Visual music: A study on the role of music in South African children's television programmes from 1976 – 1994

by

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Thesis presented in fulfilment of the requirements for the degree

MASTER OF ARTS (DRAMA)

in the Faculty of Arts and Social Sciences at

STELLENBOSCH UNIVERSITY

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MARCH 2013

DECLARATION

By submitting this thesis electronically, I declare that the entirety of the work contained therein is my own original work, that I am the authorship owner thereof (unless when explicitly stated otherwise) and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

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ENGLISH ABSTRACT

This study is aimed at providing useful insights into the field of audiovisual perception and understanding in South African children's programmes, as well as demonstrating how the Congruence-Associationist framework can be of use when investigating these aspects. Music serves as an important element in children's television programmes, as it is often used to subconsciously stimulate the viewers' senses. The purpose of this study is to provide a more complete image of the role of music within the context of South African children's television programmes from 1976 – 1994, using ethnographic research with a focus on case studies. In the first part of the study, a base is formed for analysing music by addressing general roles of music in audiovisual context, as well as children's development of musical perception and a possible clarification of its origins. Its origins appear to be closely related to language and could explain why music fulfils such a significant role in a variety of interactive contexts. The Congruence-Associationist framework by Annabel Cohen is used as a suitable framework of analysis of music in children's television by adapting and expanding it into three sections: the observation phase, the interpretation phase and the results phase. In the second part of the study, case studies and scene analyses of six selected children's programmes are conducted, according to the three sections of the adapted framework of analysis. The findings indicate that music functions in multiple ways according to the focus of the programme, and that it fulfils an appealing and recognisable role in these programmes. It is argued that music serves to support the visuals on screen, influences the general interpretation of the viewer and ultimately provides understanding while facilitating learning. This information could be used in a variety of subjects, thus opening up endless possibilities for further research into the multiple roles of music.

AFRIKAANSE OPSOMMING

Hierdie studie is daarop gerig om nuttige insigte op die gebied van oudiovisuele persepsie en begrip in Suid-Afrikaanse kinderprogramme te verskaf, asook aan te toon hoe die ooreenstemmings-assosiatiewe raamwerk (Congruence-Associationist framework) van Annabel Cohen van nut kan wees wanneer hierdie aspekte ondersoek word. Musiek dien as 'n belangrike element in die kindertelevisieprogramme, aangesien dit dikwels gebruik word om onbewustelik die sintuie van die betrokke kykers te stimuleer. Hierdie studie poog om 'n meer volledige beeld van die rol van musiek te verskaf binne die konteks van Suid-Afrikaanse kindertelevisieprogramme vanaf 1976 – 1994. Dit word gedoen met behulp van etnografiese navorsing met 'n fokus op gevallestudies. In die eerste deel van die studie word 'n basis gevorm vir die analise van musiek, deur die algemene rol van musiek binne oudiovisuele konteks te bespreek, asook die ontwikkeling van kinders se musikale waarnemingsvermoë en 'n moontlike verduideliking van die oorsprong van musiek. Die oorsprong van musiek blyk verwant te wees aan taal en kan moontlik die rede wees waarom musiek so 'n belangrike rol in 'n verskeidenheid interaktiewe kontekste speel. Die ooreenstemmings-assosiatiewe raamwerk word gebruik as 'n geskikte raamwerk van ontleding vir musiek in kindertelevisie deur dit aan te pas en in drie afdelings uit te brei, naamlik die waarnemingsfase, die interpretasiefase en die resultaatfase. In die tweede deel van die studie word gevallestudies en toneelontledings van ses gekose kinderprogramme gedoen volgens die drie afdelings van die aangepaste ontledingsraamwerk. Die bevindinge dui daarop dat musiek op vele maniere funksioneer, afhangende van die fokus van die program, terwyl dit ook 'n aantreklike en identifiseerbare rol in hierdie programme vervul. Daar word aangevoer dat musiek dien om die visuele beeld te ondersteun, die algemene interpretasie van die kyker te beïnvloed en uiteindelik begrip te verskaf terwyl die leerproses vergemaklik word. Hierdie inligting sou gebruik kon word in 'n verskeidenheid onderwerpe wat weer eindelose moontlikhede vir verdere navorsing in die veelvuldige rolle van musiek blootlê.

Dedicated to the memory of my dearest grandmother,

Theodora den Hamer-Vierbergen

19-10-2012

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Chapter 1 – Introduction

1.1 Background and motivation of the study

Television can be defined as a prime example of a form of communication through which speech, image and sounds allow the viewer to identify and interpret a certain story as a coherent whole.[1] Due to the fact that television has developed over time into an important part of human lives, it is used daily in many households. Therefore, most people perceive the device as being natural and automatic.[2]

However, the relationship between television and the viewer is a lot more complex, as it is made up of a mix of different elements, which can involve the viewer directly.[3] Children's programmes are good examples of this .

The present study will therefore focus on this complexity, within the specific context of South African children's television programmes.

South African children's programmes are intended for children of a certain age, predominantly in the 0 – 12 range.[4] In 1976, the year of the introduction of television in South Africa, the first programme aired on national television was *Haas Das se Nuuskas*, a children's programme produced by Louise Smit. Thus, children's television programmes have been in existence since the very first introduction of television in South Africa. They cover most notably the same stories and emotions, with slight variations perpetuating the theme.[5] From 1976 – 1994 children's television consisted of programming aimed mostly at children's entertainment with a focus on informing.

The main theme was the message or lesson the young viewers could learn from these programmes while the genres were diverging from informative or educative to near fantasy and entertainment programmes.[6] An element most of these children's television programmes had in common, was their extensive use of music in the form of melodies, background music and songs.[7]

Music therefore is an important element in children's programmes. Not only does it provide distraction, but the songs and melodies are often simple and repeated, thus empowering young

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[1] Du Toit 1994: 108.
[2] Bordwell and Thompson 2010: 269.
[3] Walt 2003: 22.
[4] Ibidem.
[5] Lury 2002: 301.
[6] See for instance: *Mannemarak, Woepies Wurm, Fanjan die Towenaar* and *Wielie Walie*.
[7] Walt 2003: 33.

viewers to recognise it easily once they have heard it in a specific programme. Music appears throughout the episodes, thus characterising a programme.

As mentioned earlier, in the period 1976 – 1994, many South African produced children's television programmes contained a considerable amount of music. The fact that these songs and melodies were used extensively while holding the potential to fulfil multifunctional roles in the audiovisual context of children's programmes, makes it an interesting subject for research.

In the field of film studies, music is an often used subject. General background information can therefore be derived from these studies. A useful source is Bordwell and Thompson, who have provided a handbook for films studies in which they address the subject of studying music in its cinematic context. According to them, sound might be the most difficult element of audiovisual media to study, due to the fact that it has the ability to be very powerful, while the viewer might not even be aware of the effects that music can contribute, since it is mostly seen as background to the visual.[8]

In one of the chapters the powers of sound and music within the context of film are addressed, as well as the characteristics of music and its capability to influence the visual narrative on screen in various ways. Bordwell and Thompson end their section by remarking that, although there exists much research material of film music, the functions of music in a specific context of actual films are still scarce.[9] This also applies to the functions of music and its powerful abilities, particularly in children's television programmes.

South African studies on the relationship between music and specifically television are scarce, and until now most television studies have been centred around the impact of television on society and particularly the influence it exerts on children and families, as well as the role of television in raising and educating children.[10]

Although a certain number of researchers have studied television and music separate from each other, research on the relationship between music and television, and specifically children's television, is rarely encountered.

However, recent studies do show an increased interest in the relationship between music and television. In an article of the journal *Popular Music*, researcher Lury points out that although the relationship between television and music has been evident for many years, she has so far found:

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[8] Bordwell and Thompson 2010: 269.
[9] Idem: 308.
[10] Lury 2002: 297.

Very little critical analysis or research that specifically addresses the interaction between children – television – music.[11]

Another article by Negus and Street shares this view. They commence their article with:

Television has been conspicuously neglected in studies of popular music, and music has been notably absent from most accounts of television.[12]

In their concluding remarks they point out that further research in the field of music and television is necessary and should be pursued.

In an attempt to address the above-mentioned research needs, the study will aim to fill in some of these gaps by looking into the matter of the relationship between music and television, with a focus on South African children's programmes.

