

**HUMAN EMOTIONS EXPRESSED THROUGH  
THE ELEMENTS OF MUSIC  
AS SEEN IN WILLIAM COLLINS'S  
"THE PASSIONS : AN ODE FOR MUSIC"**

**A SARJANA SASTRA THESIS**

**Presented as partial fulfillment of the Requirements  
to obtain the Sarjana Sastra Degree in  
English Letters**



**By :**

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**ENGLISH LETTERS STUDY PROGRAM  
DEPARTMENT OF ENGLISH  
FACULTY OF LETTERS  
SANATA DHARMA UNIVERSITY  
1998**

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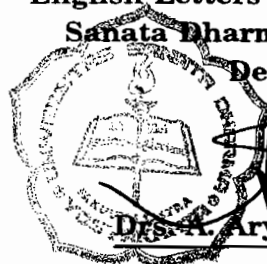
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## *FOOTPRINTS*

One night a man had a dream.  
He dreamed he was walking along the beach with the LORD.  
Across the sky, flashed, scenes from his life.  
For each scene, he noticed two sets of footprints in the sand;  
one belong to him, and the others to the LORD.

When the last scene of his life flashed before him,  
he looked back at the footprints in the sand.  
He noticed that many times along the path of his life  
there was only one set of footprints.  
He also noticed that it happened at the very lowest  
and saddest times in his life.

This really bothered him and he questioned the LORD about it:  
“LORD, You said that once I decided to follow You,  
You’d walk with me all the way.  
But, I have noticed that during the most troublesome times in my life,  
there is only one set of footprints.  
I don’t understand why when I needed you most you would leave me.”

The LORD replied, “My precious, precious child, I love you,  
and I would never leave you.  
During your times of trial and suffering,  
when you see only one set of footprints, it was then I carried you.”

This thesis is not the best,  
but I will dedicate this to:  
My beloved father and mother,  
My sisters, Wendy and Cindy, and my only brother Kokok.

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Sezy Prameswari R.M.





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## ABSTRACT

Sezy Prameswari R.M. (1998). Human Emotions Expressed through the Elements of Music in William Collins's "The Passions: An Ode for Music"

Yogyakarta: English Letters Study Program. Sanata Dharma University.

Human emotions and the elements of music are two very different things. However, William Collins makes them as two things that can be related each other. One of William Collins's works entitled "The Passions: An Ode for Music" is a poem which shows the relations among human emotions and the elements of music.

The relations among human emotions and the elements of music become the central idea to analyze this poem. In this poem, the human emotions are expressed through the elements of music. Based on this fact, therefore, some questions are raised. They are:

1. What are the significances of the elements of music in Collins's "The Passions: An Ode for Music"?
2. How are human emotions expressed through the elements of music according to Collins's "The Passions: An Ode for Music"?

This study uses the library research. It means that mainly the references are taken from the literary works. This analysis focuses on how the human emotions are expressed through the elements of music. This study also uses the structuralist approach in order to know the relation between the human emotions with the elements of music in the real world.

The result of the problem number one states all the elements of music in this poem and relates them to their significances in the world of music. The result of problem number two is the continuation of the first question. Here will be known that the use of some names of gods and goddesses of the Greek myth are the way to relate the human emotions and the elements of music. The use of the significances of some elements of music is also the way to relate human emotions with those elements of music. Besides, this poem also uses some words to

describe the elements of music and then relate them to the human emotions. Therefore, the human emotions that can be expressed through the elements of music are:

1. Fear can be expressed through the chord.
2. Anger can be expressed through the lyre.
3. Despair can be expressed through measure and low sounds.
4. Hope can be expressed through measure and the theme of the music.
5. Revenge can be expressed through the trumpet, drum, and the beat.
6. Pity can be expressed through the beat.
7. Jealousy, Love, and Hate can be expressed through the theme of a song.
8. Melancholy can be expressed through the horn.
9. Cheerfulness can be expressed through the high tone of the music.
10. Mirth can be expressed through the viol.

## ABSTRAK

Sezy Prameswari R.M. (1998). Human Emotions Expressed through the Elements of Music in William Collins's "The Passions: An Ode for Music"

Yogyakarta: Program Studi Sastra Inggris. Universitas Sanata Dharma.

Emosi-emosi manusia dan elemen-elemen musik adalah dua hal yang sangat berbeda. Namun, William Collins melihatnya sebagai dua hal yang saling berhubungan satu sama lain. Salah satu karya William Collins berjudul "The Passions: An Ode for Music" adalah suatu puisi yang menampilkan adanya suatu hubungan antara emosi-emosi manusia dan elemen-elemen musik.

Hubungan antara emosi-emosi manusia dengan elemen-elemen musik inilah yang menjadi peran utama dalam menganalisa puisi ini. Pada puisi ini emosi-emosi manusia diekspresikan melalui elemen-elemen musik. Berdasarkan pada kenyataan tersebut, muncullah beberapa pertanyaan, yaitu:

1. Apa sajakah pentingnya elemen-elemen musik yang ada dalam puisi karya William Collins yang berjudul "The Passions: An Ode for Music"?
2. Bagaimanakah emosi-emosi manusia diekspresikan melalui elemen-elemen musik dalam puisi karya William Collins yang berjudul "The Passions: An Ode for Music"?

Penelitian ini menggunakan sebuah studi pustaka. Ini berarti bahwa secara umum sumber-sumber kepustakaan diambil dari karya-karya sastra yang ada. Analisa penelitian ini dipusatkan pada bagaimana emosi-emosi manusia tersebut dapat diekspresikan melalui elemen-elemen musik. Penelitian ini menggunakan pendekatan milik orang-orang strukturalis agar dapat mengetahui hubungan antara emosi-emosi manusia dengan elemen-elemen musik yang ada di dunia ini.

Hasil dari permasalahan nomor satu yang mengungkapkan segala elemen-elemen musik yang ada di puisi ini dan kemudian menghubungkannya dengan pentingnya elemen-elemen musik ini di dunia musik. Hasil dari permasalahan nomor dua adalah kelanjutan dari pertanyaan



nomor satu. Di sini akan dapat diketahui bahwa penggunaan beberapa nama dewa dan dewi dari mitos Yunani dapat menjadi penghubung antara emosi-emosi manusia dengan elemen-elemen musik. Penggunaan pentingnya beberapa elemen-elemen musik juga merupakan salah satu cara menghubungkan emosi-emosi manusia dengan elemen-elemen musik yang bersangkutan. Di samping itu, puisi ini juga menggunakan beberapa kata yang dapat menggambarkan elemen-elemen musik dan kemudian menghubungkannya dengan emosi-emosi manusia. Maka, emosi-emosi manusia yang dapat diekspresikan melalui elemen-elemen musik yaitu:

1. Ketakutan dapat diekspresikan melalui akord.
2. Marah dapat diekspresikan melalui lira.
3. Keputusan dapat diekspresikan melalui ketukan dan suara yang rendah.
4. Harapan dapat diekspresikan melalui ketukan dan tema musik.
5. Pembalasan dendam dapat diekspresikan melalui trompet, drum dan ketukan musik.
6. Kasihan dapat diekspresikan melalui ketukan musik.
7. Kecemburuan, Kasih sayang, dan Kebencian dapat diekspresikan melalui tema sebuah lagu.
8. Kemurungan jiwa dapat diekspresikan melalui horn.
9. Kegembiraan dapat diekspresikan melalui nada yang tinggi dalam musik.
10. Keriangan dapat diekspresikan melalui biola.

## CHAPTER I

### INTRODUCTION

#### A. BACKGROUND OF STUDY

One of the several forms of literature, poetry, is

both the oldest of literary forms and the one that the individual is likely to encounter first. In virtually every culture first songs and then poetry without musical accompaniment have been the first literature to appear. (Mary Rohrberger & Samuel H. Woods. Jr., 1971 :45)

It means that music and poetry as the oldest literary forms have some similarities. Both of them are included into the branch of art. Both music and poetry have the rhythm, beat, and theme.

As the oldest literary form, poetry usually was used in the ritual ceremonies. For a certain person, poetry is used to express his love to his girlfriend. It can also be used to express people's adoration toward nature. Poetry, according to some people, is the best form of literature to express someone's feeling directly when someone feels unhappy, angry, happy, jealous, etc. This

fact is proved by Arthur H.R. Fairchild in his book entitled The Making of Poetry that "an adequate definition of poetry is impossible because the beginning and the end of poetry are feeling and feeling cannot be defined."(1912 :263)

William Hazlitt has another opinion about poetry. He says that "poetry is not a branch of authorship, but the stuff of which our life is made from the interpretation of the world in the light of human wishes and passion." (1924: 235) Poetry can be also the communication of an experience. The poet himself can express his feeling by writing a poem. He can freely choose the person that he wants to talk to. He also can freely express his emotion. (Robert E. Bourdette. Jr and Michael Cohen, 1983: 5)

Some poets use a special way to compose some poems. Sometimes these poets have some difficulties to express their ideas using common words. They feel that these words are not strong enough to express what they want to say in their poems. Sometimes poets use the archaic words to express their ideas. Sometimes they can also use the name of gods or goddesses like Venus or Zeus to express the custom of their subjects. All the poets' choices of words are based on the culture when the poets live. The

expressions that the poets choose are the expressions that are often used at that time. Alice S Landy said that histories and tales were the first form that the poets often used. (1984: 413)

Therefore, it cannot be denied that a poem has a special relationship with the poet. Every poem is the reflection of the poet's life. He can freely express his own life to the poem. The life of a poet can be in the form of his point of view of music, his concern about the economic problems, or it also can be his own autobiography.

Music, for instance, can be the subject of the poem. It can be the subject of the poem, because music can be one of the poet's interests beside poem. The poet can express what he thinks and feels about music freely.

"The Passions: An Ode for Music", therefore, cannot be separated from the way of William Collins's judging about music. It can be seen from the subject Collins used in this poem. The subject of the poem is the elements of music.

"The Passions: An Ode for Music" is a poem consisting of the name of Gods or Goddesses and the

archaic words. This poem was written by William Collins in 1746.

This poem has its own characteristic that is "addressed to personified abstractions." (M.H. Abrams. et.al., 1979: 2447) To personify something abstract is unusual. But, Collins has his own wit to personify abstractions.

Here in "The Passions: An Ode for Music", Collins chooses the human emotions as the subject of this poem. Human emotions, as people know, are abstract but Collins can create this emotion into something real. People can make a picture from his poem. (Ibid. 2448)

The wit of Collins here is to describe the human emotions through the description of the elements of music. Every element of music represents one or more human emotions.

Collins does not only personify the human emotions through the elements of music but also through myths. Here in this poem, Collins uses some gods and goddesses to personify the human emotions.

That Collins shares certain new interests - crepuscular landscape, ghosts, fays, and Highland mythology - is significant but not so significant as the fact that he has a shifting

grace of phrase, a fragility abstract, which in delicacy and imaginativeness has no equal in his century. (Boris Ford, 1957: 89)

From the quotation above, it is not a mistake to call Collins as a sculptor of his poem. He can make the reader to create the imagination of what Collins wants to say in his poem. The reader himself can create a picture in his mind. (George Benjamin Woods, 1950: 1238)

"The Passions: An Ode for Music" is one of Collins's poems that will be analysed in this thesis. In this poem, Collins states indirectly that music can be used to express all the human emotions.

## **B. PROBLEM FORMULATION**

Based on what is written above, the problems can be formulated as follows:

1. What are the significances of the elements of music in Collins's "The Passions: An Ode for Music"?
2. How are human emotions expressed through the elements of music according to Collins's "The Passions: An Ode for Music"?

### C. OBJECTIVE STUDY

This thesis is an effort to show how the elements of music can represent human emotions. From the explication of the poem, the reader will have a better understanding about the content and the theme of the poem. Besides, this study is also an effort to verify Rene Wellek and Austin Warren's statement that the art can be the expression of the artist's life. Everything that concerns with the poet at the time he live can be the subject of his poem. (Rene Wellek and Austin Warren, 1956: 36) Therefore, this study is to solve the problems stated in the problem formulation.

### D. DEFINITION OF TERMS

To avoid the confusion about this thesis, here, will be given some terms to help the reader to understand this thesis. First is music.

