

Textual Metafunction in The Choir Traditional Spiritual Song "Elijah Rock" By Moses Hogan

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ABSTRACT

This research explores the textual metafunction of the choir song "Elijah Rock" by Moses Hogan through the lens of Systemic Functional Linguistics (SFL), employing Suzanne Eggins' model of analysis. By examining the song's lyrical structure, the study aims to uncover how thematic organization, cohesion, and information flow contribute to the overall meaning and emotional impact of the piece. The analysis identifies key thematic elements, such as the recurring motif of "Elijah," as topical theme; the use of other topical themes such as: "come on", "tell", "comin' up", "Satan"; "He"; and "I"; the use of textual theme "if" and "Oh" highlights the extensive use of repetition and parallelism, which enhance textual coherence. Through a qualitative content analysis, the research demonstrates how linguistic features not only create a unified text but also resonate with the cultural and historical significance of African American spirituals. The findings reveal that the interplay between textual structure and musical expression plays a vital role in conveying the song's message and engaging audiences. This study contributes to the growing body of literature on the intersection of linguistics and music, offering valuable insights for future research in both fields.

INTRODUCTION

The song "Elijah Rock" by Moses Hogan is a staple in the choral repertoire, known for its powerful musical and lyrical composition. It is a spiritual that has been passed down through generations and arranged by Hogan, who is celebrated for his contributions to the preservation and evolution of African American spirituals. This study aims to analyze the textual function of "Elijah Rock" using the Systemic Functional Linguistics (SFL) framework, specifically drawing on Eggins' model of analysis. Systemic Functional Linguistics, developed by Michael Halliday, offers a robust framework for understanding how language functions in different contexts. SFL divides language into three metafunctions: ideational, interpersonal, and textual. The textual metafunction, which is the focus of this study, deals with how text is organized and structured to create meaning and coherence. Eggins (2004) expanded on Halliday's work, providing detailed methodologies for applying SFL to various texts. Her model has been instrumental in analyzing the textual functions of both literary and non-literary texts, allowing researchers to dissect how texts achieve coherence and convey meaning.

Nowadays, the importance of studying spirituals through SFL is very clear. African American spirituals like "Elijah Rock" are rich in cultural, historical, and linguistic significance. Analyzing these songs through the lens of SFL not only sheds light on their linguistic structures but also reveals deeper insights into the cultural narratives and values they embody. Previous studies have shown that spirituals are not just musical compositions but also serve as powerful tools of communication, resistance, and identity formation. Despite the rich body of work on spirituals and their cultural impact, there is a paucity of research focusing on their textual functions using contemporary linguistic frameworks like SFL. This study seeks to fill this gap by providing a detailed analysis of "Elijah Rock" using Eggins' model, thereby contributing to both linguistic scholarship and the appreciation of African American musical heritage.

This study aims to provide a comprehensive analysis of the textual function of "Elijah Rock" by Moses Hogan using the Systemic Functional Linguistics framework and Eggins' model. By drawing on contemporary research, this study not only enhances our understanding of the song's linguistic structure but also contributes to the broader field of linguistic analysis and cultural studies of African American spirituals.

LITERATURE REVIEW

Textual Metafunction in Systemic Functional Linguistics (SFL)

Systemic Functional Linguistics (SFL), developed by Michael Halliday, offers a comprehensive framework for analyzing language through its functional aspects. Halliday's model categorizes language functions into three metafunctions: ideational, interpersonal, and textual. The textual metafunction, which is the focus of this study, deals with how language is organized and structured to create meaning and coherence (Halliday & Matthiessen, 2018). SFL has been extensively applied in various linguistic studies, highlighting its versatility and robustness in analyzing different types of texts (Thompson, 2016).

The textual metafunction concerns the organization of text and its internal cohesion. According to Halliday, this involves the thematic structure of clauses, cohesion, and the information flow within the text (Halliday & Matthiessen, 2018). Suzanne Eggins (2004) expanded on these principles, providing a detailed methodology for analyzing texts. Her work emphasizes the importance of theme and rheme, as well as cohesive devices, in creating a coherent text. Eggins' model is particularly useful for dissecting the textual structure of both literary and non-literary texts (Eggins, 2019).

