

**MOOD CHOICE ANALYSIS ON BANE'S FINAL ALBUM  
ENTITLED "DON'T WAIT UP"**

**THESIS**

**Submitted in Partial Fulfillment  
of the Requirements for the Degree of  
Sarjana Pendidikan**

**ALFONSUS MARIO ELJIANANTYO  
NIM: 112012097**



**FACULTY OF LANGUAGE AND ARTS  
UNIVERSITAS KRISTEN SATYA WACANA  
SALATIGA  
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MOOD CHOICE ANALYSIS ON BANE'S FINAL ALBUM ENTITLED  
"DON'T WAIT UP"

THESIS

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Sarjana Pendidikan

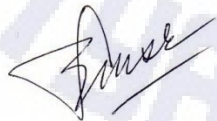
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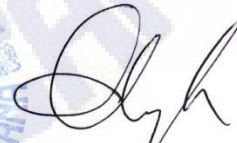
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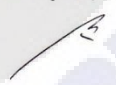
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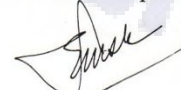
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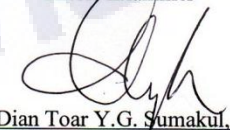
  
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# **MOOD CHOICE ANALYSIS ON BANE'S FINAL ALBUM ENTITLED "DON'T WAIT UP"**

Alfonsus Mario Eljianantyo

## **ABSTRACT**

Since songs can be media to express song writers' messages, some researchers have conducted research to find out the message inside the particular songs. This study uses songs from Bane a Hardcore Punk band from the United States of America. The album consists of ten songs, and it is used by the band to say goodbye to their listeners before the band breaks up. This research aims to find out what is the main mood choice used by the band and how it corresponds with the purpose of this final album. The mood choices in this study are analyzed by seeing the order of the Subject and Finite of the clauses. After analyzing the order of Subject and Finite then the moods are classified into declarative, interrogative or imperative. The mood choices are naturally associated with its speech functions. In this study also find mood which is not associated with the function in common, it is called non-congruent mood. This study also identified the non-congruent mood on the songs there are declarative-command, declarative-offer, declarative-question, imperative-statement, imperative-offer and interrogative-statement. To sum up this study, the mood that is mostly used is declarative. The declarative mood which has function as statement do not match with the purpose of the album. This album's purpose is to say goodbye which is in line with interrogative clause with offer as function. Although the offer function appeared only 15 times in this album but still the function play an important role in this album.

**Keywords:** Interpersonal metafunction, mood choice, speech function, Bane, Don't Wait Up

## **Introduction**

In communication, human beings use spoken or written form to communicate one to another. While in a spoken form the communication can be delivered directly from speaker to audience, in the written form the speaker uses the media to convey the message, like we can find in the newspaper, letter etc. Griffiee (1992) mentions that there

are many ways for people to apply the language to express and deliver information, thought, feeling and desire in daily life. One of the media that is used by people to express and communicate to each other is by using songs. Machlis (1955) as cited in Marhamah (2014) states that “music is language of emotion”. By that statement, it can be seen that a song is not just a product of musical instruments but it may also carry meaning that is used to communicate to each other. As stated in the previous statement we can conclude that music or songs carry a meaning inside. Systemic Functional Linguistics (SFL) introduced by Halliday (1985) offers the tools to dig out the meaning that are being conveyed in the song by one of metafunctions of SFL called Interpersonal Metafunction. In the Interpersonal Metafunction, language is seen as a form of interaction of human being to other human beings. The order of mood within the clause of the song can identify the meaning of the clause.

The research on songs using SFL has been conducted several times. Setyono & Wahyuni (2012), who once did a research on a Javanese traditional song, entitled ‘Ilir-Ilir’, also found that there was a connection between music and life aspects. Moreover, there is also a study conducted by Dewi (2015) who examined a song of an American band namely P.O.D, to find how the singer used the song to show the singer's ideology. Therefore, since a song is also used as a medium to express and communicate feeling, thought, and even judgment, there will always be purposes carried by the songs. Another study was also conducted by Marhamah (2014) about the interpersonal meaning of Muse's three songs in the album entitled ‘Black Holes and Revelations’. Marhamah

(2014) analyzed the construction of the mood choice used in the songs to find out the purpose or the song writer's intentions on the album

Taiwo (2007) as cited in Kondowe (2014) states that the recent interest in modern linguistics has changed from the traditional linguistics that focused on structure and moved into analyzing authentic texts. In addition, Kondowe (2014) mentions that traditional aspects of linguistics such as syntax, morphology, and phonology could not be the only clue as guidance to understand the exact meanings of the text. By these experts' statements, it can be seen that understanding the language used in songs also needs deep analysis by using tool from each component of linguistics. Those previous studies also help me in conducting this research on songs' lyrics, specifically within the framework of Systemic Functional Linguistics and analyzing an authentic text which is song's lyrics.

In this study, I looked at the mood choice carried in the songs by seeing the order of the Subject and the Finite (mood choice) inside the clauses used within the songs' lyrics. This research used the album of Bane, an American Hardcore Punk band from Worcester, MA entitled 'Don't Wait up' as the object. The purpose of the album is unique. Bane tries to say goodbye to their fans as the band will be ended soon. Moreover, Bedard (2013) the front man of Bane stated "It is the culmination of many years playing music together. It is an attempt to say goodbye to something that is very hard to let go of. We hope that this record does that bravely." It becomes an interesting album since it is rare that a band prepares an album as their 'legacy' to their listeners or fans before they break up. Correspondingly, this research has a research question "What is the main mood

choice use by the band to deliver the purpose of the album and how it corresponds with the purpose of this final album?”. Since in the previous studies by Marhamah (2014) and Dewi (2015) they did not look up to those aspects and in the previous studies only look up to one up to three songs. This study tried something new to analyze the whole songs in the album and see how the main pattern of the mood and speech functions corresponds to the purpose of the album.