According to Roger Kamien in his book entitled Music: An Appreciation, "music is part of sound, an art based on the organising of sounds in time." (1988: 2)

While Joseph Machlis says in his book entitled The Enjoyment of Music that "Music has been called the language of emotion." (1955: 4) It is the reason why music can represent the feelings of human being. Later Machlis says that:

Music is an art dealing with the organisation of tone into patterns. It bases its appeal on the sensuous beauty of musical sounds. But man is almost incapable of experiencing a physical stimulus without attaching to it a deeper meaning. A sunset, a glass of wine, a summer breeze will awaken associations that extend beyond the physical into the realm of thought and feeling. Music begins as a disturbance in the air; and it is a disturbance that reaches to the farthest limits of man's emotional and intellectual life. (1955: 5)

That statement above is trying to say that music cannot hide someone feeling when he composes a certain kind of music. It always represents human feeling because when he composes music, his feeling always takes a huge part in it.

Carl E. Seashore has another opinion. He says that

Music is the medium through which we express our feeling of joy and sorrow, love and patriotism, penitence and praise. It is the charm of the soul, the instrument that lifts mind to higher regions, the gateway into the realms of imagination. It makes the eye to



sparkle, the pulse to beat more quickly. It causes emotions to pass over our being like waves over the far-reaching sea. (1938: xi)

This thesis will use the last definition of music. The definition above implies that the composition of music represents the emotion of the musician when he composes it. It can be felt from the composition of the music itself.

The second term is element. According to Webster's New Twentieth Century Dictionary, element is "a component, feature, a principle of something; basic part." (1979: 586)

Elements of music are the basic parts of a medium through which we express our feeling of joy and sorrow, love and patriotism, penitence and praise. It is the basic parts to express the charm of the soul, the instrument that lifts mind to higher regions, the gateway into the realms of imagination. This is the basic parts to cause emotions to pass over our being like waves over the far - reaching sea. In short, it can be said that the elements of music are the basic parts to compose and describe human emotions through the instrumental composition. Since the elements of music concern with

the basic parts to compose the music, therefore, it also concerns with all aspects to compose the music, such as how to pluck the string of the lyre, or how to produce the sounds of the drum. To know briefly what the elements of music are, below is the list of the elements of music.

Those are:

1. Sound.
2. Performing media.
3. Rhythm.
4. Music notation.
5. Melody.
6. Harmony.
7. Key.
8. Musical texture.
9. Musical form
10. Performance.
11. Musical style.

The third term is emotion. According to

Encyclopaedia Britannica, Vol. VIII says:

Emotion as a human experience, is a commonly recognised psychological state, and many ordinary words describe different kinds of emotions - anger, fear, happiness, sorrow, etc. Behavioural scientists, in attempts to define psychological and biological attributes, have

focused their attention on some of the more distinctive characteristics of emotional states: (1) the subjective feelings of pleasantness or unpleasantness, (2) the stereotyped external reactions, such as facial expression and bodily posture, (3) the external reactions, such as changes in blood pressure, heart rate, sweating or concentration of certain hormones; and (4) the over-all effect of emotional states on a person's general behaviour. Though there has been much argument as to whether emotion is mostly "organising" or mostly "disorganising" to general behaviour, the argument is pointless. The question of organisation or disorganisation depends on the type of behaviour and the details of the situation. (1970: 338)

From those four definitions of the emotion, this thesis will use only the first definition.

#### **E. BENEFIT OF STUDY**

There are some advantages that are presented by this study.

Since the analysis of "The Passions: An Ode for Music" is a new finding, this study will enrich Sanata Dharma University in term of literary study.

This study is aimed to help the students of English Letters Study Program to develop their own critical

approaches to literature. Since this poem deals with music, hopefully it can invite to go to a better understanding of the fact of the poem especially in "The Passions: An Ode for Music" that there are some relationships between the human emotions and the elements of music.

## CHAPTER II

### REVIEWS on RELATED THEORIES

#### A. THEORETICAL REVIEW

Graham Hough says in his book entitled Essay on Criticism that

Of all functions of criticism the one most frequently required is interpretation. Before a work of literature can be judged or its relation to other human activities can be considered, it must be rightly understood and at all times interpretation, elucidation, explanation (whether term is current) has formed a large part of critical activity.  
(1966: 67)

Interpretation is done first because it can avoid other people judging a poem differently. But, this thesis will only use the interpretation and the explanation because these two kinds of analysis are the related theories for it.

Basically, people have already known that there is no single person in the world is similar to the other including twins. It includes the way of thinking. There

is no single person in this world that has the same thinking with the other. This fact happens when a person is judging a certain literary work. Then, to avoid the different meaning of a literary work, therefore, it is better if this literary work is interpreted first.

#### **A.1. THE BASIC UNDERSTANDING OF THE RELATION BETWEEN A POEM AND A POET**

Henry Wells says in his book entitled The Judgement of Literature that "Art is the expression of the artist's experience, and the experience of his age." (1928: 5) It means that all things that concern with art is the expression of the artist's experience when he lived. Therefore art, in this case poetry, has a close relationship with the artist, in this case the poet. The poem is the medium where the poet can express what he thinks or feels about his experience at the time he lived.

In Theory of Literature, Rene Wellek and Austin Warren said that "The poet's work may be a mask, a dramatised conventionalisation of his own experience, his

own life." (1956: 79) For a poet, to write a poem is the best way to express what he thinks about his own experience. There are a lot of things that can be the experiences of a poet.

In other words, it can be said that a poem is the autobiography of a poet. The autobiography, here, is not always about the poet's life but it can be also the reflection of the poet's experiences, interests, or concerns. Robert E Bourdette and Michael Cohen said that "All poems are autobiographical in the sense that they reflect, however transformed, the poet's experience, interests, and concerns." (1983: 152-153)

William J. Grace in his book entitled Response to Literature says that

Art (including the art of literature) is a heightened or selective imitation of life or experience. It is not merely a report of experience. It is experience viewed and assessed by a beholder. All art in this sense, a mimesis. Aristotle relates art to experience directly by viewing legitimate and selective expression of experience. (1965: 7)

The beauty of an art is how the artist expresses his ideas.

Eventhough Ernest Moll does not give a clear explanation about his opinion but it is not a mistake to write his opinion. He says that "The central aim of poetry is to communicate experience." (1963: 266) It is not clear whose experience that he means. On the other hand, Perry Bliss has at least a better opinion that "Poetry conceives poetic creation as a transformation of impression through vital contact with the poet's personality and previous experience, into emotionally loaded imaginative experience." (1950: 396) Experience is something real that happens to the person who experiences it. It is not just an imagination. It is real. Now, the poet's job is to make this real experience to be something imaginative. He has to create and to change his own real experience into something that can be imagined by every person. Poetry is the medium the poet has to change his real experience to the imaginative one. Through poetry, he has to make the reader feels and becomes the one who experiences the happenings. This is the cleverness of a poet that he can create something real to be something imaginative.

But, it has to be remembered that not all forms of work of art expresses the life of the artist. It can also



express someone else's experience, thought, etc. Finally, a work of art cannot be judged completely as the artist's copy of life. Austin Warren and Rene Wellek says that "Even there is a close relationship between the work of art and life of an author, this must never be construed as meaning that the work of art is a mere copy of life." (1956: 78)

Besides as the reflection of the life and experience of a poet, poetry can be also the imitation and the expression of human life.

William Henry Hudson says that literature directly expresses the thoughts of the writer. Literature also deals with the great numbers of human life and action. (1958: 11)

In the chapter I above, it has already introduced that a poet can use the music as his subject. Actually, both poetry and music have a relationship. Below will be explained what kind of relationship that poetry and the music had.

## A.2. RELATION BETWEEN POETRY AND MUSIC

It cannot be denied that both poetry and music are included in arts. Jacques Maritain in his book entitled Creative Intuition in Art and Poetry says that "Poetry is the useful art while music is the fine art." (1955: 38-39) Further he says that

In the useful arts, what the will or appetite demands is the satisfying of a particular need; and the straightness of the appetite means that it tends to the satisfying of this particular need by means of the rules discovered by the intellect, the first of which is this very need as grasped by intelligence. (1955: 39)

It means that poetry can be judged as the useful art because it is based on the intellect. Poetry gives an imagination by using words, while words themselves are arranged by the cleverness of intelligence.

Music, on the other hand, is the fine art. Maritain says that "The fine art is the release of the pure creativity of the spirit, in its longing for beauty." (1955: 40) Here, Maritain emphasises that there are two things to compose a fine art. They are the pure creativity of the spirit and longing for beauty. A fine

art does not need any intelligence, it does not have to think seriously, but it only needs an emotion. Emotion is needed when an artist composes a fine art. Emotion is the first thing to appear before the creativity. The creativity will not exist when there is no emotion in the artist's soul. Then, when the creativity exists, the artist can compose a fine art based on his emotion. Finally, this fine art itself can describe the emotion of the artist. This is the beauty of a fine art. The beauty can be found when a certain kind of fine art represents the emotion of the artist.

F.M. Connell, S.J. has another opinion in his book entitled A Text-Book for the Study of Poetry. He is saying that:

No one will question the statement that poetry is one of the fine arts. This places it in the category with painting sculpture, and music. Now all the fine arts have for their distinctive object to express the beautiful. They are differentiated from one another by the means employed to reach this end. Thus:

Music expresses the beautiful by means of pure sound (melody and harmony);

Painting, by means of colour and surface form;

Sculpture, by means of plastic form;

Poetry, by means of language.

(1946: 2)

Eventhough Maritain and Connell give different ideas about poetry and music but basically they have the same opinion. Their opinion is that both poetry and music are included into the world of arts. Both of them have their own beauty. In poetry, according to Connell, the beauty lies on the fact that poetry is "The art of giving expression to the beautiful through the medium of language." (1946: 2) Considering the definition above, it can be also said that the beauty of music lies on the fact that music is the art of giving expression to the beautiful through the medium of sound.

Further, Connell compares music and poetry as:

Music, on the other hand, seems to have a power to reach *the emotion* itself in a more direct way than is possessed by any other art; while poetry deals directly with *the idea* (language being primarily the vehicle for thought), and rather suggests than expresses the object and the emotion connected with the idea. (1946: 9)

It explains that music and poetry are made of the emotion. The differences lie on the fact that the music expresses the musician's emotion through the composition of sounds, while poetry expresses the poet's idea through the composition of words. But the idea, in this case, is connected to the emotion of the poet. Therefore, it can

be said that the emotion is the raw material of the music and poetry.

Seeing the fact that poetry is the medium where the poet can express his own idea, therefore, it cannot be denied that the analyst has to find out what the poet wants to say in his poem. There are some points that the analyst has to know when he tries to know what the poem is talking about. They are the image, and the rhythm, the meter. These elements are the basic elements when an analyst tries to understand what the poem is talking about.

### **A.3. IMAGERY**

To analyse a poem, the analyst has to know the imagery of that poem. This is because the imagery is "the central to all poetry". (Jay Parini, 1987: 27)

Then, what is an image itself? An image is "a picture in words." (Jay Parini, 1987: 27) Christopher Russell Reaske (1966: 35) says that an image is "fanciful or imaginative description of people or objects stated in terms of our senses." An image, therefore, comes from the

real things and then is described into words that people can pick or image the picture of those things.

The imagery, often, suggests a mental picture and the most frequently occurring kind of imagery in poetry is the visual imagery. But, there is not only a visual imagery, there are some kinds of imagery that represent a sound; a smell; a taste; a tactile experience; an internal sensation; movement or tension in the muscles or joints. (Laurence Perrine, 1969: 54)

Further Reaske says:

When we study the imagery of a poem we are studying the entire world in which the meaning of the poem dwells. This is the world that the poet has carefully created through his decision to select certain words and images rather than others. (1966: 35)

It means that through imagery, everyone will know the world widely.

The imagery itself can be found from the words the poet used. For example: when a poet wants to create the image of the sound of a violin, a poet can use some words like fingers, flying, vale, and voice. Or, when a poet wants to create the image of the happy life, he can use

the words that can represent the description of the happy life in the reader's mind.

#### **A.4. RHYTHM and METER**

Some people should be familiar with rhythm because music depends on it for the effect they enjoy. Poems, on the other hand, also have rhythm. Rhythm is "a recurring beat." (Jay Parini, 1987: 137) It is created by the patterns of repeated sounds - in terms of both duration and quality - and ideas of the musician. (Reaske, 1966: 12) The rhythm of a poem can be felt because there is an accent in it. (Ibid. 12)

All poetry is written in some particular meter, while meter is the kind of rhythm we can tap our foot to. (Laurence Perrine, 1969: 95) Rhythm can be found from the accent of the words, while the accent itself is from the stressed and unstressed syllables. (Jay Parine, 1987: 138) The critics usually mark the stressed one as: \ / / while the unstressed one as: □. For example:

\ / \ \ / \ \ / \ \ / \ \ / \  
 The woods decay, the woods decay and fall.