1.2 Research problem and statement

There are many different ways to investigate the role of music. Music can be seen as a narrative function aiding the immersion of the viewer, as an influence on the subconscious or as a function of repetition in television programmes.

This immediately raises questions, such as what is known about music in its audiovisual context, how music is applied in television programmes and particularly what functions it could provide in the specific context of children's television programmes, as well as how this is interpreted by the viewers.

To address these questions associated with the research, the proposed study will focus on the cognitive functions and relationships of music and image. Therefore, the main research question that has been constructed is:

What role does music fulfil in the South African children's television programmes of 1976 to 1994?

It is assumed that music fulfils a significant role in children's programmes. This is based on previous research which addressed the importance of music in various other audiovisual media, as well as

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[11] Lury 2002: 292.
[12] Negus and Street 2002: 245.

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recommendations for further research in this area. Therefore, the hypotheses listed below can be formed about the role of music in children's programmes:

i.   By adding music, children's programmes can be followed more closely.

ii.   Because of the use of music, the young viewers can empathise with the characters more easily. Additionally, through the use of music, children can better identify with the adventures of the characters.

iii. Through the use of music, cultural ideologies can be instilled in young viewers.

iv.   Through the use of music, some scenes will become funnier while others become more exciting.

v.   Music can help children identify different characters in the programme.

vi.   Through the use of music, children will more easily understand the content of the programme.

vii. Through the use of music, programme attention can be shifted.

viii. If music is added, the programme can become more interactive.

ix.   Through the use of music, children will either be immersed into or disimmersed from the fictional world of the programme.

x.   When music is used, unwanted noises are masked.

The above hypotheses are mostly derived from observations and analyses of theories that are discussed in Chapters 2 – 5, and can be tested by means of the interpretation phase in Chapter 6. The hypotheses will therefore be more thoroughly explained and discussed later in the study.

1.3 Research aims

The aim of the study is to provide a more completed image of the role of music in South African children's television programmes through not only investigating what function music fulfils in these programmes, but also how this occurs by looking into the general interpretation of the viewer.

The study will attempt to show how analysing music in relation to the interpretation of the viewer can facilitate forming ideas about the variety of different roles and functions that music and songs can have in children's television programmes, and how a suitable framework can be of use when predicting and discussing these functions of music and songs within audiovisual context.

The focus of the study will be specifically on children's television programmes. This selection is based on the fact that most children's programmes, in which music and songs are an often used tool, aim to

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consciously or subconsciously influence or inform their audience. To further specify the research, the focus will specifically be on South African children's programmes produced in circa 1976 – 1994, seeing that most of the locally produced children's programmes were made during that period, and that they contained a considerable amount of music – an interesting fact for the present study.

Understanding the way in which music and songs function in children's television programmes could be useful for the upcoming area of research on music in television, as well as other intentions of research with a focus on audiovisual material.

Another goal of the study is to encourage more researchers in the fields of music and television to draw attention to this matter by further exploring this relationship, since it is multifunctional and appears in a variety of contexts all over the world.

Hopefully this study, as well as future research, will ensure that the discussion about the relationship between music and television will grow, considering the fact that it has thus far been limited and because there is still a lot to examine on the subject matter.

1.4 Research objectives

In order to achieve the aims of the study and ultimately answer the main research question, a detailed description of the role of music in these programmes has to be addressed and discussed. To do this, there are several objectives that need to be looked at.

i. The first objective is to discuss background information of music on its own as well as existing knowledge of music within audiovisual context in order to provide a background for investigating music in the specific context of television, as well as predicting how it can be interpreted by the young viewers.

ii. The second objective is to address and discuss a suitable theoretical framework for analysing music within the context of children's television.

iii. The third objective is to look at the history of South African television in order to provide a context for analysing music in the selected children's programmes.

iv. The fourth objective is to observe episodes of the programmes in order to form initial hypotheses about the role of music therein, which is to be derived from the theoretical research of the first three chapters.

v.   The fifth objective is to determine what role music can fulfil in these programmes by conducting scene analyses, which are necessary to either confirm or reject the initial hypotheses.

vi.   The sixth objective is then to discuss the results of the research and documentation of the programmes in order to answer the main research question.

As mentioned earlier, the research question focuses on the period 1976 – 1994. Most of the nationally produced Afrikaans children's programmes originated from this period. South African television started in 1976, and 1994 saw the end of Apartheid. This brought about a major restructuring of the SABC and its programming. It is not the objective of the present study to be politically orientated and therefore the period 1976 – 1994 rather serves as a structural period of a certain style of music and structuring in the Afrikaans television programmes, which changed after 1994.

The songs and background music analysed in the specific programmes do not consist of complicated musical pieces, but rather are a type of music that was representative of the period investigated in the study. It characterised the Afrikaans children's programmes and was simple but effective in its guiding function in the programmes, which possibly facilitated the comprehension of these programmes among the young viewers. Complicated musical structures were simply not present in the programmes and therefore they are not investigated in the present study.

1.5 Research design and methodology

The present study wishes to address the above-mentioned aims and objectives by means of a suitable research methodology. The study will therefore be conducted by employing ethnographic research with an emphasis on case studies.

Johan Mouton, author of a handbook on Master's and Doctoral studies, describes this design as follows:

A qualitative research with an aim to provide an in-depth description of a small number of cases.[13]

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[13] Mouton 2001: 149.

In this study the aim is exactly that. A qualitative research method is needed in order to give a detailed description from the insider perspective, whereas a small number of cases account for a thorough understanding as well as useful information about the children's programmes investigated.

Besides qualitative research methods, the study will make use of secondary data in the form of books and articles as well as internet sources and DVDs, while primary data can be obtained from analyses in the case studies.

The small number of cases will consist of obtainable South African children's television programmes, including *Wielie Walie*, *Woepies Wurm*, *Fanjan die Towenaar van Drakenstein*, *Pumpkin Patch*, *Mannemarak* and *Professor Fossi en die Dinosourusse.* All the selected programmes have been chosen according to a variety of conditions, amongst which a suitably sufficient amount of music.

In order to achieve the objectives mentioned earlier, the role of music in South African children's programmes is researched using theoretical research in the form of literature reviews and practical research using the Congruence-Associationist framework by Annabel Cohen as a method of analysis.

This framework forms a layout that highlights the different functions of meaning and, additionally, a general interpretation of music in audiovisual media, which is necessary to achieve a more complete picture of the role of music in the specific context of South African children's programmes.[14]

Cohen constructed the Congruence-Associationist framework as a tool for analysing the functions of music in combination with visual images.[15] While other studies provide mostly meanings and conclusions, Cohen provides a concrete framework for predicting the use and interpretations of music within its audiovisual context, with the aim of assisting further research and analysis.

Her framework focuses on the relationship between music, sound and image and the kind of interpretations or stories that the viewer constructs from its perceptions. The Congruence-Associationist framework states that through structural congruence, music can lead to specific visual attention causing certain meanings or associations amongst the viewers.[16]

With this framework as a method, the cognitive functions and semiotic relationships that cause the interrelationship between visual and musical elements, which create meaning in video and narrative, can be combined and adapted to an analysis on the role of music in South African children's television programmes of 1976 to 1994.

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[14] Cohen 2005: 15.
[15] Idem: 30.
[16] Idem: 31.

1.6 Problems and limitations associated with the research

Due to the fact that limited research exists on music in children's programmes and specifically South African children's programmes, valuable background material has proven to be difficult to find. As a result, most background information had to be obtained from other fields of study, such as film, television and music studies.

Furthermore, DVDs of South African programmes that meet the requirements of containing a considerable amount of music to be analysed, as well as being produced in the 1970s and 1980s, were difficult to obtain, as most of these programmes are not for commercial sale any more. Therefore, the SABC had to be contacted and available video material – six children's programmes with approximately six to ten episodes per programme – was obtained from the SABC archive.

Considering that six children's programmes are not completely representative of all South African children's programmes, generalisation of the role of music in children's programmes is difficult. The present study should therefore be interpreted as a theoretical pilot study to a larger-scale experimental research, aiming to provide a more complete picture of the role of music in children's programmes, while encouraging further research in this field.

