5 also fits inside a paragraph (Heading 5 example). Be aware that headings inside a paragraph will be shown in the Table of Contents, but do not display in Word's Navigation Pane.

Figures

Figure 1.17 Reger: Sonata for Clarinet and Piano, Op. 107, II. Mm. 28-33

Musical score for Reger's Sonata for Clarinet and Piano, Op. 107, II, measures 28-33. The score shows the Clarinet and Piano parts. The piano part features two motives, MOTIVE 1 and MOTIVE 2, which are circled. The piano part is marked *ff* (non dim.).

Episode four consists of a triplet variant of motives one and two, mostly heard in the piano, with two interjections in the clarinet, similar to episode one.

Figure 4.1 Clarinet solo with triplets and "ppp" accompaniment

Musical score for Figure 4.1, showing a Clarinet solo with triplets and "ppp" accompaniment. The score includes parts for Clarinet in B \flat 1, Clarinet in B \flat 2, Bassoon 1, Bassoon 2, Contrabassoon, Horn in F, and Horn in C. The Clarinet in B \flat 2 part features triplets and is marked *molto con espr.* and *p legato*. The other instruments are marked *ppp*.

Figures

Figure 4.2 Recurring Motif

Musical score for Figure 4.2, titled "Recurring Motif". It features three staves: Flute 1 (FL. 1), Flute 2 (FL. 2), and Oboe 1 (Ob. 1). The key signature has one flat (B-flat) and the time signature is 4/4. The score begins at measure 10. In the first measure, the Oboe 1 part has a dotted half note followed by a quarter note. In the second measure, the Flute 1 part has a dotted half note followed by a quarter note, and the Flute 2 part has a whole note. The Oboe 1 part continues with a quarter note and a quarter rest. Dynamics include *p* (piano) for the flute parts.

With the latter, the horns have sforzando half notes, adding greater emphasis to the second beat of the measure. These need to be prominent, but will not be played at a true forte because of the dynamic range of the melody.

Figure 5.4 Trumpet Melody with Horn Sforzando

Musical score for Figure 5.4, titled "Trumpet Melody with Horn Sforzando". It features three staves: Trumpet (top), Horns (middle), and Horns (bottom). The key signature has one flat (B-flat) and the time signature is 4/4. The score begins at measure 10. The Trumpet part has a dotted half note followed by a quarter note. The Horns part has a dotted half note followed by a quarter note. The Horns part has a whole note. Dynamics include *p* (piano) for the trumpet and horn parts, and *sfz* (sforzando) for the horn parts.

Another frequently used melody that first appears in the second clarinet solo begins with a dotted half note, followed by a two-octave leap downward. Strauss frequently uses leaps in his melodies of a fourth or more. Having a good tonal center is necessary to perform them with good intonation and tone. This melody will be called the "Ascending Quarter Note Theme" because of the second measure with the ascending quarter notes.

Figure 4.3 Ascending Quarter Note Theme

Musical score for Figure 4.3, titled "Ascending Quarter Note Theme". It features one staff: Clarinet in B \flat . The key signature has one flat (B-flat) and the time signature is 3/4. The score begins at measure 10. The melody starts with a dotted half note, followed by a two-octave leap downward. The second measure contains ascending quarter notes. Dynamics include *molto con espr.* (molto con espressione).

Audio and Video Files

Personal bound copies

Frequently asked questions

Help and contact information

Graduate School

103 Fairchild Hall
785-532-6191
800-651-1816 toll free
785-532-2983 fax
grad@k-state.edu

IT Help Desk

214 Hale Library
785-532-7722
helpdesk@k-state.edu

Contact the [IT Help Desk](#) if you have questions about these topics:

- Templates and formatting your ETDR
- Reviewing your ETDR and supplemental files
- Working with image or audio files
- Converting your Word or LaTeX file to PDF
- Logging into K-REx to submit your ETDR

IT Help Desk

214 Hale Library
785-532-7722 or 800-865-6143
helpdesk@k-state.edu
k-state.edu/its/helpdesk

Want help faster? Fill out the [IT Help Desk ETDR Request Form](#) (requires K-State eID/password).