\ / \ \ / \ \ / \ \ / \ \ / \  
 The vapours weep their burthen to the ground.

From the example above, it can be seen that the pattern of these lines is just \ / \ / \ / \ / \ / \ / . The pattern of the meter in these lines is the same that is \ / \ / . This same pattern is called a "poetic foot". (Christopher Russell Reaske, 1966: 14) The example above, therefore, has five feet.

Here, there are some kinds of foot:

<b>Kind of foot.</b>	<b>Syllables.</b>
a. Iambic	1 unstressed followed by 1 stressed.
b. Trochaic	1 stressed followed by 1 unstressed (reverse of a).
c. Dactylic	1 stressed followed by 2 unstressed.
d. Anapestic	2 unstressed followed by 1 stressed (reverse to c).
e. Spondaic	2 stressed.



There are also the names of the numbers of the foot:

<b>Number of feet in line.</b>	<b>Name of line.</b>
1	monometer
2	dimeter
3	trimeter
4	tetrameter
5	pentameter
6	hexameter
7	heptameter
8	octameter.

(Christopher Russell Reaske, 1966: 15 - 16).

Since this thesis deals with the elements of music, therefore below will be explained on the elements of music.

#### **A.5.THE ELEMENTS OF MUSIC**

Below are the elements of music that are used by Collins to express his idea about music.

##### **a. SOUND**

The first question to appear about sound is what the sound is. The vibration of an object produces sound. For



example when someone's fingers pluck the strings, it will produce the sound. The sound can be distinguished into three main properties of musical sounds: *pitch* (highness or lowness of sound), *dynamics* (loudness or softness), and *tone colour*.

#### **a.1. Pitch (Highness or Lowness of Sound)**

Pitch is the relative highness or lowness that someone hears in a sound. The pitch of a sound is decided by the frequency of its vibration. When the vibration is fast, it means the pitch is high. Therefore, when the vibration is slow, it means the pitch is low. (Roger Kamien, 1988: 3)

#### **a.2. Dynamics**

Dynamics is degrees of loudness or softness in music. Loudness is related to the amplitude of the vibration that produces the sound. The loudness in music can be heard when the guitarist plucks the guitar string harder.

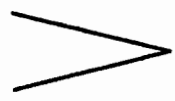
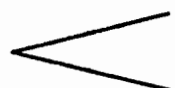
There are some usual terms that the composer usually used. These terms use the Italian words. Below will be

shown the usual terms (shown in *italic*), the abbreviations (*italic*), and the meanings. They are:

<i>pianissimo</i>	<i>pp</i>	very soft
<i>piano</i>	<i>p</i>	soft
<i>mezzo piano</i>	<i>mp</i>	moderately soft
<i>mezzo forte</i>	<i>mf</i>	moderately loud
<i>forte</i>	<i>f</i>	loud
<i>fortissimo</i>	<i>ff</i>	very loud

For extremely soft and loud dynamic level, a composer sometimes will use *ppp* or *pppp* and *fff* or *ffff*.

The changes in dynamics can be also in gradual. The symbols that are used:

	<i>decrescendo (decresc.)</i>	
	or	gradually softer
	<i>diminuendo (dim.)</i>	
	<i>crescendo (cresc.)</i>	gradually louder

(Roger Kamien, 1988: 5)

### **a.3. Tone Colour**

Tone colour or timbre (pronounced *tam'-ber*) is the quality of sound. From this tone colour, the listener of the music knows what kind of the musical instrument that is played by the musician. To describe the tone colour can use the words like *bright, dark, brilliant, mellow,* and *rich*. (Ibid., 1988: 6)'

## **b. PERFORMING MEDIA**

The performing media in music can be distinguished into two parts. They are voices and instruments.

### **b.1. Voices**

Singer in music also takes a huge part. In fact, singing has been the most widespread and familiar way of composing music throughout history.

In singing, men's vocal cords are different with women's. The men's vocal cords are longer and larger than women's are. Therefore, it makes men produce the lower range of pitch. Actually there are six classification of voice for women and men, but usually there are just four classification used in a choir. The classification is

arranged from highest to lowest. Below is the classification between men and women from highest to lowest and the **bold italic** type is the four classification usually used.

<i>Women</i>	<i>Men</i>
<b>soprano</b>	<b>tenor</b>
<i>mezzo-soprano</i>	<i>baritone</i>
<b>alto</b> (or <i>contralto</i> )	<b>bass</b>

(Roger Kamien, 1988: 11)

## **b.2. Musical Instruments**

Instruments figure in music singly, in small groups (chamber music), and the orchestra as the most spectacular of all ensembles. In orchestra, the musical instruments are divided into four sections. They are the string section, the woodwind section, the brass section, and the percussion section. (Joseph Machlis, 1955: 37-51)

The members of the string section are **violin**, **viola**, **cello** (violoncello), **double bass** ("bass fiddle," sometimes called a *bass*), **harp**, and **guitar**. (Roger Kamien, 1988: 16-19) The violin, cello, viola, and double bass are played with a **bow**. A bow is "a slightly curved

stick strung tightly with horsehair." (Ibid. 16) The harp and guitar are played by plucking the their strings. (Ibid. 18)

The members of the woodwind section are **piccolo, flute, oboe, English horn, clarinet, bass clarinet, bassoon, and contrabassoon.** (Joseph Machlis, 1955: 42-43) This section is called the woodwind instruments because "they produce vibration of air within tube that traditionally was made of wood." (Roger Kamien, 1988: 20)

The members of the brass section are **trombone, trumpet, tuba, French horn, cornet, double bass tuba** (sousaphone), and **tenor tuba** (euphonium, baryton). (Joseph Machlis, 1955: 44-47) When the brass instruments are played loudly they can almost drown out the rest of the orchestra. It is because the brasses are the powerful instruments. Usually, brasses are used at climaxes and for bold and heroic statements. (Roger Kamien, 1988: 24)

Most of the percussion instruments are struck by hand, with sticks, or with hammers. Some of them are shaken or rubbed. This section can be divided into the instruments of definite and indefinite pitch. They are:

*Definite Pitch**timpani (kettledrums)**glockenspiel**xylophone**celesta**chimes**Indefinite Pitch**side drum (snare drum)**bass drum**tambourine**triangle**cymbals**gong (tam-tam)*

(Ibid. 26-29)

Western musician sometimes uses the other musical instruments. These musical instruments are included in the keyboard instruments. The members of these instruments are **piano, organ, harpsichord** and **accordion**. It is not included to the four section above because this section can be played solo. (Roger Kamien, 1988: 30)

**c. RHYTHM**

Rhythm, in its widest sense, is "the ordered flow of music through time." (Ibid. 1988: 39) The more specific says that rhythm is " the particular arrangement of note lengths in a piece of music." (Ibid. 40) Jean Ferris has another opinion about the rhythm. He said that:

Rhythm in music refers to the arrangement of long and short notes and of strong and weak beats. Since music is never static, but moves in time, music always has rhythm - the earliest and most basic of the elements. We somehow feel rhythm "inside" and respond to it physically and emotionally.

It is said that rhythm represents the pulse of music, although a pulse suggests something that is regular, and music does not always have a regular beat. Some music may be compared with literary prose, where rhythm is not organised into patterns of beats. In fact, the rhythm of music is sometimes based upon a text, approximating the rhythm of the words as they would be spoken.

In other types of music, the rhythms are measured, or metered, as they are in poetry. Thus in music, as in literature, meter organises rhythm. (1985: 13)

When someone is listening to music, sometimes the listener is clapping his hands. It means he is responding to the music's beat. The beat is "a regular, recurrent pulsation that divides the music into equal units of time." (Roger Kamien, 1988: 39)

When someone sings, he can feel that in the song he sung there are some beats have more stressed than others. The organisation of the strong beat and the weak beat in the music is called the meter. Such a group containing a fixed numbers of beats is called "a measure." For example, when a measure has 2 beats, therefore it is



called duple meter. It can be counted as 1-2, 1-2, etc. (Ibid. 41)

#### **d. MUSIC NOTATION**

The idea of a composer has to be notated. Notation is "a system of writing down music so that specific pitches and rhythms can be communicated." (Ibid. 45)

There are some important things that should be known by a composer. There are:

1. Notating pitch.
2. Notating rhythm.
3. Notating silence (rests).
4. Notating meter.

#### **e. MELODY**

Melody is "a series of single tones that add up to a recognisable whole." (Ibid. 52) Melody can be recognised when a singer sings a certain notes. These notes are the melody of the music.

#### **f. HARMONY**

Harmony refers to "the way chords are constructed and how they follow each other." (Ibid. 57) A chord is "a

combination of three or more tones sounded at once." (Ibid. 57) Every chord has its own characteristic. Here will be given some examples to show the characteristic of the chord.

Karl-Edmund Prier. SJ in his book entitled Ilmu Harmoni said that:

Bila kita menyanyikan secara lambat nada-nada 1 2 3 4 5 6 7 I dan "bertanya" kepada masing-masing nada: Kau mau lari ke mana?, maka terdapat 2 kemungkinan:

- Nada tersebut ingin bertahan;
  - Atau ia cenderung menjadi nada tetangga.
- When we sing the notes 1 2 3 4 5 6 7 I slowly and "ask" to every note: Where you will go, therefore there are two possibilities:
- The note wants to stay;
  - Or he leans to be the next note. (1980: 7)

It is similar to the chord. The tonic chord, for example, which is from the notes 1 3 5 has the characteristic: stabil, calm, and unanimous. Another tonic chord, which is from the notes 3 5 1 has the characteristic not calm and less power. (Ibid. 8-12) Since there are a lot of the kinds of the chords, therefore a musician can choose what kinds of the chords he uses in his music.

### **G. KEY**

Key involves "not only a central tone, but a central scale and chord as well." (Roger Kamien, 1988: 62) Key has a relation with the scale. There are two kinds of the scale. They are the major scale and the minor scale.

The major scale is the familiar *do-re-mi-fah-sol-la-ti-do*. The minor scale consists of seven different tones and an eighth tone that duplicates the first an octave higher. A pattern of the minor scale is *la-ti-do-re-mi-fah-sol-la*. (Ibid. 64-65).

Keynote is used "to avoid the problem of having to write a sharp or a flat sign before every sharped or flatted note in a piece." (Ibid. 66)

### **H. MUSICAL TEXTURE**

The musical texture refers to how many layers of sound at once. There are three kinds of musical textures. They are monophonic, polyphonic, and homophonic textures.

Literary, the monophonic texture means *one sound*. When a person sings alone, it means he makes a monophonic music. Or, when a choir sings in unison, it also makes a monophonic music.

**Polyphonic** means *many-sounding*. It can be imagined when all the voices in a choir sing different parts of the same tune at the same time.

The homophonic texture can be heard when the main melody is accompanied by the chords. (Ibid. 68-71)

## **I. MUSICAL FORM**

The musical form is the organization of musical ideas in time. There must be pitch, tone color, dynamics, rhythm, melody, harmony, and texture.

There are some techniques to create the musical form. They are:

1. Repetition creates a sense of unity;
2. Contrast provides variety;
3. Variation. (Roger Kamien, 1988: 74-75)

## **J. PERFORMANCE**

The music needs the performers. Therefore, it needs a conductor to lead a group of musician. This grup will also need the instrumentalists. Without them, the music will be soundless. (Ibid. 80-85)

**K. MUSICAL STYLE**

Style in music refers to the characteristic in music. It refers to the characteristic of how in using melody, rhythm, tone color, dynamics, harmony, texture, and form. Since the music was born many years ago, therefore, the music has its own periods. The periods of the music refers to the western art music. It can be devided into:

Middle Ages (450-1450)

Renaissance (1450-1600)

Baroque (1600-1750)

Classical (1750-1820)

Romantic (1820-1900)

Twentieth century to 1950

1950 to the present (Roger Kamien, 1988: 86-87)

After knowing these periods of the music, it can be known what kinds of music when Collins lived at that time. He lived at the time of the baroque music. This type of music can be the music Collins heard most of the time.

## **A.6. THE CHARACTERISTIC OF THE BAROQUE MUSIC**

Collins was born in 1721 and died in 1759. It means that he lived in the time of the baroque music. The baroque music has three phases. They are: early (1600-1640), middle (1640-1680), and late (1680-1750). (Roger Kamien, 1988, 133) It means that Collins lived at the time of the late baroque music.