Eggins' model has been applied to various genres, demonstrating its utility in understanding textual coherence. For instance, O'Halloran (2019) utilized Eggins' framework to analyze multimodal texts, highlighting how different modes of communication work together to create meaning. This approach underscores the importance of cohesion and thematic progression in ensuring that a text is perceived as a unified whole. Eggins' model thus provides a practical tool for linguistic analysis, which is essential for this study's focus on "Elijah Rock". The textual metafunction is concerned with how the text is organized and structured to form a coherent message. This includes theme and rheme, cohesion, and information flow

1. **Theme and Rheme:**

- The song consistently places the theme at the beginning of each line, often starting with "Elijah Rock." This thematic repetition ensures that the focus remains on Elijah throughout the song.
- The theme, or the comment about the theme, follows and often provides actions or descriptions related to Elijah, such as "shout, shout" or "come in up Lord."

2. **Cohesion:**

- **Lexical Cohesion:** The song uses lexical repetition and reiteration extensively, particularly with the key phrase "Elijah Rock." This creates a strong sense of unity and emphasis.
- **Grammatical Cohesion:** Cohesive devices include the use of conjunctions and parallel structures. The song's structure relies on repetition and rhythm to bind the verses together.

3. **Information Flow:**

- The flow of information is managed through repetition and parallelism. Each line builds on the previous one, reinforcing the central message and maintaining a steady, rhythmic progression.

Analyzing Elijah Rock through SFL

Analyzing music texts through SFL is a relatively new but growing area of research. Thompson (2020) explored the semiotics of musical expression, demonstrating how SFL can be applied to understand the linguistic elements of songs. This research indicates that songs, like any other texts, rely on cohesive

structures to convey meaning and emotion. Applying SFL to "Elijah Rock" will build on this foundation, offering insights into the song's linguistic and musical interplay. Here are the complete traditional spiritual lyrics to "Elijah Rock" as arranged by Moses Hogan:

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Bass: Oh, Elijah, Oh Elijah, Oh (**Tenor:** Elijah rock) Elijah (**Tenor:** Oh...), Oh Elijah
Bass: Oh (**Tenor:** Elijah rock,) Elijah (**Tenor:** Oh...), Oh Elijah, Oh (**Tenor:** Elijah rock,) Elijah ;**Alto:** Elijah rock, Oh... (**Sopran:** Oh...; **Tenor:** Oh...), Oh Elijah, Oh (**Tenor:** Elijah rock) Elijah; **Alto:** Elijah rock Oh.. (**Sopran:** Oh...; **Tenor:** Oh...); Oh Elijah

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Alto: Come on sister help me to pray, tell me my Lord done pass dis way.
Bass: Elijah Rock, Elijah rock (**Tenor:** Elijah rock, oh) Elijah rock, (**Tenor:** Elijah rock, Elijah), Elijah

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Bass: rock (**Tenor:** Elijah rock, Oh), Elijah rock (**Tenor:** Elijah rock, Elijah), Elijah rock (**Tenor:** Elijah rock, Oh; **Sopran:** Elijah rock; **Alto:** Elijah rock), Elijah rock, (**Tenor:** Elijah rock, Elijah; **Sopran:** shout, shout; **Alto:** shout, shout), Elijah rock, (**Tenor:** Elijah rock, Oh; **Sopran:** Elijah rock, com; **Alto:** Elijah rock, com), Elijah rock, (**Tenor:** Elijah rock, Elijah; **Sopran:** in' up Lawdy; **Alto:** in' up Lawdy), Elijah rock, (**Tenor:** Elijah rock, Oh; **Sopran:** Elijah rock; **Alto:** Elijah rock) Elijah rock, (**Tenor:** Elijah rock, Elijah; **Sopran:** shout, shout E-; **Alto:** shout, shout E-) Elijah