### **Literature Review**

In this following section, the paper will explain about Systemic Functional Linguistic along with brief explanation on its metafunctions. Then, this section also discuss about the Interpersonal Meaning, Mood and also review of the previous studies on song lyrics and SFL.

### **Systemic Functional Linguistics: The Three Metafunctions**

Systemic Functional Linguistics is a theory introduced by Halliday (1985). According to Halliday & Maatthiesen (2004) there are three categories in Systemic Functional Linguistics used by the human to use language in the context:

#### **1. Ideational Metafunction**

Ideational Metafunction sees the language usage in order to organize, understand and express our standpoint toward the world and also our own consciousness. Ideational Metafunction has two sub-functions: the experiential and the logical functions. The

experiential function focuses on the cause and effect of the ideas itself while the logical function focuses on the relation among the ideas.

## 2. Interpersonal Metafunction

Language is a tool in human society to interact with other individuals or groups. It is also a tool to express humans' certain feeling, attitude, and judgment.

## 3. Textual Metafunction

Language makes the discourse to connect with what is written or spoken to other discourses. The language is involved in managing the discourse itself.

Those metafunctions can be used as tool to see how humans communicate each other in different forms. Besides, if we want to know how humans express their feeling attitude and judgment when they interact to other individuals we can use Interpersonal Metafunction as the tool.

### **Interpersonal Meaning**

In communication, when the use of language counts as the form of participation of human being communicates with other human beings and the meaning of certain clauses becomes the representation of 'exchange', so this process is called interpersonal meaning. According to Halliday & Matthiessen (2004) the clauses are organized as an interactive circumstance which is involving the speaker or the writer with the audience. The speaker or writer plays a certain speech role when they interact to the audience. The two basic speech roles in interpersonal meaning according to Halliday are: giving and demanding for information or goods and services. In the act of speaking, the interaction

between the speaker and listener should cause action and reaction like giving and receiving. For example, if the speaker demands something the audience will be the giver. Then, when the speaker becomes the giver the audience will act as the receiver of the action. Halliday & Matthiessen (2004) added that in this exchange, when the speaker acts as the giver, the audience is intended to receive. Meanwhile, when the speaker acts as the receiver, the audience is intended to give. In determining this reaction or the response, we need to see the commodity that is being exchanged which are information or good and service. Both the exchange of speech role and the commodity are shown in Table 1.

Table 1. Speech Role by Halliday & Matthiessen (2004, p.136)

Role in Exchange	Commodity Exchange	
	Information	Good & Services
<b>Giving</b>	<i>Statement</i>	<i>Offer</i>
<b>Demanding</b>	<i>Question</i>	<i>Command</i>

Table 1 shows how speech role and the commodity exchange one to another. Referring to Table 1, offer, statement, command and question are considered speech functions. When the role of the speaker is to give information to the audience, the speech function in this stage will be a statement. The example of a statement is "The tea is hot." When the speaker's role is giving good or service, the speech function is intended as an offer. The example of an offer is "Would you like a cup of tea?" Then, when the speaker's role is demanding information, the speech function will be a question. The example of question



will be like “What are you drinking?” The last, when the speaker’s role is demanding good and service, the speech function occur in this stage is command. The example of a command is “Drink your tea!”

## **Mood**

In Systemic Functional Linguistics, mood is one constituent that is being exchanged in the certain clause that has Subject and Finite as the two elements which build the mood. According to Thompson (2004) Subject is a term from traditional grammar but in functional term being reinterpreted and play role as nominal group and Finite is a first functional component of verbal group. Halliday (2004) also explains that Subject is the basic component of clause while the Finite operates the verbal group in the clause also distinct the tense or modality. Considering that Finite consists of two types: tense and modality, Halliday & Matthiessen (2004) determines the primary tenses into past, present or future of the moment when the speaking occurs. It is like relativity of time with present time. If it comes to the term called modality, the term refers to probable or improbable (proposition) and desirable or undesirable (proposal). Halliday & Matthiessen (2004) added the modality might be negotiable in proposition or proposal because it is seen by the degree of probability or obligation. To sum up, the Subject and Finite are two components that are combined to build the mood and the gist of the exchange in the interpersonal meaning. As stated by Ye (2010) in order to make the communication on going, mood here plays role as the carrier of Interpersonal

Metafunction in the clause. Below is one of the examples of how the Subject and Finite build the mood, this example taken from how mood build a declarative clause:

Table 2. Mood in declarative clause by Thompson (2004, p.57)

Assessment	Will	be by coursework
Subject	Finite	
Mood		

As we can see in the table, the Subject of the clause is ‘assessment’ which play role as nominal group and the Finite of the clause is modal verb ‘will’ which play as the verbal group of the clause. Those two components (Subject and Finite) build the mood of the clause into declarative clause because the order of declarative clause is Subject followed by Finite as we can see in the Table 2.

According to Thompson (2004) and consider Table 1, Thompson (2004) stated the basic functions are sometimes expressed with certain grammar structure. For example, statements expresses by using declarative clauses; questions expresses by using interrogative clauses and commands expresses by using imperative clauses. Those grammatical features convey certain structures by considering the interpersonal function. The combination of Subject and Finite (mood) is the clue to decide the speech of role. Declarative clause which is formed with a Subject followed by Finite has function as a statement. Interrogative clause functions as a question formed by Finite preceded the Subject. Then, the imperative clause functions as command formed by Subject and Finite or only the Finite to emphasize the command itself. In addition, Thompson (2004) added

that because command as one of speech function that is absolute, so there is no time relevance being specified in command, since there is no form of the imperative of modal verbs. The offer function can be constructed in a similar way like the questions function constructed. The functions formed by Finite followed the Subject, so the offer function sometimes is considered modalised interrogative. Although mood choices have its speech functions as counterpart, Thompson (2004, p. 246) stated that “the fact, mood choices and speech roles do not always coincide.” When the phenomenon of the mood choice co-occur with the speech functions which are not the counterpart of the mood this phenomenon is called non-congruent mood. For example interrogative which naturally functions as question or offer but might be function as statement in non-congruent mood.