This music has its characteristics. The characteristics are:

### **1. Unity of Mood**

The baroque music usually expresses one basic mood. It means that when the music begins with joyfully thought, it will remain joyful too. The emotional states like joy and grief are represented.

In the vocal music, in fact, has the prime exception. The vocal music has drastic changes of emotion. It can be seen from the text of the song.

## **2. Rhythm**

The unity of mood can be conveyed by the continuity of the rhythm. The rhythmic patterns heard at the beginning of a piece are repeated throughout this music. It provides the compelling drive and energy. The forward motion is rarely interrupted.

## **3. Melody**

The melody of baroque music creates the continuity. The opening melody will be heard again and again.

## **4. Terraced Dynamics**

The continuity of dynamic level can be found in the parallel continuity of rhythm and melody. The volume of music tends to stay constant. The terraced dynamics is the alteration between loud and soft.

## **5. Texture**

The late baroque music is predominantly polyphonic texture. The soprano and bass lines, usually, are the most important. In the vocal music, there might be a shift in texture. It changes the mood of the music through the words.

## **6. Chords and the Bass Continuo (Figured Bass)**

The use of chords become increasingly important during this time. The chords in this time become significant in themselves. The interest of chords give new prominence to the bass part. This time, the whole musical structure rested on the bass part. This accompaniment is called the **bass continuo** or **figured bass**. (Roger Kamien, 1988: 137-138)

The bass provides the steady flow of chords. The composer prefer to use numbers rather than to write the notation of the chords.

## **7. Words and Music**

Baroque composers use music to depict the meaning of words. *Heaven* might be in the high tone and *hell* in the low tone.

## **B. THEORETICAL GROUND**

Based on the theories above, it is said that actually all kinds of literature are only the autobiography of the artist himself. What he writes on a



piece of literary work has something to do with his own life, experience, concerns, etc.

Since the artist has his own experience on his life, therefore, it makes the materials of his piece of literary work becomes various. There will be no limitation on the materials of the piece of literary work.

Music, for example, can be one of an artist's materials. Music is an art while a piece of literary work, for example a poem, is also an art. Music and a poem are arts, but a poet can use music as his material.

There are a lot of ways to make the music as the material of a poem. William Collins, for example, is a poet who can create the elements of music as his material to compose a poem. In his "The Passions: An Ode for Music", Collins makes a brief relationship between the elements of music and the human emotions. He states in this poem that the elements of music are the expression of human emotions. Therefore, in this poem he uses the image, the rhythm, the meter, and also the words to express his idea on the elements of music. In this poem, when it refers to a certain musical instrument, some words can be used, like fingers and flying. The rhythm

and the meter of this poem are used when it talks about the rhythm and the meter in music. When it talks about the happy situation, the words used here are the words that can represent the happy situation in the reader's mind.

Every kind of human emotion can be related to the elements of music.

## CHAPTER III

### METHODOLOGY

#### CRITICAL APPROACH

Since the problems deal with the content of the poem in relation with music, therefore the analysis will use the Structuralist approach.

In A Handbook of Critical Approach to Literature, Guerin, Labor, Morgan, and Willingham define structuralist approach as "the study of relationships." (1979: 282) This book later explains that the relationships here are all things that have any relations to the work of art. The things here are all things from the real world. It is based on the reality. In this case, the relationship is between the poem and music.

Robert Detweiler in his book entitled Story, Sign, and Self: Phenomenology and Structuralism as Literary Critical Methods says that:

This theory is not like the common theory of symbols, because for most structuralists no natural relationship exists between the elements of the surface and deep structure that would explain their conjuncture, whereas in traditional idealist terms the symbol is considered as somehow partaking of its object. Structuralism, we recall, is founded on a theory of signs, and not on a theory of symbols, and hence the unity is sought on the level of sub-surface strata rather than on the surface level. (1978: 21)

He convinces that somehow there are relationships between a work of art, in this case literature, with the other subject matters. Again, he adds that "Structuralism as an interdisciplinary method of the social and natural sciences that he has employed mainly in his research in genetic epistemology." (Ibid. 103)

Robert Scholes using his own words says that "Structuralism as a way of looking for reality not in individual things but in the relationships among them." (1977: 4) Or according to M.H. Abrams this approach can be defined as the expressive approach. He states that an expressive approach is "An approach which considers art as the expression of feeling, or the human spirit or of an impassioned state of mind and imagination." (1981: 70) Furthermore, Abrams emphasizes that in the expressive

approach, the poet is the source of ideas that can be used to affect the readers. He says that: "The poet, it was indicated, cultivated an appropriate state of feeling in himself, as one of various artful means to which he resorts for affecting his readers." (Ibid. 72) In short, it means that those approaches, structuralist and expressive approaches, 'consider that the author's experiences and the other subject matter are the important elements to deal with in analyzing a piece of art.

#### **METHOD OF STUDY**

This study uses the method of library research. The resources used in this study are the books from Sanata Dharma University Library, The Indonesian Institute of Arts Library, The Center of the Liturgy Music Library, and Gadjah Mada University Library. The primary and the secondary data used here are for the music and the poem. The primary data used in this thesis for the music is taken from Music: An Appreciation by Roger Kamien, while

the primary data for the poem is taken from Sound and Sense: An Introduction to Poetry by Laurence Perrine, and How to Analyze Poetry by Christopher Russell Reaske. The secondary data used in this thesis for the music is The Enjoyment of Music by Joseph Machlis, Music: The Art of Listening by Jean Ferris, and Ilmu Harmoni by Karl-Edmund Prier SJ. The secondary data used in this thesis for the poem is An Introduction to Poetry by Jay Parini.

Therefore, to conclude this theory, the Structuralist approach is an approach where the analyst can use all aspect from the reality in this world that have any relation to the work of literature that is discussed.

This thesis is organized into six chapters. Chapter one explains the background the reason the topic of the discussion is chosen; the problem formulations, that contain two questions; the objectives of the study; the definition of terms to avoid the confusion in the discussion; and the benefit of the study.

Chapter two is the reviews on related theories. It contains the explanations of the related theories used to analyze the work. Since this thesis talks about a poem

and music, therefore the theories used in this thesis are the theories of the basic understanding of the relation between a poem and a poet, the relation between poetry and music, the imagery, rhythm and meter, the elements of music, and the characteristic of the baroque music. All the elements of music and the characteristic of the baroque music are stated here.

Chapter three is the methodology. It contains with the critical approach and the method of study used in this thesis. The method of study contains with the primary and the secondary data used in this thesis.

Chapter four is the explanation of the poem. It contains with the explication and also the physical analysis of the poem.

Chapter five is the discussion. The problems that are aroused in this thesis are answered.

Chapter six is the conclusion for all the discussion.

## CHAPTER IV

### THE EXPLANATION OF THE POEM

#### A. EXPLICATION OF THE POEM

In the narrow sense, to interpret a work of literature is to clarify the meaning of its language by the means of analysis, paraphrase, and commentary. In broad sense, to interpret is to make clear the meaning of the total literary work of which the language is the medium. Thus, interpretation in this study includes the explication of such aspects as the work's genre, elements, structure, theme, and effect. (M. H. Abrams, 1981: 84)

It is easier for the readers to know this poem from the explication. Therefore, this poem will be explicated sentence by sentence.

At the beginning of this poem, Collins describes the appearance of music in the first time. In the first two lines of this poem, Collins writes:







This situation is described by "the Muse's painting" (line 6). Muse is "one of the nine goddesses who preside over poetry, art, and science." (George Benjamin Woods, 1950: 1496) Painting itself is like a photograph. It is a medium to express the emotion of the artist and the painting's object. The Muse herself is a goddess of history. History is the medium that can tell what happened in the past. In this poem, the using of history is the same as the using of the painting. Exulting, trembling, raging, and fainting possess beyond the painting of the Muse. It is written:

Exulting, trembling, raging, fainting,  
Possess beyond the Muse's painting;  
(lines 5-6)

"They" (line 7) refers to The Passions. By turns, the Passions felt disturbed, delighted, raised, and refined. What the Passions felt is the impact of the coming of the music. What the Passions felt is her glowing mind. It is written:

By turns they felt the glowing mind  
Disturb'd, delighted, raised, refined:  
(lines 7-8)

"They" (line 12) refers to The Passions while "her" (line 12) refers to the Music. Until once someone says that when these all were stopped, the Passions would be filled with fury, rapt, and inspired. Then, The Passions snatch the music's instruments of sounds. It tells that The Passions do not want the Music to stop. It is written as:

'Till once, 'tis said, when all were fired,  
 Fill'd with fury, rapt, inspired,  
 From the supporting myrtles round  
 They snatch'd her instruments of sound,  
(lines 9-12)

"Sweet lessons of her forceful art" (line 14) means that the music's instruments of sounds have the sweet sounds. The sounds of the music are the forceful art. It means that this art is the product of the emotion of the artist. Therefore, later Collins wrote "Each ... /Would prove his own expressive power." (lines 15-16) means that each of the Passions of sounds has its own expressive power. It is written as:

And, as they oft had heard apart  
 Sweet lessons of her forceful art,  
 Each (for Madness ruled the hour)  
 Would prove his own expressive power.  
(lines 13-16)

In the second stanza up to the tenth stanza, he begins with describing all the emotions of each Passions that are possessed by human being. Each is connected with the elements of music.

In the second stanza, he describes fear. Fear is the hand. This Fear will begin to play a musical instrument or to compose a certain kind of music. It is written as:

First Fear his hand, its skill to try,  
(line 17)

It creates a chord. The fear of the hand in chord can be felt in the bewildering chords. It is written as:

Amid the chords bewilder'd laid,  
(lines 18)

"He" (line 19) refers to the Fear. When Fear created the chords, he was "recoil'd" (line 19). Even when the sound has completed, still Fear "recoil'd". Fear did not know why he was recoiled, as seen in:

And back recoil'd, he knew not why,  
E'en at the sound himself had made.  
(lines 19-20)

Then anger comes. He comes in rush, as seen in:

Next Anger rush'd,...

(line 21)

"His eyes" (line 22) refers to Anger's eyes. The eyes of the Anger are like on fire. It is written as:

...his eyes on fire,  
(line 21)

Lightning had Anger's secret stings. The danger of the lightning is invisible. Therefore, Collins described it like a thing that keeps a very dangerous secret as seen in:

In lightnings, own'd his secret stings.  
(line 22)

The strength of lightning can "struck the lyre." (line 23) Lyre is a musical instrument like the harp. It has some strings. This musical instrument comes from the ancient Mediterranean. To play this lyre, the strings have to be plucked by the fingers' player or with a plectrum. (Encyclopaedia Britannica, vol. 14, 483) Lightning's stings, here, is symbolised as the hand. It is because in the line 24 Collins wrote: "And swept with hurried hand the strings." The words "hurried

hand" (line 24) is the same with the lightning's stings. The stings of the lightning can strike the lyre and swept the strings with hurried hand. The hurried hand is the hurried Fear. It is written as:

In one rude clash he struck the lyre  
 And swept with hurried hand the strings.  
 (lines 23-24)

In the fourth stanza, the measure and the low sounds are described. In line 25, it is written:

With woeful measures wan Despair,  
 (line 25)

From the quotation above, it can be seen that there are some differences of the measure in music. The emphasis in this stanza is the woeful measure. With the woeful measure, the Music became a wan Despair. It means that the music with the woeful measure is the music of Despair.

The situation is accompanied by "low sullen sounds" (line 26). "His" (line 26) refers to Despair. This is like a grief situation. But Despair's grief is charming. Charming in this poem is similar to "beguiled" (line 26). It is written as:

Low sullen sounds, his grief beguiled;  
(line 26)

The circumstances that are made by Despair is "solemn, strange, and mingled air." (line 27), as seen in:

A solemn, strange, and mingled air,  
(line 27)

The situation is sadness and it is also wild because it is started by the blowing emotion. It is written as:

'Twas sad by fits, by starts 'twas wild.  
(lines 27-28)

Hope has the bright eyes. Seeing this happening, there is a question asking what Hope's delighted measure was. "Eyes so fair" (line 29) refers to Hope. It is written as:

But thou, O Hope, with eyes so fair,  
What was thy delighted measure?  
(lines 29-30)

There is a whisper answering the question. It promises a pleasure.