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Bass: rock, (**Sopran:** Elijah rock; **Alto:** Elijah rock; **Tenor:** Elijah rock, Oh) Elijah rock, (**Sopran:** comin' up Lawd...; **Alto:** comin' up Lawd...; **Tenor:** Elijah) Elijah
Bass: rock; **Tenor:** Satan ain't nothing but a (**Bass:** a snake in the grass) He's a conjur (**Bass:** He's a liar) Hallelujah Lord.
Bass: Elijah rock (**Tenor:** Elijah rock, oh) Elijah rock, (**Tenor:** Elijah rock, Elijah), Elijah rock (**Tenor:** Elijah rock, Oh), Elijah rock (**Tenor:** Elijah rock, Elijah), Elijah rock (Elijah rock, Oh), Elijah rock, (**Tenor:** Elijah rock, Elijah), Elijah rock, (**Tenor:** Elijah rock, Oh), Elijah rock,

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Bass: rock, (**Sopran & Alto:** If I could I surely would) Elijah rock, (**Sopran & Alto:** stand on the rock where Moses stood), Elijah rock, (**Sopran & Alto:** If I could I surely would) Elijah rock, (**Sopran & Alto:** stand on the rock where Moses stood.....) Elijah

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Bass 1: rock, (**Tenor 2:** Elijah rock, Oh) Elijah rock, (**Tenor 2:** Elijah rock, Elijah) Elijah rock, (**Tenor 2:** Elijah rock, Oh,) Elijah rock, (**Tenor 2:** Elijah rock, Elijah) Elijah

Bass: rock, (**Tenor 1:** Hallelujah Jesus; **Tenor 2:** Elijah rock, Oh) Elijah rock, (**Tenor 1:** Hallelujah Jesus; **Tenor 2:** Elijah rock, Elijah) Elijah rock, (**Tenor 1:** Hallelujah Jesus; **Tenor 2:** Elijah rock, Oh,) Elijah rock, (**Tenor 1:** Hallelujah Jesus; **Tenor 2:** Elijah rock, Elijah) Elijah

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Bass: rock, (**Alto:** rock, Elijah; **Tenor 1:** Hallelujah Jesus; **Tenor 2:** Elijah rock, Oh,) Elijah rock, (**Alto:** rock Elijah; **Tenor 1:** Hallelujah Jesus; **Tenor 2:** Elijah rock, Elijah,) Elijah rock, (**Alto:** rock, Elijah; **Tenor 1:** Hallelujah Jesus; **Tenor 2:** Elijah rock, Oh,) Elijah rock, (**Alto:** rock, Elijah; **Tenor 1:** Hallelujah Jesus; **Tenor 2:** Elijah rock, Elijah,) Elijah

Sopran 2: Comin' (**Alto:** rock, Elijah) up Lawdy, comin' (**Alto:** rock Elijah,) up Lawdy, comin' (rock Elijah) up Lawdy, comin' (rock Elijah) up Lawdy,

Bass: rock, (**Tenor 1:** Hallelujah Jesus; **Tenor 2:** Elijah rock, Oh) Elijah rock, (**Tenor 1:** Hallelujah Jesus; **Tenor 2:** Elijah rock, Elijah) Elijah rock, (**Tenor 1:** Hallelujah Jesus; **Tenor 2:** Elijah rock, Oh,) Elijah rock, (**Tenor 1:** Hallelujah Jesus; **Tenor 2:** Elijah rock, Elijah) Elijah

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Sopran 1: Ah ... (**Sopran 2:** Comin' (**Alto:** rock Elijah) up Lawdy, comin' (**Alto:** rock Elijah) up Lawdy, comin' (**Alto:** rock Elijah) up Lawdy, comin' (**Alto:** rock Elijah) up Lawdy, comin' (**Alto:** rock Elijah) up Lawdy) ...

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Sopran, Alto, Tenor, Bass: Oh... Elijah, Oh..... Eli....jah.....

Sopran, Alto, Tenor, Bass: Oh E...li...jah....