### **Review of Previous Study**

Previous studies have been analyzed songs' lyrics as the object study. For example, Setyono & Wahyuni (2012) has conducted their research in the framework of Critical Discourse Analysis to find out the relation between cultural and religion aspects with the power of culture and religion itself in the Javanese song, entitled 'Iilir-Iilir'. Hapsari (2008) also has conducted a research on lyrics of three songs from Justin Timberlake entitled “Cry Me A River” and “My Love” also “Bitch” by Meredith Brooks using all the metafunctions in Systemic Functional Linguistics. The study tried to find out how the texts could be related to the issue of intimate relationship. Then a study by Zahoor & Janjua (2016) did a research on tributive song about Malala Yousafzai entitled

“I am Malala” using transitivity analysis. This study tried to look how the character of Malala Yousafzai constructed inside that tributive song.

Another previous study related to this paper is a study on Interpersonal Metafunction by Adetomokun (2012) which examined a narrative writing about identity of Yoruba students in three different universities. The narrative writing of the students were examined to see the order of the Subject and Finite (mood) to find out the students’ attitude in maintaining and reconstructing their identity as diaspora in the new place. Other study on interpersonal metafunction has been conducted by Kondowe (2014), the study examined Bingu Wa Mutharika’s speech. In this study the subject and finite’s order (mood) was examined. The result of the analysis on mood choice is the use of declarative clauses is to give information as much as possible whereas the use of interrogative on the speech is used to make the speech more serious and information-oriented and caused the used of the interrogative clauses avoided in the speech.

The previous studies related to my study reviewed above focused on how to see the mood choices are configured within the text since all the studies find out mood order played a role in the texts that are examined. From those previous studies some studies done the mood choice analysis by other type of text instead of lyrics. Some studies conducted lyrics analysis using critical discourse analysis and mood choice but none of them done the analysis on every song in the album.

## THE STUDY

### Context of the study

In this study, the interpersonal meaning of Bane's final album entitled 'Don't Wait Up' was analyzed. This is the last or final Bane's album released by Equal Vision Records on May 13<sup>th</sup>, 2014. This study selects ten songs in the album to be analyzed in order to examine the interpersonal meaning as a tool to express human's feeling attitude and judgment within the album. These ten songs of this album carry the same theme, so all of the songs of the album need to be analyzed in a way to see the Interpersonal Meaning inside the album. Therefore, this study is going to examine on the main pattern of the mood choice that is used within the album.

### Instrument of the Data Collection

The independent clause of the songs will be put into the table and will be identified the mood (Subject and Finite). In this table, the result of mood analysis on each independent or main clause of the lyrics will be shown.

Table 3. Data collection

Mood	Clause

## **Data Collection Procedure**

Each song in the album is analyzed based on each clause to find out the mood carried by the lyrics. The Subject and Finite are analyzed in the very beginning to know the mood carried in the song. After the mood is analyzed the clause will be defined based on the speech function. This method is used to see whether the clauses of the lyrics are considered to be declarative, interrogative, or imperative. The first one, if the clause is declarative, the order of the clause will be Subject followed by the Finite. Then, if the Finite is followed by a Subject it will be an interrogative clause. Then, for the imperative clause, the clause preceded by verbs which are not regarded as a Finite or as a Subject. After analyzing the mood, the frequencies of the mood's occurrence in the songs are being calculated to find the song writer's message or purpose in this album.

## **Data Analysis**

The songs within the album were analyzed by the mood choice or the Subject and Finite order in the songs. The mood formula (Subject + Finite) will define the clauses in the songs, whether it is declarative, interrogative or imperative. Then, after analyzing the mood of the songs, the speech function would be analyzed by seeing the mood choice and speech role involved in songs. The results of the analysis indicate the relation between the purpose of the album with the pattern of mood choices used in the album.

## **Findings and Discussion**

In this chapter, the paper will present the mood choice analysis on Bane's final album. Table 4 and 5 will show the result of the analysis.

Table 4. Total of Mood choice analysis findings

Mood choices					
Declarative		Interrogative		Imperative	
Frequency	Percentage	frequency	percentage	frequency	percentage
161	77.8%	26	12.6%	20	9.6%

Table 5. Total of Speech Functions findings

Speech Function							
Statement		Question		Offer		Command	
frequency	percentage	frequency	percentage	frequency	percentage	frequency	percentage
159	76.8%	16	7.7%	15	7.3%	17	8.2%

As the data presented on the table there are ten songs to be analyzed in this study. The percentage is count by the frequencies divided by the total and then the result times with 100. The total result of the mood choice analysis is declarative used in 161 clauses or 77.8%, interrogative used in 26 clauses or 12.6% and the last is imperative used in 20 clauses or 9.6%. The result of the analysis shows that the most dominant mood is declarative. Then, according to Table 5 the most used speech function is statement which occur 159 times or 76.8% followed by Question with 16 occurrence or 7.7%. Then, the third one is Command with occurrence 17 times or 8.2% and the last is Offer with occurrence 15 times or 7.3%. The most dominant mood in this album is declarative mood

and the most dominant speech function is statement. As the declarative mood is commonly used to give information as it is stated by Thompson (2004), this finding do not matches with the album purpose which is used to say goodbye by the band. Goodbye in SFL has function as an offer in and commonly express by interrogative clause. Although the occurrences of the interrogative clause and offer are not much as the declarative clause and statement, but in certain point the interrogative clauses and offer function play a big role.

In the next section, this paper will discuss further the conclusion above. The first part of this paper will discuss the purpose of the album. Then, in the following discussion the mood analysis of the lyrics would be discussed. The non-congruent findings will also be discussed. After that, the paper will discuss and also conclude the correspondence of the mood choice and purpose of the album, did they in line one on another or not.