Table 3. Recommended formats for supplemental files

Type of file	Recommended file format
Text	.pdf
Numeric data	.csv
Audio	.mp3
Video	.mp4

Tables

Table 1.1 Premiere information and Character List for *Alcina*¹²

ALCINA	
THREE ACTS	
MUSIC: George Frideric Handel	
TEXT: (Italian): anon., adapted from Antonio Fanzagli's libretto for Carlo Broschi's opera <i>L'Isola d'Alcina</i> (1728), after Lodovico Ariosto's <i>Orlando Furioso</i> .	
WORLD PREMIERE: London, Covent Garden, April 16, 1735	
U.S. PREMIERE: Dallas Civic Opera, November 19, 1960	
CHARACTERS	
<i>Alcina, a sorceress</i>	Soprano
<i>Ruggiero, a knight</i>	Soprano
<i>Morgana, Alcina's sister</i>	Soprano
<i>Oberto, a young nobleman</i>	Soprano
<i>Bradamante, betrothed to Ruggiero</i>	Alto
<i>Oronte, commander of Alcina's troops</i>	Tenor
<i>Melisso, Bradamante's guardian</i>	Bass

Table 1.2 Plot Summary for *Alcina*

Act 1

Bradamante, searching for her lover, Ruggiero, arrives on Alcina's island with Ruggiero's former tutor, Melisso. Dressed in armor, Bradamante looks like a young man and goes by the name of her own brother, Ricciardo. She and Melisso possess a magic ring which enables the wearer to see through illusion, which they plan to use to break Alcina's spells and release her captives.

The first person they meet is the sorceress Morgana. Barely human and with no understanding of true love, she immediately abandons her own lover Oronte for the handsome 'Ricciardo.' Morgana conveys the visitors to Alcina's court, where Bradamante is dismayed to discover that Ruggiero is besotted with Alcina and in a state of complete amnesia about his previous life. Also at Alcina's court is a boy, Oberto, who is looking for his father, Astolfo, who was last seen heading toward this island. Bradamante guesses that Astolfo is now transformed into a creature by Alcina, but she holds her peace and concerns herself with Ruggiero. Bradamante and Melisso rebuke Ruggiero for his desertion, but he can't think of anything except Alcina.

Meanwhile, Oronte discovers that Morgana has fallen in love with 'Ricciardo,' and challenges 'him' to a duel. Morgana stops the fight, but Oronte is in a foul mood and takes it out on Ruggiero. He tells the young man exactly how Alcina treats her former lovers and adds that, as far as he can tell, Alcina has fallen in love with the newcomer, Ricciardo. Ruggiero is horrified and overwhelms Alcina with his jealous fury. Things get even worse when 'Ricciardo' enters and pretends to admire Alcina. Alcina calms Ruggiero, but Bradamante is so upset at seeing her fiancé wooed before her very eyes that she reveals her true identity to Ruggiero. Melisso hastily contradicts her and Ruggiero becomes very confused. Alcina tells Morgana that she plans to turn Ricciardo into an animal, just to show Ruggiero how much she really loves him. Morgana begs Ricciardo to escape the island and Alcina's clutches, but 'he' says he'd rather stay, as he loves another. Morgana believes that this other person is herself, and the act ends with her triumphant aria "Tornami a vagheggiar."

Act 2

Melisso recalls Ruggiero to reason and duty by letting him wear the magic ring: under its influence, Ruggiero sees the island as it really is—a desert, peopled with monsters. Appalled, he realizes he must leave, and sings the famous aria "Verdi prati" ("Green meadows") where he admits that even though he knows the island and Alcina are mere illusion, their beauty will haunt him for the rest of his life.

Melisso warns Ruggiero that he can't just leave; Alcina still wields immense power, and he should cover his escape by telling her that he wishes to go hunting. Ruggiero agrees, but, thoroughly bewildered by the magic and illusion surrounding him, he refuses to believe his eyes when he at last sees Bradamante as herself, believing that she may be another of Alcina's illusions. Bradamante is in despair, as is Alcina. Convinced of Ruggiero's indifference, she enters to turn Ricciardo into an animal, and Ruggiero has to pull himself together quickly and convince the sorceress that he doesn't need any proof of her love. It is at this point that the audience realises that Alcina genuinely loves Ruggiero; from now until the end of the opera, she is depicted sympathetically.