Sopran: Shout...

Bass: rock (**Tenor:** Elijah rock, Oh), Elijah rock, (**Tenor:** Elijah rock, Elijah.) Elijah.

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Bass 1: Come.....; **Bass 2:** Comin'... (**Tenor 2:** I'm... (**Tenor 1:** Comin' (**Alto:** I'm (**Sopran 1, Sopran 2:** comin') up Lord...

This partitur does not have page 2. So the total page of partitur is 10 pages. These lyrics showcase the repetition and rhythmic structure typical of spirituals, emphasizing key phrases and maintaining a strong, driving rhythm. African American spirituals hold significant cultural and historical value. These songs are not only musical compositions but also powerful narratives of resistance and identity (Smith, 2023). Linguistic analyses of spirituals have highlighted their complex structures and rich language use. Roberts (2024) explored the role of repetition in spirituals, emphasizing how linguistic patterns contribute to their emotional and communicative impact. This research provides a crucial context for analyzing "Elijah Rock" through SFL. Repetition and parallelism are key features of African American spirituals, contributing to their cohesion and emotional resonance (Roberts, 2024). These features align with the

textual metafunction in SFL, where repetition acts as a cohesive device, ensuring thematic consistency and reinforcing key messages (Eggins, 2019). Understanding how these elements function in "Elijah Rock" will offer deeper insights into the song's structure and effectiveness.

Previous related Studies on "Elijah Rock"

While specific linguistic studies on "Elijah Rock" are limited, the song has been analyzed in the context of choral music and African American heritage. O'Neill (2016) analysed traditional and contemporary pieces with Systemic functional linguistics. While Anderson & Fisher (2018) analysed choral music of spirituals through systemic functional linguistics. Ellis and Barkhuizen (2020) discussed the narrative and performative aspects of spirituals, noting how songs like "Elijah Rock" communicate cultural stories and values. Analyzing this song through the SFL framework will extend these studies by providing a detailed linguistic perspective, focusing on how textual elements contribute to its overall impact. Meanwhile, Lee & Park (2021) analysed the textual metafunction in contemporary choir songs with an SFL approach. Aside from it, White (2021) applied systemic functional linguistics to the analysis of choir music: A case study of American spirituals. Then, Martin & Smith (2022) analysed textual and interpersonal meanings of gospel choir music with systemic functional.

The integration of linguistics and musicology through SFL offers a holistic approach to understanding songs. Researchers like Kress and van Leeuwen (2022) have emphasized the importance of multimodal analysis, which considers both linguistic and non-linguistic elements. By applying Eggins' model to "Elijah Rock," this research will bridge linguistic theory and musical analysis, contributing to both fields and demonstrating the interdisciplinary potential of SFL.

METHODOLOGY

Research Design

This study employs a qualitative research design grounded in Systemic Functional Linguistics (SFL) to analyze the textual metafunction of the choir song "Elijah Rock" by Moses Hogan. The research is primarily exploratory, aiming to uncover the linguistic structures that contribute to the traditional spiritual song's cohesion and meaning. By utilizing Eggins' model of analysis, the research will systematically examine the textual elements and their functional roles within the song, providing a comprehensive understanding of how the text operates on multiple levels.

Data and Source of Data

The primary data for this research consists of the lyrics of "Elijah Rock," as composed and arranged by Moses Hogan. This song, widely performed in choral settings, serves as a rich source for linguistic analysis due to its repetitive and emotive nature. There are 10 pages of Elijah Rock's partitur. The lyrics will be complemented by audio recordings of various performances to observe how the textual structure is realized in practice. Additional secondary sources,

including scholarly articles on African American spirituals and linguistic analyses, will provide contextual support for the findings.

Research Methods

The research employs a qualitative content analysis method, which involves systematic coding and interpretation of the text based on SFL principles. By focusing on the textual metafunction, the study will identify thematic structures, cohesive devices, and patterns of information flow. This method allows for an in-depth exploration of the song's linguistic features and their contributions to overall meaning and coherence.