Still it whisper'd promised pleasure

(line 31)

The whisper also offers lovely circumstances everywhere. It is just like the rain. The rain falls down to the earth and it makes all things in the earth fresh. It is written as:

And bade the lovely scenes at distance hail!  
(line 32)

"Her" (line 33) refers to Hope's. These sounds of "Hope" do not lose (= "prolong"). They still exist, as seen in:

Still would her touch the strain prolong;  
(line 33)

Hope calls the "Echo" (line 35) through the song that they composed. The "Echo" lies everywhere. It can be found through "the rocks, the woods, the vale." (line 34) It is written as:

And from the rocks, the woods, the vale  
She call'd on Echo still through all the song;  
(lines 34-35)

"Hope" chooses so beautiful a song that it can be felt that the theme of the song is sweet. "Hope" chooses



the "sweetest theme" (line 36) of the song. Wherever the song is being presented, it would always be a "soft responsive voice" (line 37). It is written as:

And, where her sweetest theme she chose,  
A soft responsive voice was heard at every  
close;

(lines 36-37)

This song is very beautiful. "Enchanted smiled" (line 30) is representing the beautiful song. The beauty of this song is like Hope who is "waving her golden hair." (line 38) It is written as:

And Hope enchanted smiled, and waved her golden  
hair;-

(line 38)

When "Hope" sings a little bit longer, slowly, she changes. Still she sings but, now, with a "frown" (line 39).

And longer had she sung:- but with a frown  
(line 39)

Her heart turns into the heart of "Revenge" (line 40). She becomes "impatient" (line 40). It is written as:

Revenge impatient rose:

(line 40)

"He" (line 41) refers to Revenge. In the line 41, it is written:

He threw his blood-stain'd sword in thunder  
down;  
(line 41)

This quotation shows the feeling of Revenge.

The feeling of "Revenge" is so huge. It is full of the feeling of dislike. It is like "a trumpet denouncing a war" (line 43). The "withering look" is representing the feeling of dislike. It is written as:

And with a withering look  
The war-denouncing trumpet took  
(lines 42-43)

When it is broken, there will be a very disaster and frightening thing.

And blew a blast so loud and dread,  
(line 44)

The power of "Revenge" can cause the sounds of sorrow. This cause is unpredictable. It is written as:

Were ne'er prophetic sounds so full of woe!  
(line 45)

Revenge (=“he” line 46) is more powerful. The sound of sorrow does not stop yet. The drum is the main musical instrument here. This drum is not played gently but it is played furiously. Eventhough the drum is played without any stopping time, but sometimes there is a “pause” (line 48). It is not a good pause but it is a “dreary pause” (line 48). It is written as:

And ever and anon he beat  
 The doubling drum with furious heat;  
 And, though sometimes, each dreary pause  
 between  
 (lines 46-48)

This situation tells that “Revenge” does not stand by himself. He is accompanied by the “Dejected Pity” (line 49). “Pity” as the victim of “Revenge” cannot do anything. “Pity” is similar to “her” (line 50). It is written as:

Dejected Pity at his side  
 Her soul-subduing voice applied,  
 (lines 49-50)

“Revenge” is still like the usual one. His feeling of hate is getting bigger and he is ready to blow up. “... ball of sight seem’d bursting from his head” (line 52)

describes how great the emotion of Revenge is. It is described as:

Yet still he kept his wild unalter'd mien,  
While each strain'd ball of sight seem'd  
bursting from his head.  
(lines 51-52)

"Thy numbers" (line 53) are "Jealousy" (line 52), "Love" (line 56), and "Hate" (line 56). "Jealousy" (line 53) as one of the human emotions cannot fix anything. It is stated as:

Thy numbers, Jealousy, no nought were fix'd:  
(line 53)

The coming of "Jealousy" causes the great pain. It is stated as:

Sad proof of thy distressful state!  
(line 54)

The coming of "Jealousy" causes the changes of the theme of the song. It is stated as:

Of differing themes the veering song was mix'd;  
(line 55)

The coming of "Jealousy" now is getting clearer. His coming is to win "Love" (line 56). He wants to be the one



Pour'd through the mellow horn her pensive  
soul:

(lines 59-61)

The sound is so lively. It can unify with the nature. The sound can join the sound of the falling rocks into the runnels. It can also join the sound of the small stream that can cause bubbles. It is written as:

And dashing soft from rocks around  
Bubbling runnels join'd the sound;

(lines 62-63)

This sound can join another circumstance. This sound is very flexible. It can change the measure of the sound. The mingled measure cannot be controlled anymore. It is because the mingled measure is in the middle of the dark place like in the forest (=“glades and glooms”) (line 64). It is written as:

Through glades and glooms the mingled measure  
stole,

(line 64)

It can also unify the very scary situation like in the “haunted stream” (line 65). The situation is that there is no any feeling of joy at all or “with fond

delay" (line 65). Slowly, this sound becomes softer. It is like spreading out or "diffusing" (line 66). It is softer and it is like a peaceful sound or "holy" (line 66). It is written as:

Or, o'er some haunted stream, with fond delay,  
 Round an holy, calm diffusing,  
(lines 65-66)

Later, it can also become the sound of "lonely musing" (line 67) and the sound is just like "hollow murmurs" (line 68). Finally, the sound is "died away" (line 68). It is written as:

Love of peace, and lonely musing,  
 In hollow murmurs died away.  
(lines 67-68)

The music changes. The tone is more lively and full of energy. It is said the "sprightlier tone" (line 69). The change of the tone is when "Cheerfulness, a nymph of the healthiest hue" (line 70) flung her bow across the shoulder (line 71). It can make "Cheerfulness" more energetic. It is written as:

But O! How alter'd was its sprightlier tone  
 When Cheerfulness, a nymph of healthiest hue,

Her bow across he shoulder flung,  
 (lines 69-71)

Or, it is like the fresh morning dew that people feel the freshness of the morning air. This morning dew is said to be like the "buskins" (line 72). It is written as:

Her buskins gemm'd with morning dew,  
 (line 72)

"Cheerfulness" is not only like them. It is also like the combination of the "dale" (line 73) and "thicket" (line 73). They "rung" and "blew an inspiring air" (line 73). It is written as:

Blew an inspiring air, that dale and thicket  
 rung,  
 (line 73)

In the wood, it can be like a hunter who searches to find a haunted animal that is described as "Faun and Dryad" (line 74). Faun is "deities of the woods, represented as half human, with pointed ears, a tail, and goat's feet in Roman mythology" (George Benjamin Woods, 1950: 1478). While Dryad is "one of the nymphs of trees in Greek mythology. The life of each Dryad was bound up with the tree, usually an oak, in which she lived"



(Ibid., 1475). Collins chooses the myth of Greek because this myth is the myth that everyone knows most. Faun and Dryad are the deities of wood. They have the same characteristic. The characteristic is that they always hide in the trees, grass, or bush. The situation on the wood itself is quiet and dark. But, when the music comes there these deities come out from their hiding places. The beauty of the music sound makes them come out. They are interested in the sound. The music makes the situation of the wood cheerful. The wood itself is like the situation of Greece. Greece was the quiet nation before the music comes. But then, when the music comes in this nation, Greece is suddenly becoming the living nation. People in this nation are about to have a new spirit. They are more energetic. These are all the descriptions of "Cheerfulness." The coming of "Cheerfulness" makes "the oak-crown'd Sister and their chaste-eyed Queen, Satyrs, and Sylvan Boys" (lines 75-76) peep from their hiding places. The oak-crown'd Sister is "wood nymphs" (Franklyn Bliss Snyder, PhD & Robert Grant Martin, PhD., 1934: 670). The chaste-eyed Queen is "Diana" (Ibid. 670). Satyr is "woodland deities in the train of Dionysus, god of wine; depicted as shy creatures

with goat-like ears, tail, and horns, who delight music and revelry in Greek mythology" (George Benjamin Woods, 1950: 1506). Dionysus is the son of Zeus. He is the ancient Greek god of fertility, ritual dance, and mysticism. Therefore, he is the god that likes music. (Grolier Encyclopaedia of Knowledge, Vol. 6., 1993: 155) Sylvan is "fabled spirits or deities of wood" (Ibid. 1509). Diana, Satyrs and Sylvan Boys, like music very much. Their characteristics are like the characteristic of Faun and Dryad. They hide in trees, grass, or bush. But then when the music comes to the wood, Diana, Satyrs and Sylvan Boys come out from their hiding places. They come out because they like the music. It is written as:

The hunter's call to Faun and Dryad known!  
The oak-crown'd Sisters and their chaste-eyed  
Queen,  
Satyrs and Sylvan Boys, were seen  
Peeping from forth their alleys green:  
(lines 74-77)

This music is nice to hear. It can make the falling brown leaves feel happy. Also, it can make the buds of plants appear and seize the old ones. The seizing of the old leaves is like the stabbing an enemy with a "spear" (line 79). It is written as:

Brown Exercise rejoiced to hear;  
 And Sport leapt up, and seized his beechen  
 spear.

(lines 78-79)

At last, the joy comes with an ecstatic emotion. It  
 is written as:

Last came joy's ecstatic trial:  
 (line 80)

The joy comes with "viny crown" (line 81). Firstly,  
 he addressed his hand to the "lively pipe" (line 82). It  
 is written as:

He, with viny crown advancing,  
 First to the lively pipe his hand addrest:  
 (lines 81-82)

Soon, he sees a "viol" (line 83). This viol seems  
 "brisk" (line 83). It is written as:

But soon he saw the brisk awakening viol  
 (line 83)

The sound that the viol created is "sweet" and  
 "entrancing" (line 84). He loved this sound very much. It  
 is written as:

Whose sweet entrancing voice he loved the  
best:

(line 84)

The wood nymphs, Diana, Satyrs, and Sylvan Boys think that the "strain" (line 85) produced by the viol is the same sound that they heard in "Temple's vale" (line 86). Temple's vale is "a beautiful valley in Thessaly reputed to be the haunt of Apollo." The Temple's vale is their native place in Greece. In Thessaly, there is a mount called Olympus. (Edith Hamilton, 1969: 25) The coming of music is disturbing this peaceful place. This music usually can be heard when there is a "festal" (line 87). The "strain" accompanied some dances in the festal. They see the "native maids" (line 86) dance in the middle of the "festal" (line 87). The players of this music, "minstrel" (line 88), are not tired. The fingers of the violist are like the "flying fingers" (line 89) that "kiss the strings" (line 89). It seems that the violist's fingers dance in the top of the strings. It describes the happiness of the festal at that place. It is written as:

They would have thought who heard the strain  
They saw, in Temple's vale, her native maids  
Amidst the festal-sounding shades  
To some unwearied minstrel dancing:

While, as his flying fingers kiss'd the  
strings,

(lines 85-89)

It seems that "a gay fantastic round with Mirth framed Love" (line 90). It is written as:

Love framed with Mirth a gay fantastic round:  
(lines 89-90)

This merriment can lose her "tresses" (line 91) bow. It can happen when the violist plays the bow fastly. Her tresses are unbound. "Mirth" plays a "frolic play" (line 92). He plays as if he would repay the unpleasant circumstances into the "charming air" (line 93). It is written as:

Loose were her tresses seen, her zone  
unbound;  
And he, amidst his frolic play,  
As if he would the charming air repay,  
(lines 91-93)

He "shook thousand odors from his dewy wings" (line 94). It is written as:

Shook thousand odors from his dewy wings.  
(line 94)

Music is like the "Sphere-descended maid" (line 95). Sphere-descended is the same as "heaven-descended" (George Benjamin Woods, 1950: 1239). Music is a "Friend of Pleasure" (line 96) and "Wisdom's aid" (line 96). It is written as:

O Music! Sphere-descended maid,  
 Friend of Pleasure, Wisdom's aid!  
(lines 95-96)

Collins is asking Music, why lyre, the ancient musical instrument, is laid aside. It is written as:

Why, goddess! Why, to us denied,  
 Lay'st thou thy ancient lyre aside?  
(lines 97-98)

Music is like the "Athenian bower" (line 99). Athenian bower is the same with "the home of Greek tragedy and comedy." The music learned the "all-commanding power" (line 100) that is the human emotion. This commanding power loves the "Athenian bower". It is written as:

As in that loved Athenian bower  
 You learn'd an all-commanding power,  
(lines 99-100)

The music has its "mimic soul" (line 101). This mimic soul can recall what is heard well. It is written as:

Thy mimic soul, O Nymph endear'd,  
Can well recall what then it heard.  
(lines 101-102)

There is a question asking where the music's native simple heart. It is written as:

Where is thy native simple heart  
(line 103)  
That question is asking where the devotion to  
Virtue, Fancy, and Art is. It is written as:

Devote to Virtue, Fancy, Art?  
(line 104)