1.7 Structure of the study

In order to answer the main research question the concept of music, as well as existing research in the field of music and its audiovisual context, is discussed in Chapter 2. This will provide an overview of existing knowledge in the discipline through a discussion of trends and debates, as well as a background for analysing music in the audiovisual context of South African children's programmes.

In Chapter 3 the Congruence-Associationist framework is selected and discussed as a method of analysis and expanded into an adapted framework – the observation, interpretation and results phases – suitable for theoretical research.

In Chapter 4 the history of South African television is discussed with a focus on children's television in order to create a context for the programmes to be analysed.

In the last part of the study, the three sections of the adapted framework of analysis are applied to six South African children's programmes through case studies and analyses.

In Chapter 5 the episodes of the selected television programmes are studied on television, with an emphasis on the characteristics and different ways in which music is used in the episodes. This is

used to get an initial rough idea of the role of music necessary for the construction of preliminary statements.

In Chapter 6 selected scene examples are analysed and discussed according to the Congruence-Associationist framework, which provides useful knowledge on the general interpretation of the scenes and the various ways in which music can influence the viewers'interpretation. Since the present study is not a reception study, the interpretation phase is a speculation phase, which contains predictive comments about the use of music and the interpretation of the general viewer.

In Chapter 7 these interpretations will be appointed to eleven functions, followed by a discussion of the initial hypotheses, so as to come to a final conclusion on the role of music in South African children's programmes of 1976 – 1994 and to make recommendations for further research in the field of music within audiovisual context.

Chapter 2 – Music and its functions within audiovisual context

In this chapter various theories about music and its functions within audiovisual context are discussed in order to provide a background for analysing music in these forms. To fully comprehend the importance of music in the multimedia context, one needs to be familiar with a definition of music on its own. The chapter therefore starts off with the question of what music is. This is followed by some useful theories on the evolutionary function of music, which show the role of music in people's lives throughout history. It is important to understand how the meaning of music originated and how it was used to communicate. Such knowledge will make it easier to understand why music fulfils such an important role in multimedia today. Because music can be seen as a cognitive ability, the development of music perception and understanding in humans is discussed in the next section. Following this, music as an object of study and its functions in relation to visual images in multimedia are discussed in order to form a conclusion about the meaning of music and its functions within multimedia context.

2.1 Defining music

In order to place the origins of music within the context of the study, it is useful to first look at a definition of music itself. Since the existence of music, many researchers have tried to provide an answer to the question of what music is. It is not the intention to represent all of the expressed views on this matter, but rather to give a brief overview of some of the attempts that have been made to define or explain the concept of music within the context applicable to the study.

Music can be defined in many different ways. It can be seen as science, because it is exact and specific.[17] It demands exact acoustics and the theory of music indicates certain frequencies, intensities, volume changes, harmonies and melodies that exist all at once, with a precise control of time. Music can also be seen as a language, given the fact that musical notation uses symbols instead of words to represent the tones, rhythms and volumes.[18] The semantics of music can therefore be considered a universal language.

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[17] Dorrell 2006: Web. 17-08-2012 <http://whatismusic.info/articles/TheQuestionWhatIsMusic.html>
[18] Ibidem.

Although music does not seem to have one clear definition, social researcher and cognitive scientist, Morrison, provides a useful explanation:

> Music is the combination of sounds and silences into rhythms, melodies, harmonies, and contrapuntal patterns. It provides emotional satisfaction as well as motor excitement, relief of tension, intellectual stimulation, and social gratification. Operating essentially in the acoustic-auditory realm of human experience and closely related to language, music is a specialized form of communication, important for several of the performing arts (dance, theatre and entertainment).[19]

With this definition, Morrison refers to the relationship between the cognitive and musical abilities of humans. Music seems to be not just one identifiable cognitive capacity, but rather constructed of multiple separate elements. When looking at the various theories on the definition of music, several different approaches can be identified.

According to Dissanayake, music is a passive and active ability, in the sense that it is both recognized and produced.[20] Like Morrison, Dissanayake also believes in a relationship between cognitive and musical abilities. Recognition of music deals with hearing and understanding tones which influence different cognitive abilities, such as musical memory, the ability to be aware of changing harmonies, understanding perceptions of contour or melody and rhythm, and the dynamics of tempo and auditory volume.[21] The understanding of all these elements varies per individual, but also varies in different cultures.

Philip Dorrell, who developed a super stimulus theory to explain what music is, argues that music stands in direct connection with biology, because it derives from human behaviour.[22] Music is something that humans create and to which humans respond. He states that:

> Because music does not have any existence independently of its human perception, we cannot consider any theory of music to be complete until it . . . explain[s] the detailed mechanics of how our brains respond to music.[23]

In agreement with Morrison and Dissanayake, Dorrell considers the meaning of music to be a cognitive ability that stands in direct connection to the human brain. Although music consists of a combination of pitch, rhythms and melodies, we as human beings give meaning to music and to the

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[19] Morrison 1988: 55.
[20] Dissanayake 2005: 375-380.
[21] Ibidem.
[22] Dorrell 2005: 17, 19.
[23] Dorrell 2006: Web. 17-08-2012 <http://whatismusic.info/articles/TheQuestionWhatIsMusic.html>

question of the nature of music. According to Dorrell, music has a subjective definition which depends on how humans interpret music in specific circumstances.

A slightly different approach to the definition of music comes from Henkjan Honing, a professor of music cognition at the University of Amsterdam. According to him music is a game, in the sense that music is primarily a pleasurable thing, which is very important to humans.[24] It challenges cognitive abilities, such as perception and expectation, and it enriches us. Honing further states that music is a bearer of memories and emotions, considering the fact that people use music to cope with, for instance, sadness or happiness. It defines our mood, but at the same time it also appeals to our memories, especially positive memories.

From these theories, it is clear that music can be defined in different ways. Because music often reflects the environment and times of its creation, it is part of human history, and because it mostly creates emotion or creativity, it is also a form of art. Music clearly does not have one definition. It has, however, been present for as long as we know and it is composed out of many different elements, which are important to human beings and impact upon them in multiple ways.

For the purpose of this study, a cognitive definition of music will be used. Because the aim of the study is to analyse the role of music in South African children's television programmes using a cognitive method, the definitions of both Morrison and Dissanayake, as well as that of Dorrell's, contain a useful explanation of music. A combination of these lead to the definition of music as it is interpreted in the present study, viz. that it music is a specialised form of communication which can be used as a cognitive ability that acquires meaning through the human brain.

2.2 The evolutionary function of music

Now that a first attempt has been made to explain the concept of music, the question remains how music has developed as a cognitive function. The importance of music throughout evolution can be useful for understanding its meanings in different contexts today. By looking at how music originated, a better understanding of its relationship with speech and image in audiovisual media can be obtained.

Throughout the evolution of mankind, most human abilities, such as thinking, breathing or hearing, originated or developed because they enhanced the chance of survival and procreation. At first

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[24] Honing 2008: Web. 17-08-2012 <http://www.gezond24.nl/video/bekijk/hart-en-ziel19.htm>

glance, music does not seem to have this primary function.[25] This makes it interesting to look at how and why music evolved and what its origins could be, in order to understand the importance that it still has today.

Music can have multiple functions within the context of audiovisual media, and the fact that music is often used as a special form of communication, could be a first clue as to why it has been a significant element throughout evolution. It might even clarify why it was and still is such an important aspect of human life today, as well as what its exact function is in different contexts, among which audiovisual media.

Neither an exact definition of what music is, nor its exact origins have as yet been clarified. This also goes for the issue of whether music was developed for purely evolutionary purposes or whether it was invented as an entertainment activity. Music has existed for millennia and has been part of human behaviour for as long as we know. From this observation it would be logical to see music as an adaptive reaction to evolutionary progress. However, this cannot be assumed automatically. Over the years, researchers have created many different theories to address the origin of music and what its importance or function could be in human evolution.