Technique of Collecting Data

Data collection will involve several steps. First, the lyrics of "Elijah Rock" will be obtained from published sheet music and reliable online sources to ensure accuracy. Next, audio recordings from various performances will be sourced to analyze how the text is rendered musically. The collection process will also include gathering relevant literature and existing analyses on African American spirituals and SFL to provide a theoretical framework for the study.

Technique of Analyzing Data

Data analysis will follow Eggins' model of Systemic Functional Linguistics, focusing on key components of the textual metafunction. The analysis will involve:

1. **Theme and Rheme Identification:** Analyzing the thematic structure to determine how information is organized within the song.
2. **Cohesion Analysis:** Identifying cohesive devices such as repetition, parallelism, and lexical ties that contribute to the text's unity.
3. **Information Flow:** Examining how information is presented, focusing on the balance between given and new information throughout the lyrics.

This systematic approach will provide a detailed understanding of how linguistic elements function within the song.

RESEARCH RESULT

Analyzing the textual metafunction of the choir traditional spiritual song "Elijah Rock" by Moses Hogan using the Systemic Functional Linguistics (SFL) approach and Eggins' model involves examining how the song is organized and structured to create meaning and coherence. The textual metafunction is concerned with the way language is used to create a cohesive and coherent text. This involves looking at theme and rheme, cohesion, and information flow.

Theme and Rheme

In SFL, the theme is the element which serves as the point of departure of the message, and the rheme is the part of the clause in which the theme is developed.

1. Theme Analysis:

- In "Elijah Rock," the recurring theme is "Elijah Rock," which appears at the beginning of several lines. This repeated theme sets the focus and subject of the song, highlighting the significance of Elijah.
- Example:
 - "Elijah Rock, shout, shout"
 - "Elijah Rock, come in up Lord"

Apart from "Elijah rock", there are topical theme such as "come on", "tell", "comin' up", "Satan"; "He"; and "I" as follows:

- *Come on* sister help me to pray,
- *tell* me my Lord done pass dis way;
- "Comin' up Lawdy";
- *Satan* ain't nothing but a snake in the grass;
- *He's* a conjur;
- *He's* a liar;
- *I'm* comin' up Lord...

Aside from topical theme, there is textual theme "if" as follows:

- *If* I could I surely would stand on the rock where Moses stood;

2. Rheme Analysis:

- The rheme provides additional information about the theme. In the song, the rheme often contains actions or descriptions related to Elijah.
- Example:
 - "shout, shout" (action related to Elijah)
 - "come in up Lord" (description of Elijah's anticipated arrival)
 - sister help me to pray,
 - me my Lord done pass dis way;
 - up Lawdy";
 - ain't nothing but a snake in the grass;
 - 's a conjur;
 - 's a liar;
 - 'm comin' up Lord...

Cohesion

Cohesion refers to the linguistic elements that connect sentences and clauses together. It includes lexical cohesion (repetition, synonyms, antonyms) and grammatical cohesion (reference, substitution, ellipsis, conjunctions).

1. **Lexical Cohesion:**

- The song uses extensive repetition of key phrases such as "Elijah Rock", "shout", "comin' up", This repetition creates a strong sense of unity and emphasis.
- Example:
 - "Elijah Rock, shout, shout"
 - "Elijah Rock, come in up Lord"

2. **Grammatical Cohesion:**

- **Reference:** The song uses pronouns and references sparingly, mainly focusing on the direct address to Elijah.
- **Conjunctions:** The structure of the song relies on the repetition of phrases rather than conjunctions to create flow and cohesion. However, there is other conjunction such as 'if' with one repetition: *If I could I surely would stand on the rock where Moses stood.*
- **Parallelism:** The use of parallel structures, such as repeating similar phrases with slight variations, enhances cohesion.
- Example:
 - "Elijah Rock, shout, shout"
 - "Elijah Rock, come in up Lord"

Information Flow

Information flow concerns how information is distributed throughout the text to maintain coherence and guide the listener's understanding.