There is a longing of the music in the elder time. The longing wants the music in this time like the music in elder time. This longing wants the music to become "warm, energetic, chaste, sublime" (line 106). It misses this situation. "Arise" (line 105) is the key word showing the longing of this situation. It is written as:

Arise, as in that elder time,  
Warm energetic, chaste, sublime!  
(lines 105-106)

The music wonders why the "recording Sister" (line 108) fills the feeling of Music in the elder time. The recording Sister is "Clio, the Muse of history" (George Benjamin Woods, 1950: 1239). The "god-like age" (line 107) refers to the elder time. It is written as:

Thy wonders, in that god-like age,  
 Fill thy recording Sister's page;  
 (lines 107-108)

Collins believes as he said in the poem "I believe" (line 109) the tale that the "humblest reed" (line 110) can be exist [= "prevail" (line 110)] in the next age. It is written as:

'Tis said, and I believe the tale,  
 Thy humblest reed could more prevail,  
 (lines 109-110)

Reed also produces the "strength, diviner rage" (line 111). The beautiful of the sounds produced by reed has more charms than the charms of the music in this age. It is written as:

Had more of strength, diviner rage,  
 Than all which charms this laggard age:  
 (lines 111-112)



These all kinds of the elements of music can be found in the "Cecelia's mingled world of sound: -" (line 114). St. Cecelia is always "represented as inventess of the organ" (Franklyn Bliss Snyder, PhD. & Robert Grant Martin, PhD., 1934: 670). It is written as:

E'en all at once together found,  
 Cecelia's mingled world of sound: -  
 (lines 113-114)

All the "endeavors" (line 115) seem to be stopped. These are useless. It is useless bringing the nature of music back. It is written as:

O bid our vain endeavors cease;  
 (line 115)

These "endeavors" are only to bring the real "design of Greece" (line 116) back. It is written as:

Revive the just designs of Greece:  
 (line 116)

Now, it is clearer what the longing wants. It wants to hear the real music just in its "simple state" (line 117). The simple state refers to the Greece as the first nation where the music first appeared. It is written as:

Return in all thy simple state!  
(line 117)

The longing wants to show that all kinds of music now are based on the music in the elder time and they have the pure beauty. It is written as:

Confirm the tales her sons relate!  
(line 118)

This explication of the poem is the beginning to come to the analysis of the poem. It is used to avoid the misinterpretation of the poem and also to draw the same description of the poem.

This explication of the poem is similar to the paraphrase. The difference is that the paraphrase only changes the form of the poem into the sentences, so that the readers will know what the poem is about.

The explication of the poem is to explain the poem with the meaning of some archaic words and also the characteristic of the gods and goddesses used in this poem.



## B. THE PHISYCAL ANALYSIS OF THE POEM

"The Passions: An Ode for Music" is a poem consisting of 118 lines and divided into 11 stanzas. Each stanza does not have the same lines. The first stanza consists of 16 lines. The second up to the fourth stanzas have four lines in each stanza. The fifth stanza consists of 10 lines. The sixth stanza consists of 14 lines. The seventh stanza consists of four lines. The eighth stanza consists of 12 lines. The ninth stanza consists of 11 lines. The tenth stanza consists of 15 lines. The last stanza consists of 22 lines.

This poem basically has a form of the meter that is the iambic tetrameter. Iambic tetrameter is a meter of each line of the poem that is begun by the unstressed or weak syllable and followed by the stressed or the strong syllable. These weak and strong syllables are called one meter. Therefore, each line of this poem is consisted of four weak syllables and 4 strong syllables. Here are the first two lines of this poem as the example:

\\ \ // \ // \ // \

When Music, heavenly maid, was young,

\ / \ \ / \ \ / \ \ / \  
 While yet in early Greece she sung,

The word "heavenly" (line 1) has one strong syllable and one weak syllable. From the word itself, it must have three syllables. This word can be write as "heav'nly". Therefore it is clear that this word has two syllables. But, in this case, Collins writes it as it is because it can be connected with the music. In music, especially a song, it is possible to use two syllables of one or two words in one beat.

But, there are small numbers of lines of this poem that do not follow the pattern of the meter. There are some lines begun with the strong syllable, like:

\ \ / \ \ / \ \ / \  
 Throng'd around her magic cell

\ \ / \ \ / \ \ / \  
 Each (for Madness ruled the hour)

These types of lines are called the trochaic tetrameter.

But, there are also some small numbers of lines in this poem, which do not consist of four meters, like:

\ / \ \ / \ \ / \ \ / \ \ / \  
 And longer had she sung: - but with a frown

\ / \ \ / \ \ / \ \ / \  
 Revenge impatient rose:

From all these kind of exceptions, the type of this poem still can be called the iambic tetrameter. All the exceptions above, as the small parts of the lines of the poem, are just the way to avoid the same pattern of the poem that can create the boredom. This is just a kind of variation.

Since this poem describes the elements of music, therefore, Collins also mentions what the elements of music are in this poem. To describe the elements of music through soundly image and visually image, Collins uses some special words in it. The elements of music in this poem are described in every stanza. Therefore, the words to create the soundly image and visually image are also in the certain stanza. To understand it better, the next chapter is the discussion of the poem.

## CHAPTER V

### ANALYSIS

#### A. THE SIGNIFICANCES OF THE ELEMENTS OF MUSIC IN COLLINS' S "THE PASSIONS: AN ODE FOR MUSIC"

A person who likes the music can know not all of the elements of music. To know all the elements of music, of course, he has to study it further. There are some elements that can be known through listening to the music.

Collins, in this poem, writes that there are some important elements in music. What Collins written here are all the elements of music that can be known through listening to. They are:

##### **a. The chords** (line 18)

In the music, the significance of the chords lies on the use of it. The chords are used to accompany the melody. Without the chords, the music feels empty.

**b. Lyre** (line 23)

Lyre is one of the kinds of the musical instruments. It appeared years ago. Now, it has already gone. In Musical Instruments of the World is said that lyre was a popular instrument in ancient Egypt but now it is mostly associated with the ancient Greeks. (1976: 168) Lyre is the only musical instrument at that time, therefore the significance of lyre is to accompany a singer, or the player plays it instrumentally.

**c. String** (line 24)

String is included to one of the musical instrument sections. Usually in an orchestra it is played with others sections.

**d. The measures** (line 25)

Measure is important in music because it can tell the beats of a song. There are some kinds of measures:

1. *duple meter*: one strong beat followed by one weak beat,
2. *triple meter*: one strong beat followed by two weak beats,

3. *quadruple meter*: one strong beat followed by three weak beats,
4. *quintuple meter*: one strong beat followed by four weak beats,
5. *sextuple meter*: one strong beat followed by five weak beats,
6. *septuple meter*: one strong beat followed by six weak beats.

**e. The theme** (line 36)

The theme of the music can be traced from the repetition of the group of the certain music. For example: the bass of the certain music is repeated. The theme can be also found in a song when the music composed is to be sung.

**f. Song** (line 35)

Sometimes a composer composes the music with a song. Through the song the theme of the song can be known. Through the song, the emotion of the music can also be known.



**g. The trumpet** (line 43)

Trumpet is included to the brass section. This musical instrument is rarely played as the main voice. Usually, trumpet is used in an orchestra to show the emotion of the music. The brassy sound the trumpet had makes it rarely be the main sound.

**h. The drum** (line 47)

Drum is included to the percussion section. This musical instrument is called as the live of the music. Without a single drum, the music is dead.

**i. Beat** (line 46)

To know the beats clearly, below is the example. When someone sings America, it can be felt:

My country, 'tis of thee, Sweet land of lib-er-ty,

1 1 1 1 1 1 1 1 1 1 1 1

Of thee I sing. Land (etc)

1 1 1 1 1 1 1

From that example above, automatically, the singer knows that this song holds 3 beats and it are called the triple

meter. Besides this triple meter, there are also others meter:

1. *duple meter* consists of two beats,
2. *quadruple meter* consists of four beats,
3. *quintuple meter* consists of five beats,
4. *sextuple meter* consists of six beats,
5. *septuple meter* consists, of seven beats.

**j. The notes** (line 60)

Without the notes, the music will never exist. Through the notes, it can be indicated where the low pitches and the high pitches are.

**k. Horn** (line 61)

Horn is included to the woodwind section. This musical instrument has a characteristic on its sound. The horn's tone is cool and velvety in the low register, and smooth in the middle. In the upper part of the range the timbre is bright, birdlike. Therefore, sometimes this horn is used to accompany the alto voice.

**l. The tones** (line 69)

Tones are important to know the pitch of the note.

**m. The viol** (line 83)

The viol is included to the string section. This musical instrument usually played to accompany the song. It is because the timbre of the viol. In an orchestra, usually, viols are the main sound.

All these elements cannot be left behind when the musician is composing the music. These elements have a relation each other.

**B. HUMAN EMOTIONS EXPRESSED THROUGH THE ELEMENTS  
OF MUSIC IN COLLINS'S "THE PASSIONS: AN ODE  
FOR MUSIC"**

Collins, in this poem, writes that there are some human emotions that will be related to the elements of music. The basic relationship is that the elements of music are the expression of human emotions.

## B.1. FEAR

Fear is stated firstly in this poem. According to the Webster's Encyclopedic Unabridged Dictionary of the English Language, fear is

1. a distressing emotion aroused by impending pain, danger; evil, etc., whether real or imagined; the feeling or condition of being afraid.
  2. Anxiety; solicitude
  3. That which causes a feeling of being afraid; that of which one is afraid.
- (1989: 519)

This stanza refers to the "fear" that can be felt from the chord of the music.

Since not every person who reads this poem knows about the chord, therefore, this poem uses some special words as the medium of giving the image of sound of the chords he meant.

Referred to chapter two above on section **Harmony**, the notes can be asked where it will go. The chords that contain the notes can be also asked like that. The inverted chords that have the characteristic less stable than the basic chords usually want to go to the stable chords. It is the same as what Collins wrote in this poem

especially this second stanza. Here, it is written that "Amid the chords bewilder'd laid" (line 18) means the chord is bewilder. According to Webster's New Twentieth Century Dictionary Unabridged, bewilder means:

to confuse hopelessly; beffudle; puzzle.(1979: 178)

Knowing what is written above, it can be said that the chords Collins referred to are the inverted chords. It can be felt that these kinds of chords are not the basic chord anymore. These chords have the special characteristic. The characteristics are not calm and less powerful than the basic chords. These bewildering chords create the chords recoiled. According to Webster's New Twentieth Century Dictionary, recoiled is:

1. to retreat; to draw back; fall back, or stagger back
  2. to start or shrink back, as in fear, surprise, disgust, etc.
- (1979: 1507)

These characteristics refer to the emotion of "Fear". The inverted chords here are the chords that represent the emotion of "fear". These chords are the

expression of "fear" which represents the unpleasant feeling.

## **B.2. ANGER**

Secondly, in the third stanza, it is introduced "Anger". Anger is, according to Webster's New Twentieth Century Dictionary:

a strong feeling excited by a real supposed injury; often accompanied by a desire to take vengeance, or to obtain satisfaction from the offending party; resentment; wrath; ire (1979: 69).

In this third stanza, Collins writes about "lyre". From the explication of the poem, Chapter IV above, it has introduced about lyre. Lyre has some strings. Lyre can be imagined as a small harp. Lyre can be used as a musical instrument when the strings are plucked by the fingers. Without plucking the strings, the lyre cannot produce any sound.

Lyre has about four to six strings. The player of the lyre can pluck one or two strings. The impact of plucking one or more strings can be heard from the sound produced.

To help the reader to know about the sound of the lyre, Collins in this third stanza uses some special words. These words are "secret, stings, struck, and strings". These words can represent the voice of strings of the lyre.

When the player plucks one strings only, the sound produced is like the sound in the word of "stings". When the player plucks more than one string, therefore, the sound produced is like the sound in the words of "struck", "strings" and "secret".

Here, in this poem, especially on the third stanza, it is emphasized on how to play the lyre. This stanza says implicitly that to play a lyre is like the anger of a person. It comes rushed. It has a secret power.

It is written that the power of "Anger" is like the power of the fingers when the fingers pluck the strings of the lyre. The quickness of the fingers in plucking the strings is like the quickness of the lightning. The lightning can be imagined like the anger person. It can blow up every time. While in the lyre, the quickness of the fingers' player when he plucks the strings can produce the voice of the strings. In this stanza there

are some words to describe the sound of the lyre. This sound can be produced because of the emotion of "Anger".