### **Purpose of the Album**

The purpose of this album can be seen in the issues of the band will break up soon. They put out one last album as their 'legacy' to their fans or listeners entitled 'Don't Wait Up'. The songs in this album represent how the band is about to say goodbye to their listeners or fans. Bedard (2014) the front man of Bane said: "Jesus, this is the literal last handful of songs we're ever gonna write together". The album entitled 'Don't Wait Up' is Bane's final album that could be associated with how somebody is trying to say goodbye to something he/she really loves. As Bedard (2013) stated "I would say that this is a record we made while aware that they would be the last songs the band would



ever write. It is the culmination of many years playing music together. It is an attempt to say goodbye to something that is very hard to let go of. We hope that this record does that bravely.” To sum up, this final album was made by Bane to say goodbye to listeners that they really love. Because this album is trying to say goodbye to their fans so it has function as an offer in SFL.

### **Mood Choices and Speech Functions**

By considering the data in Table 4, there are various types of mood that are distinguished inside the lyrics of the songs. In view of Thompson’s (2004) theory, the mood is associated with certain grammar structure. In the interpersonal function, the grammatical structure carries particular structure that is a combination between Subject and Finite. Hence the songs' lyrics are analyzed by seeing the formulae of the Subject and Finite constructed on the main clause of the songs. For example, when Subject is followed by Finite the clause is a declarative clause, and then when the Finite precedes the Subject, it commonly expresses an interrogative clause and the last is the imperative clause which is formed only by verbs without Subject and Finite.

As it is found in the analysis of the songs, there are four speech functions carried by the songs. Those are statement, question, offer, and command. By those speech functions and considering the data in Table 4, the most carried speech function in lyrics of the song is a statement and the other speech functions are rarely used (see Table 5). In the Halliday & Matthiessen’s theory (2004) the speech function is a relation between speech role and commodity exchange (see Table 1) and the relation might indicate

statement, question, offer, and command. These speech functions are also related to the mood, declarative functions as a statement, interrogative functions as question and offer and imperative functions as a command.

The mood and speech function analysis is applied in the analysis of Bane's final album titled 'Don't Wait Up'. The analysis of the main clauses of the lyrics was conducted in order to find the mood choice carried by the lyrics. The data shows (see table 4) that the most dominant mood appears in this album is declarative. Here is the example of declarative clause which is taken randomly from the songs on the album which will be discussed further below:

"I failed to protect my only brother"

The example above was taken from the song entitled 'Wrong Planet'. The clause shows that the Subject is followed by the Finite. The Subject of the example is "I" while the Finite is "failed." It matches with the formula of a declarative clause which the Subject is followed by the Finite. From the context of the song, this clause is used by the singer to give information that the singer failed to protect his only brother. By the information provided in this clause by the singer it can be concluded that this clause has a statement as its speech function. Then, another example of declarative clause is as follows:

"I won't carry you in my heart"

The clause was taken from the song entitled 'Final Backward Glance'. By considering the clause it can be seen that the Subject is 'I' and the Finite is a modal verb 'won't' (will

not). The formula of the Subject followed by Finite in this clause showed that it is considered a declarative clause. By this clause, the singer is giving information to the audience as the intended receiver that the singer wants to tell information that he will not carry somebody in his heart. From the context this clause, it can be identified as a statement for the speech function.

In this following discussion, the paper will also discuss the interrogative and imperative clause. Even though the types of the clauses are rarely used in the songs (see Table 4), the clause below is the example of interrogative clause in the album:

“Did you love something with all of your might?”

The example above is taken from the songs entitled ‘Calling Hours’. The clause is constructed by Finite followed by Subject. The Finite is ‘Did’ because the word ‘Did’ signal the moment of the speaking happened while the Subject is ‘you’. This formula constructed the interrogative clause that used by the singer to ask information to the audience about their experience whether they ever love something all in or not. Hence it can be concluded that this clause has the questions as its speech function. Another example of interrogative clause is:

“Are our fathers forever still?”

The example is taken from the same song like the previous example; the song entitled ‘Calling Hours’. The construction of the mood is Finite followed by the Subject. The Finite is ‘Are’ and the Subject is ‘our father’. In this clause the construction of the mood

matches with the formula of interrogative clause, the Finite precedes the Subject so this clause is considered as an interrogative clause. In this clause, the singer uses the clause to ask an information to the audience whether it is possible that our fathers can stay alive forever or not. In conclusion, this clause has a speech function as a question.

The last mood identified in the album is the imperative clause. Below is the example of the imperative clause taken from the songs entitled 'What Awaits Us Now':

“Leave your mark on everyone”

As the example above, it was constructed with the word "Leave" as the verb. This formula matches with the formula of a declarative clause. From the context of the clause the singer used the clause as a demand to the audience to do something. Hence this clause is considered as a command as its speech function. The next example was taken from song entitled 'Park St.'

“Don't give up”

The clause constructed with the verbs “Don't” (do not). This formula matches as well with the imperative clause formula which was used by the singer to demand the audience to do something. So this clause is considered as a command as well as the previous example.

As Thompson (2004) stated that the mood is linked to some speech functions, so it is needed to see deeper on the clause meaning to see the exact functions carried by the clauses. Accordingly, to find out the meaning of the main clause is important in order to

see the speech functions carried by the clause. It is important to see the speech functions that may shift within the clause. For example, interrogative may function as a statement or a statement expressed with an imperative clause. Hence, the analysis should be done by looking deeper on the clause to see that there is any shifted speech functions within the clauses or not.

### **Congruent vs. Non-congruent Mood**

Halliday (1985), Taverniers (2003) and Thompson (2004), believe that the mood is supposed to co-occur with its natural speech. The declarative clause co-occurs with statement, then interrogative clause co-occurs with question and the imperative clause co-occurs with command. Those pairs called congruent mood because it stands as its literal meaning. In contrast to Halliday & Matthiessen (2004) the functions of the speech role are not limited as in the Table 1. However, the mood and the speech function do not always co-occur what is supposed to be. This phenomenon is called non-congruent mood. For example, a command is commonly expressed by using imperative clause but it also possible to use the declarative clause to express command.