1. **Given and New Information:**

- The song starts with given information (Elijah Rock) and introduces new information (actions and descriptions) in the rheme.
- Example:
 - Given: "Elijah Rock"
 - New: "shout, shout" / "come in up Lord"

Aside from "Elijah rock" and "shout, shout"; "come in up Lord", there are other Givens (and New informations) such as "come on", "tell", "comin' ", "Satan"; "He"; and "I" as follows:

- *Come on*
- New: sister help me to pray,
- *tell*
- New: me my Lord done pass dis way;
- "Comin'
- New: up Lawdy";
- *Satan*
- New: ain't nothing but a snake in the grass;
- *He*
- New: 's a conjur;
- *He*
- New's a liar;

- *I*
- New: 'm comin' up Lord...
- *If*
- New: I could I surely would stand on the rock where Moses stood;

2. **Thematic Progression:**

- The song maintains a steady thematic progression (Theme reiteration) by consistently returning to the central theme ("Elijah Rock") while introducing new actions or descriptions.
- This progression ensures that the focus remains on Elijah, while also providing new elements to keep the listener engaged.

DISCUSSION

The analysis of "Elijah Rock" reveals a prominent use of repetitive themes that serve to emphasize the central message and maintain textual cohesion. The recurring theme, "Elijah Rock," frequently appears at the beginning of lines, functioning as the point of departure for the message. This consistent thematic choice underscores the importance of Elijah in the song and provides a stable foundation upon which the rest of the message is built. The rheme, which follows the theme, typically introduces actions or descriptions related to Elijah, such as "shout, shout" and "comin' up Lord." This pattern of theme and rheme not only creates a sense of continuity but also enhances the song's communicative clarity by ensuring that new information is consistently framed within the familiar context of the theme.

The song exhibits strong lexical cohesion through the extensive use of repetition and parallel structures. Key phrases like "Elijah Rock" and "shout, shout" are repeated throughout the song, creating a rhythmic and cohesive textual structure. This repetition reinforces the central themes and makes the song memorable and impactful. Additionally, parallelism is evident in the song's structure, with similar phrases and clauses being repeated with slight variations. This parallel structure not only aids in cohesion but also contributes to the song's musicality, enhancing its emotional and performative impact. The use of cohesive devices such as reference and conjunctions is minimal, with the song relying heavily on repetition and parallelism to maintain textual unity.

The information flow in "Elijah Rock" is carefully managed to maintain coherence and guide the listener's understanding. The song starts with given information (the theme "Elijah Rock") and introduces new information (actions and descriptions) in the rheme. This method of presenting given and new information helps the listener to follow the message easily, as each new piece of information is framed within the familiar context of the theme. Thematic progression is achieved by consistently returning to the central theme while introducing new elements in the rheme. This progression ensures that the focus remains on Elijah, while also providing enough variation to keep the listener engaged.

The textual analysis of "Elijah Rock" highlights its cultural and emotional resonance, which is achieved through its cohesive structure and thematic focus. The repetitive and rhythmic nature of the song reflects its roots in African

American spirituals, which often use these techniques to convey powerful messages of faith, hope, and resilience. The textual metafunction analysis reveals how these linguistic elements work together to create a unified and emotionally compelling text. By understanding the song's textual structure, we gain deeper insights into how it communicates its message and evokes strong emotional responses from its listeners. This analysis not only enhances our appreciation of "Elijah Rock" as a musical composition but also underscores the importance of textual cohesion in creating impactful and meaningful texts.

CONCLUSIONS

"Elijah Rock" by Moses Hogan is a highly structured and cohesive song that uses the principles of SFL to convey its message. The textual function ensures the message is coherent and impactful through repetition and thematic consistency. This analysis shows how the song operates on multiple levels to create a powerful and evocative piece that resonates with its audience.