Dunbar's theory, for instance, argues that the development of evolution went through a musical phase, whereas Darwinists disagree with the idea of music as a centrally located element in the human evolution.[26] According to Darwinist Pinker, music was developed purely for entertainment purposes and had minimal influence in a biological context. Pinker also disagrees with Morrison's definition of music, stating that music is not closely related to language, but rather differs from the origins of language, because it is a technology and not an adaptation.[27]

Pinker's statements seem rather unlikely, considering the close relationship between music and emotions, as well as the variety of functions it can have in relation to communication. Neuroscientist Trehub therefore makes an interesting point when she discusses these meanings that music communicates. According to her, music does have similarities with language when looking at the true meaning of these terms. Both music and language are meaningless elements that are combined to produce a meaningful structure. However, they are different in their ways of being meaningful.[28] For instance, Trehub argues that music does not have semantics on its own, because of the non-referential nature of music and a lack of clear usefulness by itself. According to her, this is exactly why music is often ignored by researchers as revolutionary important and is seen more as an

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[25] Thompson 2009: 20.
[26] Mithen 2005: 5.
[27] Idem: 4, 5.
[28] Trehub 2003: 669.

aesthetic form of art.[29] This does, however, not take into account the historical, cross-cultural functions of music and the importance thereof in our daily lives, as well as the influence that music has on the emotions of the listeners.[30] According to Trehub, music therefore does have an evolutionary function. It could therefore be that, because music carries such emotional meaning to human beings, it has grown to become a very important part in many various forms of communication, thus making it a special form of language.

In his book *The singing Neanderthals*, Mithen attempts to clarify this issue by arguing that musical behaviour could be universal, because music and language co-evolved.[31] He states that music might already have existed a very long time ago with the Neanderthals, a relative species from the homo sapiens, in a combination with language as a holistic, manipulative, multimodal, musical and mimetic gesture.[32] Mithen calls this "the Hmmmmm communication system" which, according to him, was a prelinguistic musical mode of thought and action.[33]

He emphasises the significance of obtaining communicative skills to express one's emotions through bodily movements, facial and vocal expressions, as well as the significance to interpret these signals from other human beings in order to obtain emotional intelligence through social interaction.[34] According to Mithen, this interaction was initially more musical than verbal, because its emotional content was viewed more genuine than the emotional content of words.[35]

This could provide an explanation for how music contributed to social interaction and commitment as well as to transmitting and amplifying emotions, which could have promoted cooperative behaviour from others.[36] Mithen's explanation therefore appears to be logical, considering the fact that music still has a similar function of communicating today, especially when used for audiovisual media purposes.

Another useful explanation for the origins of music comes from researchers who argue that music developed from old group structures that were used again for new functions in which music is seen as a technology derived from non-musical processes. According to Steven Brown, director of the NeuroArts Lab in the Department of Psychology, Neuroscience & Behaviour at McMaster University in Hamilton, music and group rituals co-evolved during the human evolution, during which rituals

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[29] Trehub 2003: 669.
[30] Idem: 669, 670.
[31] Mithen 2005: 267.
[32] Idem: 172.
[33] Idem: 172, 267.
[34] Idem: 234.
[35] Ibidem.
[36] Idem: 135.

developed as an information system and in which music functioned as a system of enhancement.[37] According to Brown, music has a social reward system that has similarities with the neuromodulatory systems in the brain.[38] This could explain the function of music as a cognitive ability, as well as the universal emotional associations of music.

Brown argues that the use of temporal synchronisation and pitch blending are the two most advantageous features of music, compared to other forms of vocal communication used in nature.[39] This implies that the cognitive abilities of music could have developed with the specific intention of unifying and promoting emotional understanding amongst human beings, which makes these cognitive capacity adaptations particularly suitable for communication.

It is clear that there are many different theories about the evolutionary function of music that can be connected to its present day functions. A possibility is that the phenomenon of music, in the way people are familiar with it today, does not originate from the concept of music as it is known now, but that it has resulted from a fusion of independent activities that originally had little to do with music. This could have been developed by cultural processes. The quality of music could also have arisen from adjustments or as a result of evolutionary processes, in which music developed to serve a variety of communicative and emotional functions.

The most logical and useful explanation for the study would be that music is a biological adaptation with cross-cultural functions which, throughout evolution, has been used as some sort of language important for expressing emotions, thus developing it as an important tool of communication within audiovisual contexts today.

Although the precise origins of music are difficult to trace, and will probably always be questionable in a certain way, it is clear that music has developed immensely throughout the course of time. The complexity and diversity of music seem to be a cultural evolution, built on existing knowledge and certain abilities through cultural and creative progress, that has circulated through different generations and cultures, and eventually spread out worldwide, and is still used as an important element in communication.

The interesting thing about the above-mentioned theories on the evolutionary functions of music is that, although nobody knows exactly how and why music came into being, everybody uses it naturally and has been using it for as long as we know. However, the theories of Trehub, Mithen and Brown provide useful insights into this matter, showing the close relationship between music and

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[37] Brown 2006: 4.
[38] Brown 2007: 5, 6.
[39] Idem: 3.

language, and thereby giving a clearer picture of how and why music is so important in present day communicative process.

2.3 The development of music perception and understanding in humans

When investigating the role of music or the possible functions and influences music can have, it is important to consider the way in which the development of musical perception works, so that it becomes clear how music is experienced at various stages of life. This is particularly useful when considering the context of the study, which analyses music in children's television programmes. Because the audience of children's television is widely varied in age and therefore development, the perception and depiction of music in these forms also vary – which could influence the role or focus of music in multimedia.

Human beings go through different phases during their musical development.[40] It starts with a first attraction to pleasant sounds as a baby and extends through an understanding of melody into a phase of analysis and movement, and eventually reacting to or making own music. Musical development thereby stands in relation to cognitive development.[41] According to social researcher Piaget, the cognitive abilities, as well as the musical abilities, start in the senso-motoric period.[42] This period begins at birth and continues until the child is around two years old. In this phase a child mainly reacts to pleasurable sounds, among which the voice of the mother and soft sounding musical instruments such as violins and the piano.[43]

At the age of two, the pre-operational phase starts. Thinking and perceiving play an important role in this phase. They are also important for the musical development. A memory for music is developed and thus begins the first recognition of a previously heard sound or rhythm.[44] An incoherent mess of sounds suddenly becomes a meaningful, recognisable musical piece or song.

With the development of memory and thoughts, a child starts to focus on one thing at a time.[45] This later develops into a simultaneous focus on several things. The more music is listened to, the more the musical memory grows and over time a child will also be able to identify details in the music. This

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[40] Bentley 1966: 21.
[41] Morrison 1988: 59.
[42] Idem: 60.
[43] Idem: 60-61.
[44] Bentley 1966: 22.
[45] Morrison 1988: 61.

recognising of music is then converted to producing tones.[46] Firstly, these are still vague humming sounds, but through repetition and more listening, it eventually grows into singing songs and singing along to the rhythm of the music.

Besides recognising and singing along with music, the child can eventually move on to singing songs on its own. If this process is practiced regularly, a sense of timing and recognition of false or pure singing can be developed.[47] Although not everyone will develop a good sense of rhythm or vocal quality, listening and responding to music will result in at least a certain awareness of melody and pitch.

In response to listening to melodies and songs, a musical preference can be developed.[48] One important element is peer pressure. If several people express a particular preference of music, it could result in a certain musical style that becomes popular with a large group of people. Other elements that influence the musical preference, include the volume, the instruments and the length of a musical piece, but also the context in which music is used.

Music within particularly an audiovisual context plays an important role in developing a musical preference among children. Music on television nowadays forms a large part of the human musical experience. Most of the times music is added to create a specific atmosphere, or to enhance a particular feeling or emotion. A good example is low, slow music which is often added to enhance sad emotions, and high, fast-paced music, to enhance happy feelings.[49] People often choose to listen to music that is in alignment with how they feel, or in other cases, makes them feel a certain way. Hearing music within a specific context can influence the associations of music with specific feelings and therefore influence a musical preference, considering the fact that musical preferences are formed by musical experiences.

The process of learning and using music is quite similar to that of learning a language, in the way that children listen, learn and imitate what the hear around them.[50] Multimedia play a very important role in this, because nowadays many households have access to multimedia. A television set, for instance, is switched on for most of the day, making it an interesting and easily accessible source of information to children.

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[46] Morrison 1988: 61-62.
[47] Idem: 62.
[48] Bentley 1966: 25.
[49] Cohen 1990 (b): 114.
[50] Valkenburg 2008: 39.