Here is described how fast the fingers in plucking the strings of the lyre. It seems that the fingers have a huge power to pluck the strings.

### **B.3. DESPAIR**

Thirdly, in the fourth stanza, it is introduced "Despair". Despair, according to Webster's New Twentieth Century Dictionary, is "hopelessness; a hopeless state; a lack of hope or expectation." (1979: 494)

In music, sometimes a musician in creating music uses low sounds. The low sounds are created to make a certain circumstance that the musician wants. It creates a dark situation. It can also produce sad circumstances. In this time, the low pitch refers to hell. It refers to something bad, sad, evil, etc.

Measure is also the important element of music. Measure is "a unit containing a number of beats." (Jean Ferris, 1985: 13) The meaning of music can also be found from the measure. Without any measure in music, the music will feel nothing. It will be lifeless. Measure can be



said as the heart of the music. Without it, the music will be lifeless.

In fact, in other words, it can be said that the liveliness and the vividness of music can be felt from the appearance of measure and rhythm.

While the woeful measure or the rhythm itself can be found from the words "'Twas" (line 24). The word "'Twas" comes from the words "it was", but because it creates the image of the woeful measure, then, he changes these original words into "'Twas".

In the fourth stanza, it is introduced implicitly that the emotion of "Despair" can be expressed through the elements of music. It is written that the human emotion of "Despair" can be found from the "low sounds" of music, which create the dark and sad circumstances. This situation is also accompanied by the measure of the music. Therefore, the measure refers the rhythm of music.

This line describes the circumstances of music. It is used two situations to describe "Despair" of music. They are "woeful" and "wan". The measure of music is woeful and wan.

Besides the "woeful" and "wan" of measure, it is also chosen the low sounds of music. It is described that the low sounds of music create the "sullen" and "grief" situation. Then, when the measure of "woeful" and "wan" and the "sullen" and "grief" low sounds are united, the music can be felt as a solemn and strange music. This description is like the emotion of "Despair".

Here the poem and the real music point out that there are two things to create the emotion of "Despair". They are measure or rhythm and the low sounds.

#### **B.4. HOPE**

Fourth, in the fifth stanza, it is introduced "Hope." According to Webster's New Twentieth Century Dictionary, hope is "a desire for some good, accompanied with at least a slight expectation of obtaining it or a belief that it is obtainable." (1979: 875)

In this fifth stanza, again, it is described about the measure. Implicitly, there is a relation between "Hope" in this poem and measure in music.

From the explanation on section B.3. above, it is said that measure can be defined as rhythm, while rhythm itself "forms the lifeblood of music." (Roger Kamien, 1988: 39) It means that rhythm takes the very important part in music. Rhythm can represent the emotion that the music wants to tell. For example: When music has a lively rhythm, it can be defined as the happy situation.

Besides measure or rhythm, theme is also the important part of music. Theme is "a melody which recurs throughout a movement, a section of a movement, or an entire composition." (Jean Ferris, 1985: 22) The theme of the music can be also heard as the musical theme of a movie.

The music itself can be joined by a song. The theme of the music can be more understood because of the song. A song is a short lyric composition for solo voice based on the poetic text. Song combines two musical elements of universal appeal - melody and the human voice. (Joseph Machlis, 1955: 90) Because a song uses voice to be sung, therefore, it means that it needs words. Through words, the musician can express his emotion into music.

Measure or rhythm and song, actually, cannot be separated each other. The emotion of a song can be

defined from its words. But, in fact, a song cannot stand by itself. It has to be supported by the rhythm. They help each other. When the song tells about something happiness, the rhythm is something cheerful.

Here, then it is chosen some words to create the image of the sound of the sweetest theme. Then, the words like "scenes, pleasure, sweetest, theme, enchanted" are chosen. These words give the happy situation in this stanza. These words can create the image of the sweetest theme.

The delighted measure can be seen from the improper foot of this stanza, like:

∖ / \ ∖ / / \ ∖ / \ ∖ / / /

A soft responsive voice was heard at every

\

close;

∖ / \ ∖ / / \ ∖ / \ ∖ / / /

And Hope enchanted smiled, and waved her golden

\

hair;-

The numbers of the foot of this stanza are longer than the proper one. The long numbers of foot in these lines describe the delighted measure because it is the same when people are in the delight situation. They will never want to end their situation. The delighted measure is like that too. The long numbers of foot creates the image of the delighted measure. .

In this fifth stanza, it is described about the emotion of "Hope" in music. It is written implicitly that "Hope" can be found from the "delighted measure" (line 30). The delighted measure seems to give a pleasure and lovely circumstances everywhere. Besides, song is also introduced to describe "Hope."

"Hope" needs "Echo" to sing a song. Echo is:

a sound reflected from an obstacle, personified in later Greek mythology as a mountain nymph or oread (not before Euripides), In Ovid's *Metamorphoses* she offends thereby keeping her talking and thus preventing her spying on an amour of Zeus; in punishment, she is deprived of speech, save the power to repeat the last words of another. A hopeless love for Narcissus makes her fade away to a voice only.

In Longus, Echo rejects Pan's advances; he thereupon drives the shepherds mad, and they fear in pieces. Earth buries her limbs and allows them still Echo's power of song.

(Encyclopaedia Britannica, vol. 7., 1970: 901)

From this explanation, it can be said that Echo is the voice. Here, in this poem, "Echo" also refers to the voice because song cannot be sung without any voice. From this song, it will be known the theme of this music. Then, he said that the theme of this music is the "sweetest theme." From these words, it can be concluded that the measure of the rhythm influences the song, so that the words of the song represent the sweet theme, in fact, the sweetest theme of the music.

Here, it is written implicitly that the emotion of "Hope" can be found from the "delighted measure" and "the theme" of the music. The theme, here, actually, the "sweetest theme" of the music because the delighted measure and the sweetest theme of a music represent " a desire for some good."

#### **B.5. REVENGE**

Fifth, in the sixth stanza, it is introduced "Revenge." There are two meanings of revenge according to Webster's New Twentieth Century Dictionary. They are:

1. to inflict damage, injury, or punishment in return for (an injury, insult, etc.) to take vengeance for; to retaliate for.
2. to take vengeance in behalf of (a person, oneself, etc.); to avenge. (1979: 1550)

Here, is used trumpet to describe the emotion of "Revenge".

In the music, trumpet is one of the "Brass instruments." (Roger Kamien, 1988: 24) Trumpet is included in Brass instruments because trumpet produces the brassy timbre. The characteristic of Brass instruments is "caused by the metal of which these instruments are made, the vibration of the player's lips on the mouthpiece, and the flared "bell" that all Brass instruments have at one end." (Ibid. 24)

Then, it is chosen some words to create the image of sound of the trumpet. Therefore, in this stanza, to create the image of the sound of the trumpet, the words "threw, thunder, and withering" are used. In this case, these words create the image of the trumpet's sound.

Besides the trumpet, in military signals sometimes drums are also used. Drums in the music are included in the Percussion section.

The Percussion section, as The Enjoyment of Music said, is referred to as "the battery. Its members, such as drums, accentuate the rhythm, add body to the sound, generate excitement in climatic moments, and inject splashes of color into the orchestral timbre." (Roger Kamien, 1988: 47-48) Because the drum is the battery of the music, therefore it creates the beat of the music. Beat is "a regular, recurrent pulsation that divides the music into equal units of time." (Ibid. 39)

The sound of the drum is produced by the strike of the drummer's drumstick. Here is also used some words to create the image of the sound of the drum. Therefore in this stanza, it is used the words "blew, blast, dread, dreary, between". These words are like the sound of the drum.

Collins, in this poem especially in the sixth stanza, writes implicitly that the emotion of "Revenge" also appears in music especially from the trumpet and the drum.

As most people know, trumpet is used more in the military occasion. Trumpet can create the emotion of "Revenge." It is like a sword that is full of blood stained. It wants to take another life without any mercy



at all. There is a sound of trumpet rises the emotion. The sound of trumpet seems to be the signal of a war.

Besides trumpet, sometimes, drum is also used in the military occasion. It makes sense because drum produces a sound like blasts. Because of the type of its sound, therefore it can be drawn as a similarity to a war. In the war, there will be a lot of blasts caused by guns, armaments, etc. It seems that blasts are the major sound in the war. Blasts seem to be the "life" of the war. If the war is similar to human being, so, it means the blasts are the same as the human breath. Blast is like the "heart" of the war.

To express the emotion of "Revenge", Collins makes the different numbers of the foot, like:

\/ \ \ / \ \ / \ \ / \

And longer had she sung: - but with a frown

\/ \ \ \ / \ \

Revenge impatient rose:

Those lines describe the dreary pause in music. Basically, this poem is included into the iambic tetrameter. Therefore, the different numbers of foot is made to create the image of the dreary pause. It can be

felt that the numbers of foot here are not comfortable to feel. It feels that there is something lost. The feeling of lost here means the dreary pause.

From this section, it can be pointed out that "Revenge" can be felt from trumpet, drum, and the pause. Trumpet creates the emotion of "Revenge"; drum creates the "heart" of "Revenge", while the pause creates the impact of "Revenge". Both trumpet and drum are connected each other.

#### **B.6. PITY**

Sixth, still in the sixth stanza, it is described the emotion of "Pity." According to Webster's New Twentieth Century Dictionary, pity is:

1. sympathy with the grief or misery of another; compassion or fellow suffering
2. a cause for sorrow or regret (1979: 1370)

The "Pity" in the music can also be found in the pause of drum's voice. The pause of the drum's beat seems in rush. This pause is not comfortable to listen. But, in

fact, this is the unity of this kind of music. It cannot be avoided.

This stanza is also seen from the numbers of the foot. The numbers are also the improper one to show the stopping beat.

In music, the beat of the drum cannot be avoided. This is the effect of the drum that is to create the beat. It is also a nature of the music that the beat of the drum is not always regular. Sometimes, the beat of the music stops. It is about to give the impact of the music itself. It cannot be predicted when the beat stops.

Here, it can be said that "Revenge" (section B.5.) does not stand by himself. "Pity" is the one who always stands beside him. The same with the music, the pause and beat cannot be separated each other.

#### **B.7. JEALOUSY, LOVE, and HATE**

Seventh, in the seventh stanza, the emotions of "Jealousy, Love, and Hate" are described. According to Webster's New Twentieth Century Dictionary, jealousy is



"the state or quality of being suspicious; being apprehensive in rivalry." (1979: 982)

Love is "a strong affection for or attachment or devotion to a person or persons." (Ibid. 1070)

Hate is "a strong feeling of dislike or aversion; hatred." (Ibid. 831)

Implicitly, it is pointed out that these three kinds of emotion have a relation each other. They have a close relationship. One appears because of the other's appearance. "Jealousy" appears because there must be "Love" while "Hate" appears because of the appearance of "Jealousy."

It is like in the music. When there is a song tells about love, it can be felt the emotion of jealousy. Sometimes, perhaps, it can turn into the song of Hate. These changes can be felt from the theme of the song itself. The music of the song also represents the emotion of the song itself. The emotion of the song, in fact, can be found from the words of the song. The changes of the words at the same time with the changes of the rhythm, melody, and texture mean the changes of the theme of the music.

## B.8. MELANCHOLY

Eighth, in the eighth stanza, the emotion of "Melancholy" is described. Melancholy, as Webster's New Twentieth Century Dictionary says, is:

1. a. a sadness or depression of spirits  
b. a tendency to be sad, gloomy, or depressed
2. pensiveness; sad, sober musing (Ibid. 1120)

In this eighth stanza, it is introduced two elements of the music. The first one is the note. Note, according to Roger Kamien in his book entitled Music: An Appreciation, is "a black or white oval to which a stem and flags can be added." (1988: 46) Its function is to guide the musical instruments in producing the strain. The composition of the strain can be played from the arrangement of the notes.

While the second one Collins introduces "Horn". Horn is a musical instrument. To describe the specific horn, according to The Enjoyment of Music, is included to the Woodwind section. This kind of musical instrument is well

- known as the English horn. (Joseph Machlis, 1955: 40-41)

The type of horn voice is like the "alto oboe." (Ibid. 41) It means that horn has the low voice of women. It is called as the alto oboe because in the low register its tone is velvet and calm. The Enjoyment of Music says that the voice of horn is like "the voice of a youth replying to a girl in a pastoral dialogue." (Ibid. 41)

Here in this stanza, it refers to the emotion of "Melancholy" with the notes and horn of the music. Notes and horn have a very close relationship. As people have already known, the musical instruments cannot be played well without any notes. Here in this case, horn cannot be played without any notes. The beauty of the music cannot be heard when there is no musical instruments played the composition of notes. In other words, the beauty of the composition of notes cannot be heard without any musical instruments at all.