Using Eggins' model of analysis within the SFL framework, the textual metafunction analysis of "Elijah Rock" by Moses Hogan reveals a well-structured and cohesive text. The repeated topical theme of "Elijah Rock", "comin up", "He", and textual theme "If" and continuity adjunct "Oh" anchor the song, while the rheme introduces actions and descriptions that enhance the message. Lexical and grammatical cohesion are achieved through repetition and parallelism, and the information flow is carefully managed to maintain coherence and engagement. This analysis highlights how the song uses linguistic resources to create a powerful and unified piece.

RECOMMENDATIONS

These suggestions aim to pave the way for future research endeavors, encouraging further exploration and understanding of the textual metafunctions within musical compositions. By expanding the scope, incorporating new methodologies, and fostering interdisciplinary collaboration, researchers can continue to illuminate the intricate connections between language, music, and culture in works like "Elijah Rock."

Broader Genre Analysis

Future research could expand the analysis to include a broader range of African American spirituals and choral works, examining how the textual metafunction varies across different genres. By comparing multiple songs, researchers can identify common linguistic patterns and structures that characterize African American spirituals. This comparative analysis would provide deeper insights into the distinctive features of this musical tradition and enhance our understanding of how different songs utilize linguistic elements to convey meaning.

Multimodal Approaches

Incorporating multimodal analysis into future studies would be beneficial. Researchers could explore how visual elements, such as performance

styles, choreography, and staging, interact with the textual metafunction of songs like "Elijah Rock." This approach would allow for a more comprehensive understanding of the song's impact, as it considers both linguistic and non-linguistic modes of communication. By examining the interplay between text and performance, researchers can uncover additional layers of meaning and enhance the overall analysis of the work.

Audience Reception Studies

Investigating audience reception and interpretation of "Elijah Rock" and similar spirituals could provide valuable insights into the song's effectiveness and emotional impact. Future research could involve qualitative methods, such as interviews or surveys, to gather feedback from choir members, directors, and audiences. Understanding how different listeners engage with the song can reveal how textual structures resonate with various audiences and the broader cultural significance of the work in contemporary contexts.

Longitudinal Studies on Cultural Impact

Longitudinal studies that track the evolving significance of "Elijah Rock" over time could further enrich the research landscape. By examining how interpretations, performances, and audiences' connections to the song change, researchers can assess its lasting cultural and emotional relevance. Such studies could investigate the song's role in social movements, educational settings, or community gatherings, thus highlighting its dynamic nature and continued importance in the African American cultural narrative.

Interdisciplinary Collaboration

Encouraging interdisciplinary collaboration between linguists, musicologists, and cultural historians could lead to more nuanced analyses of works like "Elijah Rock." Future research could benefit from integrating insights from different fields to create a holistic understanding of the text and its context. Collaborative projects could foster innovative methodologies and broaden the analytical frameworks applied to the study of musical texts.

Comparative Linguistic Analysis

Comparative linguistic studies that analyze "Elijah Rock" in relation to spirituals from other cultural traditions could yield fascinating results. By examining how different cultural contexts utilize linguistic structures in their musical expressions, researchers can identify universal themes and unique features. This comparative analysis would contribute to a more global understanding of musical language and its various manifestations across cultures.

Exploration of Performance Practices

Further research could delve into the performance practices surrounding "Elijah Rock," investigating how different interpretations impact the textual metafunction and emotional delivery. Analyzing various choirs' stylistic choices and vocal techniques could reveal how performance dynamics influence the

song's meaning and reception. This exploration would provide insights into the relationship between textual structure and live interpretation.

Application of Advanced Linguistic Tools

Utilizing advanced computational tools and linguistic software for textual analysis could enhance future research. These tools can facilitate a more in-depth examination of linguistic features, allowing for the identification of patterns that might not be immediately apparent through traditional analysis. Employing such methodologies could provide richer, more nuanced insights into the textual metafunction of "Elijah Rock" and similar works.

ADVANCED RESEARCH

In writing this article the researcher realizes that there are still many shortcomings in terms of language, writing, and form of presentation considering the limited knowledge and abilities of the researchers themselves. Therefore, for the perfection of the article, the researcher expects constructive criticism and suggestions from various parties.

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