In this paper the non-congruent mood was identified in six types of the non-congruent clause. In total there are 27 times occurrences of the non-congruent clauses in this album. The details are shown in the table below:

Table 6. Non-congruent mood

Non-congruent mood	Frequency
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Declarative-Command	3
Declarative-Offer	9
Declarative-Question	2
Imperative-Statement	5
Imperative-Offer	1
Interrogative-Statement	7
<b>Total</b>	27

The first type that occurs in this album is declarative-command. The example of the clause is taken from song title 'Calling Hours':

“You should see these scars that are on my hands”

The construction of the mood formed by the Subject 'You' followed by the Finite 'should'. This matches with the formula of a declarative clause which is formed by Subject followed by the Finite. However, if we look deeper to the context in this clause, the singer used it for giving a command to the audience. The speaker demands an action to the audience, this is also supported by the possible reaction whether the audience will undertake or refuse the command to do the action to see something on the speaker's hands. By this example, we can see that the clause shifted, in this case is declarative as a command.

The next type of the non-congruent clause is declarative-offer. This is the most used non-congruent mood with occurrences 9 times. This might be used by the band to

support their purpose of the album in certain point of this album by switch the declarative into offer function. Since, the purpose of this album is to say goodbye which function as offer. The example bellow is taken from the song titled 'All the Way Through':

“And you can keep your eyes peeled for the signs”

In this clause, the construction is the Subject “you” followed by the Finite “can.” This construction matches with the formula of declarative clause which is also constructed with Subject followed by Finite. But if we look deeper to the context the singer used this clause to tell the audience to choose whether they can still keep their eyes peeled for the signs or not. This interpretation is supported with the reaction that the audiences are allowed to accept or reject it. They may choose whether to keep their eyes peeled or not as an offer by the speaker. Hence the mood in this clause was shifted and functions as declarative-offer.

The next type of the non-congruent clause is declarative-question. The example is taken from song titled 'Park St.'

“Maybe I was wrong”

This clause constructed by the formula “I” as the Subject and “was” as the Finite. This formula matches with the formula of a declarative clause. But in the interpretation, the singer used this clause to demand information. The singer was asking for the answer from the audience whether what he did is wrong or not. So in this clause the mood is shifted to declarative-question.

The next mood type that is going to discuss is imperative-statement. The example below is taken from the song titled ‘Hard to Find’:

“Face to face with a thousand places”

This clause constructed only by the verbs without any Subject or Finite. This is clause construction matches with the construction of imperative clause which can be constructed only by the verb. But if we interpret the clause, this clause used by the singer to give certain information to the audience. The singer wants to tell that the singer has face to face with many places. So this clause is considered as a statement as the information carried within the clause. The mood is shifted to an imperative-statement.

The next type is imperative-offer; the example is taken from song entitled ‘Final Backward Glance’:

“Goodbye”

This clause is formed only by verb which is match with the formation of imperative clause. But the singer intended to give an offer whether the listener or fans would like to keep the singer there or let the singer leave. So it is match with the offer function. Even though this shifted clause only occurs once (see Table 6) but this occurrence is really crucial. This example is taken from the very last line of the last song in the album (see Appendix 4). This shifted clause used by the singer to emphasize the function of the album which is offer in the last line of the last song. This shifted clause might be used by



the band to make the audience realize the purpose of this album, so they put this line in the very last as the ‘closing message’.

The last type of the non-congruent clause that will be discussed is interrogative-statement. The example is taken from the song titled ‘Lost at Sea’:

“Did I really believe that this would always be?”

This clause formed by the Finite “Did” precede the Subject “I”. Although the formula matches with the formula of an interrogative clause, this clause is not used by the singer to ask a question. In this clause, the singer said that he is in doubt of believing that the band is reaching the end instead of expecting the answer from the audience. Since the clause meaning is to give information then this clause is shifted to interrogative-statement.

### **Purpose of the Album vs. Mood Choice**

As the previous discussion, this album is used by the singer or the band to say goodbye to their listener throughout their songs. The front man of Bane, Bedard (2013) mentioned “It is an attempt to say goodbye to something that is very hard to let go of. We hope that this record does that bravely” so this record is used to say goodbye. The songs in this album are mostly about what is going on with the band when they are dealing with issues to break up and to say goodbye to their listeners. Obviously, this album is used by the singer to give an offer to the audience about whether they would keep their band still here or let them leave. They try to use the songs to say goodbye before they break up.

The findings do not contrast with the purpose of the album since the most used clause is declarative clause and the most used function is statement. But there is still the used of interrogative and offer function (see Table 4 & 5). The offer function here still play crucial role to deliver the purpose of the album. For example, the singer used shifted clause imperative-offer in the last line of the last song (see Appendix 4). It is used by the band to say what they intended to say which is say goodbye and has function as offer in SFL. Then, the most used non-congruent mood is declarative-offer (see Table 6). This is used by the band to support the purpose of the album using declarative clause but has function as an offer. This supporting details show that although the main mood order and function are not interrogative-offer, but still the interrogative-offer play important role to deliver the purpose of the album.

### **Conclusion**

The purpose of doing this research is to find out what is the main pattern of the mood choice within the final album of Bane entitled 'Don't Wait Up' and how it corresponds to the purpose of the album. This research sees the formula of the Subject and Finite within the clause in order to know the mood choices carried by the lyrics. The analysis of the Subject and Finite is needed because it is a signal to decide the clause, whether it belongs to a declarative, interrogative or imperative clause. But at the same time, in the album it is also found that the mood choices are not always associated with its common functions. In the analysis there are declaratives functioning as commands, declarative as offers, imperative as statements, and interrogative as statements. On this

case when the mood is not linked with its function in the common this phenomenon called a non-congruent mood.