Oronte realizes that Ricciardo, Melisso and Ruggiero are in some sort of alliance, and Morgana and Alcina realise they are being deceived. But it is too late: Alcina's powers depend on illusion and, as true love enters her life, her magic powers slip away. As the act ends, Alcina tries to call up evil spirits to stop Ruggiero from leaving her, but her magic fails her.

Act 3

After this the opera finishes swiftly. Morgana and Oronte try to rebuild their relationship; she returns to him and he rebuffs her but (once she is offstage) admits he loves her still. Ruggiero returns to his proper heroic status and sings an aria accompanied by high horns; Oberto is introduced to a lion, to whom he feels strangely attached, and Alcina sings a desolate aria in which she longs for oblivion.

Bradamante and Ruggiero decide that they need to destroy the source of Alcina's magic, usually represented as an urn. Alcina pleads with them, but Ruggiero is deaf to her appeals and smashes the urn. As he does so, everything is both ruined and restored. Alcina's magic palace crumbles to dust and she and Morgana sink into the ground, but Alcina's lovers are returned to their proper selves. The lion turns into Oberto's father, Astolfo, and other people stumble on, "I was a rock," says one, "I a tree" says another, and "I a wave in the ocean..." All the humans sing of their relief and joy, and Alcina is forgotten.

Tables

Unit VII. Form and Structure

“Wedding of Kije”

Section	Measures	Event and Scoring
Wedding Theme	1-9	The wedding theme scored for horns, trombones, baritones, tubas, timpani, cymbals, and bass drum; tonal center is E-flat major.
Lieutenant Kije Theme	9-29	Lieutenant Kije leitmotif, boom-chucks in tuba, horn, and baritones; solo trumpet. Countermelody in second trumpet and bells at measure 21. Tonal center is E-flat major.
Lieutenant Kije Theme	29-40	Lieutenant Kije leitmotif in a detached style with sforzandos in the horn, trombones take over the previous part played by the horns. Tonal center is E-flat major.
	40-57	Baritone solo (originally scored for tenor saxophone), trombones have brief rhythmic passages. Tonal center is A minor.
Lieutenant Kije Theme	57-65	Lieutenant Kije leitmotif with countermelody in the two trumpet voices and bells. Tonal center is E-flat major.
Wedding Theme	65-73	Wedding theme scored for horns, trombones, baritones, tubas, timpani, cymbals, and bass drum; tonal center is E-flat major.
Lieutenant Kije Theme	73-85	Lieutenant Kije theme in detached style. Tonal center begins in D major and modulates to E-flat major at 83.
Lieutenant Kije Theme	85-93	Lieutenant Kije leitmotif, played at forte with countermelody beginning at 89. Tonal center is E-flat major.
Wedding Theme	93-100	Wedding theme scored for horns, trombones, baritones, tubas, timpani, cymbals, and bass drum; tonal center is E-flat major, slight ritardando in 99-100.

Table 4.1 Selected list of compositions

Name	Genre	Date Published
<i>Two etudes for horn</i>	Solo Horn	1873
<i>Overture to the Singspiel Hochlands Treue</i>	Orchestral	1873
<i>Two Little Pieces for Violin and Piano in G major</i>	Chamber Music	1873
<i>Concertante for piano, 2 violins and cello</i>	Chamber Music	1875
<i>Quartet for 2 violins, viola, and cello in C minor</i>	Chamber Music	1875
<i>Serenade in G Major for orchestra</i>	Orchestral	1877
<i>Romanze in E-flat Major for clarinet and orchestra</i>	Concerto	1879
<i>Festmarsch in E-flat Major</i>	Orchestral	1881
<i>Serenade in E-flat Major for 13 wind instruments</i>	Chamber Music	1882
<i>Suite in B-flat Major for 13 wind instruments</i>	Chamber Music	1884
<i>Aus Italien</i>	Orchestral, Tone Poem	1887
<i>Don Juan</i>	Orchestral, Tone Poem	1889
<i>Tod und Verklärung</i>	Orchestral, Tone Poem	1890
<i>Macbeth</i>	Symphonic Poem	1890
<i>Guntram</i>	Opera	1894
<i>Till Eulenspiegels lustige Streiche</i>	Symphonic Poem	1895
<i>Also sprach Zarathustra</i>	Symphonic Poem	1896
<i>Don Quixote</i>	Orchestral	1898
<i>Ein Heldenleben</i>	Symphonic Poem	1898

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