Many children are already interested in television programmes from a very young age.[51] Infants and toddlers are mostly interested in programmes with brightly coloured figures and repetitive music, such as *Sesame Street* or *Teletubbies*. The reason for this is that children are born with a certain preference for music, speech and colours.[52] These therefore are the main focal points for them when watching any form of entertainment. Sounds that are of particular interest to young children, are happy and high-pitched music, low tempo, highpitched and exaggerated intonation in speech, and bright colours on screen.[53] This is why the programme makers of such children's programmes are specialised in drawing attention to these visual and auditory characteristics.

This specific taste of infants to like bright colours, motions and music or songs, is clear in the results of research conducted by Valkenburg. According to her, children have a specific need to imitate others and because of this, they often imitate slogans, songs or jingles from commercials or programmes they watch on television.[54] These programmes often consist of lots of repeating. Experiments conducted by Valkenburg, showed that the favourite scenes of infants consisted of loud auditory and visual characteristics.[55] This means that music is of fundamental importance in children's forming a preference, especially when music is added to their favourite television programmes. The associations of music with specific feelings or emotions are brought to mind from a very early stage.

Development of the perception and understanding of music in humans is thus related to the ability to perceive and hear things such as tones and textures, resulting in an understanding of the melody, rhythm, harmony and form of music. Important in this process is the fact that the development of musical skills can differ from person to person.[56] Every person will develop a certain amount of musical recognition, but one person can perceive a sense of melody and rhythm quite quickly, whereas the next will only acquire it later in life. Almost every human being will reach the stage of recognising music, and this is exactly why music is such a popular element in multimedia. Composers are using this recognition through the frequent repetition of tones, which makes music an important element of audiovisual perception.

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[51] Valkenburg 2008: 33.
[52] Idem: 32.
[53] Idem: 32, 33.
[54] Idem: 40.
[55] Idem: 33.
[56] Idem: 24.

2.4 Music as object of study

Music has been fascinating people since the beginning of time. Music as object of study goes all the way back to Pythagoras, one of the first known philosophers on earth, who already came up with ideas about the role of music in life. According to him the music of the earth was a reflection of the music from heaven, so that the harmony of musical intervals was related to the harmony of the cosmos.[57] These thoughts were common right up to the the Renaissance period where students were taught these conceptions of music as part of arithmetic, geometry and astronomy.[58]

This only changed in the 17th century, as a result of mechanisation of the world. Several art forms were now compared to each other, but little confirmation was done on the authenticity of music itself. In the Baroque period, music expressed standard emotions such as sadness, anger and happiness.[59] Often music was also placed within a system of other art forms, but it did not lead to asking scientific questions about it.

In the Romantic period, the focus became centrally located on the individual emotional expression of the musician.[60] Now turning more to the inner feelings, the relationship between music and emotions was questioned, as well as the sadness of a melody and how music could arouse sadness purely through sounds. Deeper into the 19th century a theory of the Viennese music critic Eduard Hanslick (1825 – 1904) arose. He was opposed to the emotive aesthetics and focused more on the heart of the musical content itself which, according to him, consisted of nothing more than "klinkend bewogen vormen". [61] Later on in the 19th century and also in the early 20th century, philosophers like Nietzsche (1844 – 1900) and Adorno (1903 – 1969) approached music from a more cultural philosophical view, in which music was placed within a cultural pattern instead of looking at music purely as an experience.

In the mid 20th century, a renewed interest in the earlier study of music arose. As early as 1739 Johann Mattheson wrote that a melody without the help of words and voices could express just as much as words themselves.[62] This view meant that music could be interpreted as a language that bears meanings, or that it could refer to something. Theorists now more readily approached music with the metaphor of language.

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[57] Mattheson 1958: 47.
[58] Heijerman and van der Schoot, eds. 2010: 7.
[59] Idem: 8, 9.
[60] Idem: 8.
[61] Idem: 69. "klinkend bewogen vormen" means "forms moved by tones" which refers to the structuralistic views of formalism.
[62] Idem: 9.

In the mid 20th century music as object of study, as well as questions addressed when listening to music in different contexts, thus gained renewed attention in science. With the invention of television, new research was conducted that focused specifically on music in this particular context.[63] This concept of music as object of study in its audiovisual context is of particular importance for the purpose of the study and will be discussed in the next paragraph.

2.5 Music and audiovisual media

In order to analyse different types of music and songs in audiovisual media, it is necessary to look at what information on screen is defined by music. The question is what kind of information can be influenced by music or what music refers to when used in an audiovisual context. To clarify this, it is important to look at the music signal on the one hand and its references on the other. These signals and references show that the impact of audiovisual media on the viewers can be influenced. The viewer interprets the received information in a specific manner, which makes watching television subconsciously an interactive activity.[64] Music is therefore an important element in this process of transporting messages in mass communication.

According to De Beer, music can, without its audiovisual context, function as a disruption in the communicative process, thus disturbing the message so that the receiver may interpret the message differently from its original meaning.[65]

Although De Beer's explanation seems quite radical, the message or reference in mass communication is often intended to achieve or interest the recipients of these messages as quickly and as much as possible.[66] Film and television audiences are huge and diverse. Because a creator of audiovisual media has to deal with a large anonymous audience, communication is often indirect, something completely different from face-to-face communication. Considering the fact that the potential audience is so large, the creators would like to have an idea of what target group they must reach, so that they can adapt the content of their programmes accordingly.[67]

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[63] Heijerman and van der Schoot, eds. 2010: 67.
[64] Wright 2003: 11.
[65] De Beer, ed. 1998: 11.
[66] Idem: 10.
[67] Idem: 9.

In order to attract as many people as possible in the target group, it is important to provide the desired audience what it wants. Music therefore is an important resource in the transmission of messages through audiovisual communication.[68]

Despite the fact that little research has been done on the role of music in specifically television programmes, there are a number of studies that focus on the meaning and function of music in other fields of study. This could provide useful background information and insights when analysing the use and influence of music within its audiovisual context.

2.5.1 Music as diegetic or non-diegetic sound

A useful explanation of diegetic and non-diegetic sounds comes from Bordwell and Thompson who define diegetic sounds as having a source in the narrative world, while non-diegetic sounds are defined as coming from a source outside the narrative world.[69] According to them, examples of diegetic sounds can be found in the speech of the characters, as well as music produced by actual instruments in the narrative on screen, while examples of non-diegetic sounds can be found in music accompanying the atmosphere of the scene.[70]

Another explanation comes from Ekman, who states that one should look at the interpretation of the sound.[71] The question is, whether the sound heard by the spectator can be seen as a realistic element of the story on television or whether it is a sound that exists in the fictional world. If the sound is real in the fictional world, the characters in the specific television programme should hear the sound as well. If the sound does not originate in the fictional world, then the characters can't hear it, which makes the signal non-diegetic.[72]

A sound could also be considered non-diegetic when it is treated in such a way that it doesn't appear to be real in the fictional world. According to Ekman, the reference of a certain sound or musical fragment is the meaning it carries.[73]

Music therefore refers to its meaning. To clarify this, she has established the following model which can be used to differentiate between diegetic and non-diegetic signals and the reference that they entail.

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[68] De Beer, ed. 1998: 11.
[69] Bordwell and Thompson 2010: 284.
[70] Ibidem.
[71] Ekman 2005: 1. Web. 17-08-2012 <http://www.uta.fi/~ie60766/work/DAC2005_Ekman.pdf>
[72] Idem: 3.
[73] Ibidem.

	Diegetic signal	Non-diegetic signal
Diegetic referent	*Diegetic sounds*	*Symbolic sounds*
Non-diegetic referent	*Masking sounds*	*Non-diegetic sounds*

Figure 2.1: Signal-Referent model as presented by Ekman (2005)[74]

The framework indicates that there are four types of relationships between a signal and the reference of that signal. The function of a sound depends on the origin of this relationship: how the signal and its reference stand in relation to the diegesis, which in this context implies the television world.[75] There are diegetic and non-diegetic sounds, as explained above, but also the masking and symbolic sounds.