After all since the purpose of this album was to express goodbye to their listener before they band breaks up, the mood used in this album shows that it mostly used declarative mood. The declarative mood was used 161 times, interrogative clauses 26 times and imperative clause used 20 times in the album. The most used function is declarative, occurred 159 times, followed by command 17 times, questions 16 times and the last is offer 15 times. Although the main mood is declarative and the most used function is statement but interrogative mood and offer function still pay a role in this album even though it rarely used. The offer functions appear in the very last line of the last song to emphasize the function of this album which is in line with the offer function in SFL.

Moreover, this research has a significance to help teacher and learners in the learning processes in interpreting the song so and use this research as the tool. This study also tries to help the people to know and understand some patterns that might be used by people to communicate. The implication for English teaching, this study might be applied in critical reading especially to deal with a creative writing text also for those who are highly motivated in learning English through song. Liu (2010) also adds SFL study help students to understand both linguistics and non-linguistics aspects and help the teacher to explain the writer's attitude of the text and discuss the meaning inside the text with the students.

There was still a limitation of this study. This study still cannot find the reason why the singer uses the non-congruent mood. Thus, for further research, any researcher may conduct a study on why the speaker uses non-congruent mood to deliver the communication. The study could also be done in this album or different band's album.

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## APPENDICES

### Appendix 1. Mood choice analysis on each song

Song Title	Mood choices					
	Declarative		Interrogative		Imperative	
	Frequency	percentage	frequency	percentage	Frequency	percentage

Non-Negotiable	13	68.4%	3	15.8%	3	15.8%
All the Way Through	14	82.5%	3	17.5%	0	0%
Calling Hours	35	71.4%	8	16.3%	6	12.3%
Park St.	19	90.5%	0	0%	2	9.5%
What Awaits Us Now	8	80%	0	0%	2	20%
Hard to Find	17	63%	7	26%	3	11%
Lost At Sea	10	67%	5	33%	0	0%
Post Hoc	9	100%	0	0%	0	0%
Wrong Planet	18	100%	0	0%	0	0%
Final Backward Glance	18	82%	0	0%	4	18%
TOTAL	161	77.8%	26	12.6%	20	9.6%



Appendix 2. Speech function of each song

Song Title	Speech Function								
	Statement		Question		Offer		Command		
	frequency	percentage	frequency	percentage	frequency	percentage	Frequency	percentage	



Non-Negotiable	16	84.2%	0	0%	1	5.3%	2	10.5%
All the Way Trough	12	70.6%	2	11.7%	3	17.7%	0	0%
Calling Hours	30	61.2%	7	14.3%	5	10.2%	7	14.3%
Park St.	17	80.9%	1	4.8%	1	4.8%	2	9.5%
What Awaits Us Now	7	70%	0	0%	0	0%	3	30%
Hard to Find	21	77.8%	3	11.1%	1	3.7%	2	7.4%
Lost At Sea	11	73.3%	3	20%	1	6.7%	0	0%
Post Hoc	9	100%	0	0%	0	0%	0	0%
Wrong Planet	18	100%	0	0%	0	0%	0	0%
Final Backward	18	81.9%	0	0%	3	13.6%	1	4.5%

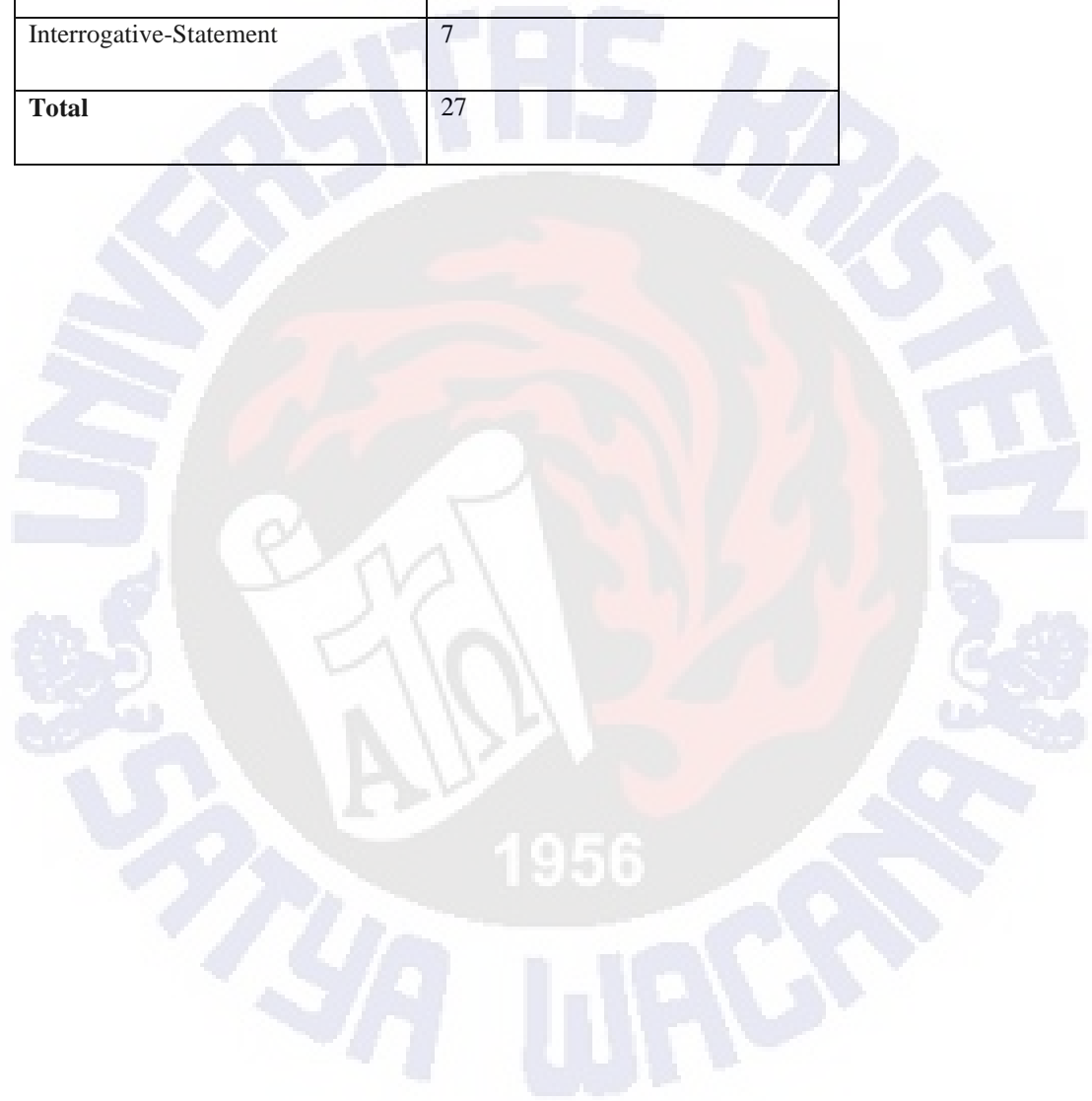
Glance								
TOTAL	159	76.8%	16	7.7%	15	7.3%	17	8.2%