Seeing the fact that the sound of horn produces the "sorrowful loneliness", Collins implicitly refers it as the emotion of "Melancholy."

## B.9. CHEERFULNESS

Ninth, in the ninth stanza, the emotion of "Cheerfulness" is described. Cheerfulness, according to Webster's New Twentieth Century Dictionary, is "animation; good spirits; state or quality of being cheerful. While cheerful itself is:

1. animated; having good spirit; full of life; gay, joyful
2. filling with cheer, bright, and attractive (1979: 309)

To describe the cheerfulness in the music is introduced tone as the element of the music. Tone itself, according to Music: The Art of Listening, is "a sound with definite pitch, produced by sound waves with a specific and constant of vibration." (Jean Ferris, 1985: 8) The differences of the color of the tone can be seen from:

"As a pianist sits at the piano, the keys on the left-hand side of the keyboard produce tones comparatively low in pitch. You can see by looking inside a grand piano that the strings to the pianist's left are much longer and thicker, and therefore vibrate more slowly, than the strings on the right, which produce the highest tones." (Ibid. 8)

From that quotation, it can be drawn a conclusion that there are two different tones in music. Those are the low tones and the high tones. Above it has already explained about the emotion of the low tones in the music. Now, the emotion of the high tones of the music is described.

Here is describing the sprightlier tone by using the special words. Therefore, to create the image of the picture of the sprightlier tone, Collins chooses the words like "healthiest hue", "morning dew", "inspiring air", and "chaste-eyed Queen". These words can create the visual image. The meaning of these words can create the image of the sprightlier tone.

The characteristics of the high tones are light, bright, and cheerful. It refers to the characteristic of the baroque music. The high pitch refers to the heaven. It means it refers to the happiness, mirth, cheerfulness, etc.



## B.10. MIRTH

The last one is "Mirth". According to Webster's New Twentieth Century Dictionary, mirth is "merriment; hilarity; noisy gaiety; jollity." (1979: 1148)

In this tenth stanza, Collins also writes that there is a human emotion called "joy" (line 80). Joy, according to Webster's Encyclopedic Unabridged Dictionary of the English Language, is:

1. the emotion of great delight or happiness caused by something good or satisfying; keen pleasure
2. a source or cause of keen pleasure or delight
3. the expression or display of glad feeling festive gaiety
4. state of happiness or felicity  
(1989: 772)

The emphasis of this stanza is on "Mirth" because, besides Collins writes it on the capital letter which means that he gives the special expression, Mirth has the broader meaning than joy.

Here to describe the emotion of "Mirth", Collins introduces viol as one of the element of the music. Music: The Art of Listening says:

String instruments that were bowed rather than plucked were also enjoyed during the fifteenth centuries. The most popular of these was the viol, a six - stringed precursor of the modern violin. The viol was constructed with ridges in its neck to indicate where the player should stop the string. The tone of the viol was soft and delicate - an ideal instrument for accompanying the singing voice. (Jean Ferris, 1985: 113)

In other words, it can be said that the viol is the same with the violin.

To play a viol, a violist has to have the bow. A bow is "a slightly curved stick strung tightly with horsehair." (Roger Kamien, 1988: 16) The viol can produce a voice when the string vibrates. The vibration of its strings is produced by drawing the bow across the viol with the right hand. The dynamics and tone color of the sound produced depend on the speed and pressure of the bow stroke. (Ibid. 17)

In this stanza, he chooses words like "flying, fingers, love, framed, fantastic, frolic". He chooses these kinds of words because it is like the sound of the viol that is drawn by the bow across the viol.

It is written that the emotion of Mirth has a relation to the viol. In the real music, the viol is

often used to accompany the singing voice. Besides, the tone of the viol is soft and delicate.

This explanation refers to the fact that the voice of the viol is soft and delicate. Collins prefers to call it as "brisk" and "sweet entrancing voice."

Here is described the singing voice as the festal-sounding shades. It also describes the merriment of this situation. It is written that "unwearied mistrel dancing" represents the merriment.

Finally, from this analysis, it is known that there are some relationships between the emotions of human being and the elements of the music.

## CHAPTER VI

### CONCLUSION

Every person has a right to express his own ideas through many kinds of media. One of the media is poetry as one of the piece of literature.

Poetry is not like novel and drama. It has rhyme, meter, stanza, etc. A poet, a person who composes a poem, is free to express his idea. The idea of the poet can be his own experience, his own perspective of something, his own way of life, etc. There are no limitations at all to be the idea of a poet.

One of a poet that uses a poem to express his idea is William Collins. He is not a famous poet at his time. He has his own style in writing a poem. His style is the ideal beauty. The ideal beauty is everything that he thinks beautiful. This style can be matched to a lot of things like music.

Collins's poem entitled "The Passion: An Ode for Music" is a poem that shows the beauty of music. As the

one who likes music, Collins describes the beauty of music well. He can freely describe the beauty of music using imagery so that the readers can imagine the poem clearly.

This thesis analyses Collins's poem entitled "The Passion: An Ode for Music". After reading this poem, here can be seen that Collins knows a lot about music. Through this poem, he mentions the elements of music. Not every person who likes music knows the elements of music. People who really know on music know these elements.

Collins states that these elements of music have a special relationship with the human emotions. The relation is that the elements of music are the expression of human emotions. Here, Collins expresses his idea by connecting the human emotions and the elements of the real music. He uses some Gods and Goddesses to describe the elements of music and then relates them to the expression of human emotions.

There are at least ten kinds of human emotions related to the elements of music. Therefore, this thesis uses the Structuralist Approach. The Structuralist Approach is an approach to study the relationship between

any elements of a piece of literary work and the real world.

To understand this poem better, in chapter IV, there is an explanation about the poem. This chapter consists of the introduction and the explication of the poem. To introduce the poem means introducing the physic of the poem itself. Then, the explication of the poem is very useful to avoid the misunderstanding of the poem.

To analyze this poem, first, is to introduce the elements of music. The understanding of these elements is useful for people who know nothing about music, especially, the elements of music.

After introducing the elements of music used in this poem, then, the analysis comes to analyze the elements of music as the expression of human emotions. To help the reader to know more about the elements of music, then Collins creates the image of the elements of music. The elements of music are including anything that has a relation to the basic part to create the music. The image can be in the form of the soundly image or the visually image of the elements of music.

Collins lived at the time when the late baroque music existed. Therefore, in this poem, he is influenced by the characteristic of the baroque music.

Here, Collins writes at least ten kinds of human emotions and relates them as the expression of the elements of music. They are:

1. Fear is expressed through the chord of music.
2. Anger is expressed through lyre, in this case, the quickness of the pluck of fingers' player.
3. Despair is expressed through the measure or rhythm and the low sounds.
4. Hope is expressed through the measure or rhythm and the theme of the music.
5. Revenge is expressed through the trumpet, drums, and the beat.
6. Pity is expressed through the beat of the music.
7. Jealousy, Love, and Hate are expressed through the theme of a song.

8. Melancholy is expressed through horn and notes.
9. Cheerfulness is expressed through the high tones of music.
10. Mirth is expressed through the viol.

These elements of music are all can be known through listening to it. But, a person who knows these elements of music through listening to it must be a person who likes music very much.

Finally, the writer of this thesis hopes that this thesis will be useful for the readers to know more about the poem in relation with the music and its elements.



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## APPENDIX

### A. THE POEM

#### THE PASSIONS An Ode for Music

When Music, heavenly maid, was young,  
 While yet in early Greece she sung,  
 The Passions oft, to hear her shell,  
 Throng'd around her magic cell  
 Exulting, trembling, raging, fainting,  
 Possess beyond the Muse's painting;  
 By turns they felt the glowing mind  
 Disturb'd, delighted, raised, refined:  
 'Till once, 'tis said, when all were fired,  
 Fill'd with fury, rapt, inspired,  
 From the supporting myrtles round  
 They snatch'd her instruments of sound,  
 And, as they oft had heard apart  
 Sweet lessons of her forceful art,  
 Each (for Madness ruled the hour)  
 Would prove his own expressive power.

First Fear his hand, its skill to try,  
 Amid the chords bewilder'd laid,  
 And back recoil'd, he knew not why,  
 E'en at the sound himself had made.

Next Anger rush'd, his eyes on fire,  
 In lightnings, own'd his secret stings;  
 In one rude clash he struck the lyre  
 And swept with hurried hand the strings.

With woeful measures wan Despair,  
 Low sullen sounds, his grief beguiled;  
 A solemn, strange, and mingled air,  
 'Twas sad by fits, by starts 'twas wild.

But thou, O Hope, with eyes so fair,  
 What was thy delighted measure?  
 Still it whisper'd promise pleasure  
 And bade the lovely scenes at distance hail!  
 Still would her touch the strain prolong;  
 And from the rocks, the woods, the vale  
 She call'd on Echo still through all the song;  
 And, where her sweetest theme she chose,  
 A soft responsive voice was heard at every close;  
 And Hope enchanted smiled, and waved her golden hair;-

And longer had she sung:- but with a frown  
 Revenge impatient rose:  
 He threw his blood-stain'd sword in thunder down;  
 And with a withering look  
 The war-denouncing trumpet took  
 And blew a blast so loud and dread,  
 Were ne'er prophetic sounds so full of woe!  
 And ever and anon he beat  
 The doubling drum with furious heat;  
 And, though sometimes, each dreary pause between,  
 Dejected Pity at his side  
 Her soul-subduing voice applied,  
 Yet still he kept his wild unalter'd mien,  
 While each strain'd ball of sight seem'd bursting from  
 his head.

Thy numbers, Jealousy, no nought were fix'd:  
 Sad proof of thy distressful state!  
 Of differing themes the veering song was mix'd;  
 And now it courted Love, now raving call'd on Hate.

With eyes up-raised, as one inspired,  
 Pale Melancholy sat retired;  
 And from her wild sequester'd seat,  
 In notes by distance made more sweet,  
 Pour'd through the mellow horn her pensive soul:

And dashing soft from rocks around  
 Bubbling runnels join'd the sound;  
 Through glades and glooms the mingled measure stole,  
 Or, o'er some haunted stream, with fond delay,  
 Round and holy calm diffusing,  
 Love of peace, and lonely musing,  
 In hollow murmurs died away.

But O! How alter'd was its sprightlier tone  
 When Cheerfulness, a nymph of healthiest hue,  
 Her bow across her shoulder flung,  
 Her buskins gemm'd with morning dew,  
 Blew an inspiring air, that dale and thicket rung,  
 The hunter's call to Faun and Dryad known!  
 The oak-crown'd Sisters and their chaste-eyed Queen,  
 Satyrs and Sylvan Boys, were seen  
 Peeping from forth their alleys green:  
 Brown Exercise rejoiced to hear;  
 And Sport leapt up, and seized his beechen spear.

Last came joy's ecstatic trial:  
 He, with viny crown advancing,  
 First to the lively pipe his hand addrest:  
 But soon he saw the brisk awakening viol  
 Whose sweet entrancing voice he loved the best:  
 They would have thought who heard the strain  
 They saw, in Temple's vale, her native maids  
 Amidst the festal-sounding shades  
 To some unwearied minstrel dancing:  
 While, as his flying fingers kiss'd the strings,  
 Love framed with Mirth a gay fantastic round:  
 Loose were her tresses seen, her zone unbound;  
 And he, amidst his frolic play,  
 As if he would the charming air repay,  
 Shook thousand odors from his dewy wings.

O Music! Sphere-descended maid,  
 Friend of Pleasure, Wisdom's aid!  
 Why, goddess! Why, to us denied,  
 Lay'st thou thy ancient lyre aside?  
 As in that loved Athenian bower  
 You learn'd an all-commanding power,  
 Thy mimic soul, O Nymph endear'd,



Can well recall what then it heard.  
Where is thy native simple heart  
Devote to Virtue, Fancy, Art?  
Arise, as in that elder time,  
Warm energetic, chaste, sublime!  
Thy wonders, in that god-like age,  
Fill thy recording Sister's page;-  
'Tis said, and I believe the tale,  
Thy humblest reed could more prevail,  
Had more of strength, diviner rage,  
Than all which charms this laggard age:  
E'en all at once together found,  
Cecelia's mingled world of sound:-  
O bid our vain endeavors cease;  
Revive the just designs of Greece:  
Return in all thy simple state!  
Confirm the tales her sons relate!