Masking sounds are diegetic, but refer to a non-diegetic event. For instance, in a television series a masking sound could be a song that is played on the guitar by a character in a scene, but when looking at the text or melody, it refers to something outside the fictional world. An example of this can be found in the South African children's television programme *Wielie Walie*, in which the character Karel Kraai plays the Wielie Walie song on his piano, which is diegetic, while the lyrics refer to a monkey riding on a barrel, which is non-diegetic.[76]

Symbolic sounds are then non-diegetic, but refer to a diegetic event. These sounds thus refer to events in the programme, while the actual sounds cannot be heard by the characters themselves.[77] An example of symbolic sounds could be music used as guiding the atmosphere, as it is used in the South African children's programme *Fanjan die Towenaar van Drakenstein*. The spectator is able to hear fast piano sounds and melodies which refer to the exciting atmosphere of the scene, whereas the characters themselves cannot hear these melodies in their fictional world.

Although the above-mentioned framework was originally developed for computer games, it also shows how sounds in television programmes can function, as well as what elements can influence the implementation that goes together with music and sound.

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[74] Ekman 2005: 2. Web. 17-08-2012 <http://www.uta.fi/~ie60766/work/DAC2005_Ekman.pdf>
[75] Ibidem.
[76] See: lyrics *Wielie Walie* Addendum A.1.
[77] Ekman 2005: 2. Web. 17-08-2012 <http://www.uta.fi/~ie60766/work/DAC2005_Ekman.pdf>

2.5.2 Music as immersion or disimmersion

A similar idea can be found in the research of Didi de Pooter. De Pooter researched the function of music in films and made use of the concepts of 'immersion' and 'disimmersion'.[78] Immersion implies that the viewer is submerged into the fictitious world of the presented story. Disimmersion defines a distortion, due to the fact that music is able to create a distance between the viewer and the occurrences in the fictitious world.[79] It urges the viewer to reflect upon the fictitious story and therefore contributes to understanding the story from an outsider's perspective.

De Pooter's view on the role of music as immersion or disimmersion can also be applied when investigating the role of music in children's television programmes. Music plays an important role in the interpretation process in both cases.[80] When there is harmony between text, sound and image, it can enhance empathy. It provides the listener with a complete experience. As music has the ability to amplify emotions, the viewer might empathise more with on-screen characters. Music can manipulate the senses and propel the viewer into the fictional world. Emotions might be instilled less by pure dialogue without any accompanying music.

Submersion into the fictional world is also achieved by using music as a certain 'leitmotiv'.[81] This means certain music is associated with certain characters. Viewers are thus subtly influenced when identifying and judging the characters in television programmes according to the characteristics of the music, such as tempo, volume, or the use of minor or major keys.[82] A minor key, for example will instill a sad or ominous atmosphere, while a major key instills a rather upbeat or positive atmosphere. The music can refer to own experiences, emotions or certain situations so that a character is interpreted as good or bad, all of which will contribute to the understanding of the story as a whole. In this way, music as leitmotiv will be instilled deeper in the memory.

In the case of disimmersion the opposite occurs. Text, sound and image are not in harmony, which may seem illogical to the viewer.[83] If music is the 'distorting' element and does not agree with the atmosphere of text and image, the viewer must place it in a different context. This way, the thought process is encouraged, which allows the viewer to distance himself/herself from the story on

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[78] Pooter 2008: 6. Web. 17-08-2012 <http://igitur-archive.library.uu.nl/student-theses/2008-0731-201533/masterscriptie.doc>
[79] Idem: 20.
[80] Idem: 8.
[81] Huitenga 2010: 10.
[82] Idem: 16.
[83] Pooter 2008: 20. Web. 17-08-2012 <http://igitur-archive.library.uu.nl/student-theses/2008-0731-201533/masterscriptie.doc>

television. Because the viewer is not submerged into the fictional world, and is thus less involved, the story is perceived as less believable.[84] Disimmersion allows for a more objective view.

2.5.3 Music and its meaning

Nicholas Cook provides a detailed categorisation when looking into the matter of music and its meaning. Cook conducted a study on the use of music in commercials with a focus on the role of music as the message that creates a certain interpretation. In his article titled 'Music and meaning in commercials', he states that music in itself does not imply a meaning.[85] According to Cook, the meaning of music is derived from the interpretation of music by the listener, in combination with the context. The verbal message on television is entwined effectively with other types of messages, which are communicated through music. The music itself therefore does not provide any meaning, but merely a style or context with which it can be associated.

Furthermore, Cook states that music can be observed through different contexts, such as: the context of creation, the context of performance and the context of reception.[86] Cook adds that it is not only the message that television intends to pass on to the viewer that is subliminal and designed to affect the subconscious; the music also intends to do this. Viewers rarely interpret music as the message itself. They are greatly unaware of music as an entity on its own. Music contributes to the story line in its own way. It creates correspondence and makes connections that are not visible in dialogue or images.[87]

Cook explains these observations regarding the theory of the musical hermeneutics. Hermeneutics is also known as the theory of interpretation or the art of understanding.[88] Although hermeneutics was intended as a text-based discipline, parallels existed with the theory of music which allowed it to be applied in this field. The theory of musical hermeneutics implies that the meaning of music is based in the mutual interaction of music and society.

Cook further presumes this is because of the associations and values it adds to the story and continuity.[89] The music interprets the words and images, thus hiding contrasts and drawing the

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[84] Pooter 2008: 18. Web. 17-08-2012 <http://igitur-archive.library.uu.nl/student-theses/2008-0731-201533/masterscriptie.doc>
[85] Cook 2004: 253.
[86] Idem: 265.
[87] Idem: 264.
[88] Kramer 2002: 11.
[89] Cook 2004: 265.

viewer deeper into the illusion. Music does not merely project a meaning; it is a source of meaning. It provides deeper understanding than words on their own can provide.

2.5.4 Music and the subconscious

Robbert Wright, who studied this function of music, takes this even further. He is of the opinion that the most fundamental observation that can be made regarding the use of music and television, is the influence on the subconscious.[90] According to him, human beings are predominantly visually orientated. This is why the viewer is more aware of visual information received and processes visual information more critically than audible information, even if they occur simultaneously.

For this very reason, music has often been used in television to create a subconscious reaction. As background to an emotional scene music would add, for instance, soft bird sounds or heartbeats to evoke an emotional response through their evocative function.[91] As long as the sound is quiet enough, the viewer can barely notice its presence. It evades the analytical ability of the viewer and therefore associations that arise are accepted unfiltered.

In agreement with De Pooter, Wright believes that music often reminds people of a memory, place or a situation that appeals to specific feelings. During the viewing of a television programme, these feelings from the viewer's own memories are then subconsciously coupled to elements from the specific programme they are watching.

Lury adds to this when she claims that, in the case of children's television programmes, it is often the repetition of all these elements that has the most influence on the viewer.[92] Television often repeats the same stories, the same feelings, but every time things happens in a slightly different way.[93] This repetition could ensure that these stories and feelings become meaningful, because the viewer is confronted with them over and over again. According to Lury, music is an important ingredient for this, because it is associated with feelings and emotions.[94]

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[90] Wright 2003: 10.
[91] Idem: 10-11.
[92] Lury 2002: 301.
[93] Idem: 302.
[94] Ibidem.

2.5.5 Music and emotion

Although Lury's article focused mainly on the function of music as repetition, her statement about music as a reference to feelings and emotions can be viewed as a basis for the study of researcher Kalinak, who further investigated this issue.

Kalinak's study on the importance of music to the emotional experience in films supports this idea. According to Kalinak, it is often the emotional scenes in film or video that are the most supported by music.[95] She bases this on the classical narrative model of films. Over the years, this model has developed several tools to clarify the expressions and to show the presence of emotions in acting. These included the use of codes such as close-ups, lighting, symmetrical *mise en scène* and vocal intonation.[96]

The most important part of this emotional transmission process became the use of music, which transformed all the above codes through the variety of musical associations it entailed. Music therefore became the most efficient code, because it gave an audible sense to the emotions of the visual image. The dual function of music as both giving meaning to expressions on the screen as well as influencing the response of the viewer, obliges the viewer to continue watching the screen.[97] The representation of emotions and the possibility of influencing the viewers' feelings is what makes music an important element.

2.5.6 Music as a narrative element

Another important element of music is its ability to fulfil a narrative function. Watching a television programme is in direct connection with understanding the story. Music's function in understanding the story line is called narrative music.

Narrative music literally means music that is used to tell a story – a very important element in audiovisual media.[98] Music as a narrative element, together with visual elements and speech, adds meaning to the story. According to Wingstedt, Brändström and Berg, the narrative music heard by the audience, determines for a large part what is being seen.[99]

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[95] Kalinak 1992: 87.
[96] Idem: 87, 88.
[97] Idem: 87.
[98] Wingstedt, Brändström, and Berg 2010: 193.
[99] Idem: 194.