Appendix 3. Non-congruent mood

Non-congruent mood	Frequency
Declarative-Command	3
Declarative-Offer	9

Declarative-Question	2
Imperative-Statement	5
Imperative-Offer	1
Interrogative-Statement	7
<b>Total</b>	<b>27</b>



Appendix 4. Lyrics analysis

Italic = subject

Underlined = finite

Ø = elliptical Subject

[ ] = embedded clause

### 1. Non-Negotiable

IMP Stopped keeping score

DEC Like *you* keep score

DEC *It* finally does not mean shit to me anymore

DEC *I* crumple it up

DEC Ø Throw it away

DEC *It's* just a way to keep track [of how well *my hands* are played]

INT [*statement*] What *I* want [*I've* always found a way to have]

IMP [*statement*] Got past "no" a long fucking time ago

DEC [The only thing that] *I* can't buy more of is time

INT How could *I* believe [that the hour glass would ever get *this* thin?]

DEC *I* never listened

DEC [*command*] *I* should have listened

DEC But *I* will fill what is left of my days with the the things that I love the most

INT [*statement*] What *I* hate gets pushed to the side of my plate

DEC When *I* ride [*you* know that those trumpets play]

DEC *I've* never known a bliss like this

DEC *I'll* burn this whole place down

IMP *[statement]* Roll right out of this fucking town

DEC Before I become the things [that I despise]

## 2. All The Way Through

DEC They will try to take this from you

DEC *[offer]* Nothing that I can say will get you to listen nor should it

DEC It's what makes youth so blissful

DEC I did not wanna hear it either

INT But maybe just a warning?

DEC *[offer]* And you can keep your eyes peeled for the signs

DEC You will know them [because it'll be an adult]

DEC Ø Talking about your youth while speaking in absolutes

DEC They'll tell you that you're gonna level off too

DEC That *nothing* stays all dreamy and breathless and bursting at the seams

INT *[statement]* Does *growing old* mean growing strong enough to kill you sentimental side?

DEC And Ø set free all those little butterflies from the cage [*that housed* your beating heart?]

DEC *[offer]* I'd rather die than see them go

DEC Ø Can't wipe these pretty songs from my eyes

INT What broke and made you look up at the stars in the sky and see only the stars and the sky?

DEC *Poison words* prey on love-sick minds

DEC Sometimes I feel [that they don't even know they're telling lies]

### 3. Calling Hours

DEC *[offer]* I've tried to hold what I can

DEC *[command]* You should see these scars that are on my hands

DEC *Letting* go is never easy to do

DEC *Everyday's* a new door [that *we* all must go through]

DEC I've learned so much

DEC You're never gone, my friend.

DEC I know we'll meet the same shining end.

IMP Forget the who, the what, the when, the where, the why

INT Did you love something with all of your might?

DEC Sometimes *it's* death that sets us free

DEC [To ask for more] well *it* feels obscene

DEC But what *we* had [*we* will always have]

DEC I'm not afraid [because I know that it was pure and stands forevermore]

IMP Forget the who, the what, the when, the where, the why

DEC Deep down inside I know I tried

INT Did you love something with all of your might?

DEC *What's* done is done [*the night* takes everyone]

DEC As *the shadows* fall over town

DEC And *the sun* sinks in the sea

DEC *All the wonder* of what will wait

INT Is a *whirlwind* in me

INT Is *the grass* under the moon still growing and green?

DEC When *the sky* begins to fall

INT Will *love* stand by me?

INT Are *our fathers* forever still?

INT Will *our mothers* only weep?

INT Does *the dream* of yesterday come true from a prayer on our knees?

DEC [*question*] You told me to "give everything" and now you're tired

IMP Then let's get loud and go out with open fire

IMP Or make it intimate, hold you close with piano wire

DEC I'll get so ugly that [*you'll* see the best of you that I've admired]

DEC As you lose your breath

DEC but *the shadow* still remains

DEC I fucking hate that it hurts

DEC but *the shadow* will remain

DEC [*offer*] I'll shake these walls with your name

DEC but *the shadow* will remain

DEC Ø Give you the loudest fucking echo

DEC but *the shadow* will remain

IMP Don't grieve for your own end before you have finished it

DEC I'm only heading to the ground

DEC [*offer*] I'd rather feel rage than apathy

DEC You know [that *it* breaks me slowly]

DEC There's endless promise in this [this being infinite]

DEC So Ø take the twisted love for it with understanding

DEC I'm not ready

DEC This will only leave me losing more

DEC When *I follow* it down To a place [where *no one knows* what we have done]

IMP Bleed out to feel

#### 4. Park St.

DEC My brain, *it was* all blocked up

DEC Ø Feeling out of sorts

DEC The words *they would not* come

DEC *I met* a guy on the train who had a few kind words

DEC *The nicest dude showed* me his "ante up" tattoo

DEC *It's* kind of wild the people who we will find

DEC Some that *you don't* even know

DEC [*offer*] With just *the tiniest boost will* help see you through

DEC *This world will* jump up to surprise you

DEC Ø *Reminds* me not to lose hope [on humanity yet]

DEC Ø *Reminds* me that I am as lucky [as lucky can get]

DEC So *I told* him that [*I was* having the hardest time]

DEC Ø *Felt* like everything I wrote

DEC Ø *Was* something I wrote before

DEC *He told* me

IMP Don't give up

IMP Keep the pen to the page and the word's they'll come

DEC So *that is* what I'm gonna do

DEC [*question*] Maybe *I was* wrong and [*I will* never be alone]

DEC All because *we wrote* these punk rock songs



DEC And god-damn *that's* pretty crazy [so fucking amazing]

## 5. What Awaits Us Now

DEC *There is* a whole universe spinning [in perfect harmony around us]

DEC *We survived* the race to the egg [every breath the holy grail]

DEC *Beautiful secrets hiding* everywhere [So god-damned much to do, and feel and say]

DEC [The colors brighter ,the music louder, the stakes higher, the kisses longer] *Things* that need leaving

IMP Rules there for the breaking

DEC [*command*] *Battles* that should be raging

IMP Leave your mark on everyone

DEC *Age is* death

DEC love is worth it and hard work [it pays off]

DEC And *time is* running out

## 6. Hard To Find

DEC Because *this is* what you'll back on

DEC *It will* cut right through the laughs and all the fun

DEC When *you were* kicked back waiting for the days to end

IMP Just hanging out with your friends

DEC But sometimes *things aren't* so easy

DEC Sometimes *you have got* to choose between what is simple

INT [*statement*] And what *you know* is right to prove that, "you can count on me"

INT Was what *you* meant

DEC When *you* spoke up to write the chapter [on who *you* are in your heart]

DEC When *we* were so in love with pretty words like loyalty, and unity

DEC *This* is you legacy

INT Where will *you* be?

DEC *It* is really hardly ever that we are tested

IMP Never mind asked to shine

INT But is *there* any time more important than [when *we're* called upon to be there for a friend?]

DEC Friends - *they* say [*it's* what makes the best defense]

DEC What *this* really comes down to

INT [*statement*] Is a war within yourself

IMP [*statement*] Face to face with a thousand places [that you would rather be]

INT [*statement*] And what *you* chose is gonna bind you to this time

DEC Friends - *they* say [*it's* what makes the best defense]

DEC And *we* are all gonna get fucked up sometimes

DEC *No one* makes it through this shit unharmed

DEC *The key* is finding the ones worth fighting for

DEC And Ø standing for

DEC And Ø bleeding for

INT Where you there or did *you* run?

## 7. Lost At Sea

DEC *I* look at me and I can't see me without this

DEC *It scares the fuck out of me*

INT Where will *I* be?

DEC *I can't even guess*

DEC *The ropes nearly cut clean*

INT *Who will reach out for me?*

DEC *Im lost at sea*

INT What happens when *you* take away the thing [that I have done the best and loved the most for all these years?]

DEC *I knew the rules [some things you can't outrun]*

DEC And if *it* lived then it must die [deaf, dumb, and so naïve]

DEC *No one left to hear me scream*

DEC *My decisions were so easy*

DEC The view *it* was so pretty

INT How can *it* be? [oh, foolish me]

INT [statement] Did *I* really believe that this would always be?

## 8. Post Hoc

DEC Though much Ø has been broken enough still survives

DEC And through *all the hardship* there is a light that still shines

DEC *Gone* are the days when bullets bounced from our chest

DEC *We* have become who we are and fuck all the rest

DEC Our scars *they* tell the stories

DEC *Our eyes* still look ahead

DEC Ø Still so much that is burning

DEC *Defiant hearts not yet dead* [because nothing, no nothing]

DEC Ø Is as important as this: To seek. To rise. To fight [and to do anything but quit]

## 9. Wrong Planet

DEC So a wandering ronin *I became* [with a dripping blade and honor over everything]

DEC [Uncomfortable in my own skin] Ø Bound to sleepless nights and endless roads

DEC *Demon's* in my very head

DEC If *you look*, you can see me

DEC Ø Grasping for a world that makes some sense

DEC *Where through the dark there waits* the light

[Betrayal, more than a dirty word for me]

DEC Painful everywhere *I see*

DEC Trust, Ø became a diamond to me, Beautiful

DEC Forever Ø out of reach

DEC In came *the sounds* that would see me through [clenched fists, stage-dives]

DEC *Salvation found* in gate-fold sleeves

DEC At last a place where *I could* breathe

DEC And Ø being no good with change I threw away the key

DEC *You'll* have to drag me out of here

DEC *I failed* to protect my only brother

DEC When *he needed* me the most

DEC So *I've* tried to stand by those who I could

DEC And *we were* screaming all as one

## 10. Final Backward Glance

IMP *[statement]* Right here right now

DEC *It's* never felt more real than this

IMP *[statement]* Right here right now [the depths of my heart]

DEC *I've* been abandoned my whole life [sad songs, early deaths]

DEC *Bones* piled to my knees

DEC *It's* always been the minor-chords for me

DEC So if *it's* the last scene

IMP Make it a bloody scene

DEC Because when *I* die

DEC *I* want it to be because someone hates me [with every fiber of their being]

DEC *I* won't carry you in my heart

DEC *You* are my heart my everywhere and everything

DEC The walls *I'll* climb and the wars *I'll* fight

DEC Ø Loved you in the deepest way became the man who I am today

DEC *You* made me feel just like a hammer [in a *world* lined with nails]

DEC *I'm* not walking away from here

DEC With a bunch of things *I* still need to declare

DEC *A wasted life* is worse than death

DEC [offer] *It's* up to you to figure out the rest

DEC *This* is my final backward glance

DEC [offer] *I've* never been much good at saying goodbye

IMP [offer] Goodbye