Categorisation of the narrative functions of music in multimedia presents six classes:

i. The **emotive function** holds that music can serve as a communicator of emotive qualities or as a representation of emotional events. Music in this function could predict future implications of the plot.[100]

ii. The **informative function** holds that music can express or explain events in a more cognitive way than the emotive function, passively representing events.[101] It can, for instance, clarify situations that are ambiguous or it can serve as a leitmotiv.

iii. The **descriptive function** holds that music can actively describe the physical world and its values.

iv. The **guiding function** holds a direct turn to the audience, directing the focus of attention to what is most important for understanding the story line.

v. The **temporal function** holds the ability of music to provide continuity and define structure and form. (This function is discussed in the next chapter.)

vi. The **rhetorical function** holds that music can step forward to comment on the narrative events or situations. When, for instance, the music is in contrast with the visual events on screen, it will create a totally different atmosphere from when the music is in line with the events.[102]

The above-mentioned functions can present themselves simultaneously. These narrative functions make it clear that the meaning of the story line is accomplished by interrelations of auditory and visual information.

Although the conscious attention is mostly on the visual information, thus causing the narrative music to be perceived partly subconsciously, it does not mean that the narrative function of music is any less important. Music affects what is seen, just like what is seen affects what or how music is heard.[103] The narrative function of music therefore is particularly important in children's television programmes. As mentioned in Paragraph 2.3, children often focus on music, bright colours and movement when watching television, while the understanding of the story line still takes more effort to be fully understood.

Music in children's programmes therefore is of major importance for guiding the story line and setting the mood. This could then facilitate the processing of all the information on screen into a working narrative, a logical story. This information processing is discussed in Chapter 3.

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[100] Wingstedt, Brändström, and Berg 2010: 195.
[101] Ibidem.
[102] Ibidem.
[103] Idem: 2.

2.5.7 Music and image

Libscomb and Kendall conducted a research within this context on the harmony of music and visual information. They used the movie *Star Trek*, in which all the soundtracks of the film were separated.[104] These were replaced by four other types of soundtracks that were combined and synchronized with the images. After this, an experiment was conducted in which each participant heard five different musical excerpts for every visual fragment. Then they had to choose the musical clip that best fitted the visual fragment. Nearly everyone opted for the original music.

From this, Libscomb and Kendall concluded that, just like the composer initiated, the participants coupled the visual and musical fragments together according to certain unwritten psychological principles, according to which they knew the original piece of music was the best choice for the visual track.[105] It is noteworthy to mention that all the musical excerpts chosen by the participants in Lipscomb and Kendall's experiment, were synchronized with the visual fragments so that the original music was not a big lead on the other four choices.

Based on this information, Libscomb and Kendall could draw a conclusion that suggested that account should be taken of the contribution of music to the entire film production and specifically of the role of music and visual consistency on the eye-catching focus of the public.[106]

Libscomb and Kendall indicated the important role of a process of comparison that examines the relationship between the structure of image and sound material.[107] If these two structures match, the attention is focused on the composition. If the focus of this compound structure is on both video and audio material, then associations of the sound source will merge with the visual source. If there is no match between the sound structure and visual structure, the attention will slide away from the audiovisual connection, and related information from the source will then not be further transferred.

A final conclusion of the study was that synchronisation of image and sound can change the influence of background music but, as the materials become more complex and realistic, the role of synchronisation decreased.[108]

The influence music has on the subconscious, points towards a cognitive function. Mayer, who investigated this role of music, explains that, in order to understand meaningful audiovisual media, it

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[104] Lipscomb and Kendall 2008: 60-98.
[105] Ibidem.
[106] Ibidem.
[107] Cohen 2005: 26.
[108] Idem: 26, 27.

is a requirement to use active cognitive processes, such as word selection, image selection and the organisation and integration of these words and images.[109]

All these processes contain the construction and shaping of connections between different types of representation, to create a logical order.[110] In order to understand a film or video fragment, mental processes in the brain therefore often connect incoming information to experiences that are situated in the long-term memory, which means that music has a cognitive function.

2.6 Summary and conclusions

Some interesting conclusions can be drawn from the above-mentioned studies, such as that when watching television, music plays an important role in the interpretative process.

Music as object of study gained renewed attention in science during the mid 20th century, as did questions that are addressed when listening to music, such as the way in which our musical development and experience work. Musical development is related to the ability to perceive and hear things, such as tones and textures, resulting in an understanding of melody, rhythm, harmony and musicalform. Almost every human being will achieve a stage of recognising music and this is why music is such a popular element in multimedia.

Ekman and De Pooter see music mainly as a supportive function of the narrative, with an emphasis on the fictive world of the story.

Cook and De Beer focus more on the communicative process between mass media and the viewer, in which music is the messenger.

Wingstedt, Brändstrom and Berg focus on music as narrative element which, according to them, determines for a large part what is being seen.

Wright and Mayer then see music as a cognitive function which influences the subconscious.

From all this, it is evident that the role of music in multimedia, as well as the function that it could have on the viewer's perception, should not be underestimated. The representation of emotions, the narrative quality, and the association with feelings among the viewers are what makes music such an important element.

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[109] Mayer, et al. 1996: 64-66.
[110] Wright 2003: 27.

It is clear that music plays an important role in multimedia. Music can either be an interruption in the communicative process, which disrupts the message and ensures that the recipient understands the message differently from its original intention. Without the context of television, however, music can also be a narrative element, providing understanding of the storyline by communicating meaningful, informative or emotional information.

Often these functions of music operate subconsciously, because the human brain processes only a certain quantity of information due to the requirement of the working memory, which can only process one piece of information at a time. This forms the basis of the Congruence-Associationist framework by Annabel Cohen, which is discussed in the next chapter.

Chapter 3 – The Congruence-Associationist framework

In this chapter the Congruence-Associationist framework, which can be used when analysing the role of music in its audiovisual media context, is discussed. In order to use the framework as a method of analysis, it is necessary to understand how it was developed, what it consists of and how it can be of use when analysing music in multimedia.

In one of the first articles on the Congruence-Associationist framework, Marshall and Cohen argued that:

> It was presumed that the mechanism by which music altered attention was based on structural audiovisual similarities (Gestalt principle of grouping by similarity) and that the mechanism by which music altered meaning of the attended object was associationist (principle of temporal contiguity). The Congruence-Associationist Theory accounts for these results.[111]

This shows that the Congruence-Associationist framework relies on the principles of congruence and associationism, in which the first part of the framework is based on the grouping mechanisms in visual and auditory Gestalten, while the second part is based on the associations in temporal contiguity. In order to fully understand the principles of congruence and associationism, as well as the functionality of the friction between these elements in the framework, it is necessary to first look at a definition and explanation of the theories from which they are derived.

3.1 The Gestalt Theory

The first theory upon which the Congruence-Associationist framework relies, is the grouping principles of the Gestalt Theory. This theory originates from the 1920s and was founded by a group of German psychologists, among which Johann Wolfgang von Goethe, Ernst Mach, Christian von Ehrenfels, Max Wertheimer, Wolfgang Köhler, Kurt Koffka and Kurt Lewin.[112]

The theory implies that the whole is greater than or different from the sum of its parts. This means that when a certain phenomenon is perceived in its totality, it is not the individual elements that define its meaning, but rather the opposite; the sub-processes themselves are determined by the

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[111] Bolivar, Cohen and Fentress 2008: 31.
[112] Broom 2003: Web. 17-08-2012 <www.users.totalise.co.uk/~kbroom/Lectures/gestalt.htm>

essential nature of the whole. [113] The Gestalt Theory can be divided into both visual and auditory Gestalten, which together form the first basis of the Congruence-Associationist framework.

3.1.1 Visual Gestalten

The visual Gestalten of the Gestalt Theory are based on the idea of active grouping laws in predominantly visual perception. This means that we first perceive parts of objects, and then form whole objects on the basis of these parts. Desolneux, Moisan and Morel explain these grouping laws in visual perception as a process of points or previously formed groups, which will get grouped whenever they have one or several characteristics in common, and as a result of this, form a new larger visual object, or a 'Gestalt'. [114]

To clarify these grouping laws, several basic Gestalt grouping principles can be identified, viz.:

1. Proximity (or Continuity): Individual objects which are close enough to each other will be seen as belonging together as a group.

   For instance:

Figure 3.1: The dots will form two groups, i.e. 1-2 and 3-4. [115]

2. Similarity: Objects that have the same characteristics will group themselves in the perception of the observer when they have the same shape, size, colour, texture, value or orientation.

   For instance:

Figure 3.2: The round objects will form a group inside the rectangular shaped objects, which form another group. [116]

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[113] Wertheimer 1900: 4.
[114] Desolneux, Moisan and Morel 2008: 13.
[115] Broom 2003: Web. 17-08-2012 <www.users.totalise.co.uk/~kbroom/Lectures/gestalt.htm>

3. Amodal completion: The observer tends to see figures or objects as a whole, which means we automatically fill in the missing information needed to make a whole object.

    For instance:

Figure 3.3: In the picture on the left the objects have the shape of butterflies, while the observer tends to perceive the same objects in the picture on the right as circles, because the interrupted curve is seen as the boundary of an object. [117]

4. Good continuation: Lines c and b, as well as a and d, tend to be perceived as one continuous line.

    For instance:

Figure 3.4: The observer tends to see the figure as two lines crossing each other, instead of four lines. [118]

5. Closure (or Area): The observer tends to see the space inside a lining as a figure, while the space outside the lining is seen as background

    For instance:

Figure 3.5: Because of the closed lining, this will be perceived as a figure. [119]

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[116] Desolneux, Moisan and Morel 2008: 16.
[117] Idem: 15.
[118] Idem: 1.
[119] Idem: 15.

6. Prägnanz (figure-ground): Similar to the principle of closure, when perceiving a visual field, the observer will see some objects taking a more prominent role, while other objects will move into the background. The visual field therefore is divided into these two parts.

For instance:

Figure 3.6: In the above figure, house-shaped forms are created between glass-shaped forms. Some tend to observe the house-shaped forms as a figure while others perceive them as background with the glass-shaped forms as a figure.[120]

7. Symmetry: The whole of a figure will be perceived, rather than the individual parts of which the figure is made up. A symmetrical figure is seen as a closed figure and therefore isolates it from its background.

For instance:

Figure 3.7: When the set of objects are symmetric to a straight line they will be perceived as a group. [121]

8. Impossible objects: In an image with an impossible object, the former Gestalt laws lead to an interpretation that is incompatible with the physical common sense.

For instance:

Figure 3.8: Different interpretations will be perceived by the observer. [122]

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[120] Hornung 2010: Web. 17-08-2012 <http://annehornung.wordpress.com/>
[121] Desolneux, Moisan and Morel 2008: 16.
[122] Idem: 17.

Besides these individual grouping principles, there are also collaborating grouping principles. In this case, one object might contain several of the grouping laws. From the grouping principles mentioned above, the figure-ground principle is the most important law to be used in the Congruence-Associationist framework, because music can play an important part in shifting focal attention and thus influencing the figure and background. The ability to perceive all the little parts of information as a whole, is very helpful and important for recognising visual objects in many different contexts, among which multimedia, because the basic influences of amodal grouping could account for a modified visual attention. [123]

3.1.2 Auditory Gestalten

Besides the visual Gestalten, there are also theories that deal with auditory Gestalten. In this case the focus is not on the visual perception, but rather on the auditory perception of the listener. The auditory Gestalten state that the listener hears the melody as a whole and only after that the listener may perceptually divide the melody into notes.[124] Most of the Gestalt grouping principles that account for visual perception can also be applied to auditory perception.

According to Bregman, who conducted a study on the perception of hearing, our ability to hear sounds can be divided into two separate elements – 'source' and 'stream'.[125] The concept of source holds that a certain entity leads to multiple acoustic pressure waves, for example, when a guitar (the entity) is being played (forming pressure waves). The concept of stream implies a group of simultaneous or successive elements of sound perceived as a coherent whole, while they appear to come from one single source, such as when someone perceives (elements of sound) to hear a guitar (the source) being played.[126] Because sounds are divided into source and stream, different physical signals are used to distinguish different streams that correspond to individual sources. This acoustic information can then again be divided into different streams.[127]

This process is called parsing and happens in the same way as the figure-ground principle of the visual perception in the Gestalt Theory. The physical cues are used to create the parsing of the acoustic signal perceived. Thus, in the same way that similar objects are grouped together in visual

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[123] Desolneux, Moisan and Morel 2008: 16.

[124] Green 2000: Web. 17-08-2012 < http://psychcentral.com/classics/Koffka/Perception/intro.htm>

[125] Bregman and Dannenbring 1973: 312.

[126] Moore 1997: 197.

[127] Idem: 197, 198.

perception, those parts of the acoustic signal arising from the same source, are grouped together as well.[128]

In a study on the psychology of hearing, Moore connects the concepts of 'source' and 'stream' to the grouping principles of the Gestalt Theory. He sets out five examples of these grouping laws to clarify how exactly the perception of hearing fits into the Gestalt psychology.

i.   Similarity

The first grouping law is the principle of similarity, which holds that sounds will be grouped into a single perceptual stream if the pitch, loudness, timbre or subjective location is similar.[129] For instance, tones that are closely spaced in frequency are similar and are therefore perceived by the listener as a single stream. On the contrary, tones that are widely spread, will form separate streams. Timbre is important for the grouping process, because tones with the same timbre will form a single stream, while tones that may have a different timbre – but do, for instance, have the same pitch – don't necessarily form a single stream.[130]

ii.   Good continuation

The second grouping law is the principle of good continuation, which holds that subtle changes in location and frequency, as well as in spectrum and intensity, are likely to be perceived by the listener as activity within one single source. Sudden changes, however, will be perceived as an activation of a new source.[131]

Bregman and Dannenbring investigated this effect of continuity on auditory stream separation and found that the tendency of splitting series of high and low tones into two streams, was increased when these series of tones were not bonded through frequency regions.[132]

If, for instance, irregularities occur in the frequency of the sounds perceived when listening to speech, it will most likely be perceived as multiple streams, which will therefore be interpreted as a new speaker. If, on the contrary, the splitting into two streams was decreased, the series of tones were bonded and will cause listeners to perceive the speech sounds as one single stream.[133]

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[128] Idem: 198.
[129] Moore 1997: 198.
[130] Ibidem.
[131] Idem: 204.
[132] Bregman and Dannenbring 1973: 312.
[133] Ibidem.

According to Moore, it is therefore clear that the perception of sounds can be strongly influenced by stream organisation.[134]

iii.   Common fate

The third grouping law is the principle of common fate, which holds that if two parts within a sound experience similar changes simultaneously, they will most likely be interpretated by the listener as components of one single source.[135] For instance, if the components of a sound start synchronously, they will be perceived as a group, whereas if the contrary occurs, they will be perceived as two different streams.[136] Because the components of one instrument or of one voice start and end simultaneously, it therefore is possible to distinguish them from other instruments or voices.

iv.   Closure

The fourth grouping law is the principle of closure, which means that when components of a sound are obscured, that particular sound that is interrupted but will still be interpreted as continuous, on condition that there is a masking sound withholding the listener from realising that it has been interrupted.[137]

When, for instance, the sound of a song played on a stereo is interrupted by the sound of a barking dog, the listener's perception will still fill in the missing part of the song. However, this will not happen when the song is interrupted by silence. According to Moore the law of closure could have to do with past stimuli and earlier experiences, which allow us to fill in the missing pieces and close the gap.[138]

v.   Belongingness

The last grouping law is the principle of belongingness, which holds that a particular element in a sound can only be assigned to one stream at a time.[139] This principle is closely related to the visual perception law of Prägnanz or figure-ground perspective. Moore gives an example:

> When a given component might belong to one of a number of streams, the percept may alter depending on the stream within which that component is included [saying] there being more than one way to interpret the sensory input.[140]

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[134] Moore 1997: 200.
[135] Idem: 204.
[136] Idem: 200.
[137] Idem: 204.
[138] Idem: 202.
[139] Idem: 204.

Thus, because a listener can only perceive one stream at a time of all the multiple streams that are sent out, the particular part of a sound that suddenly changes while the other streams remain relatively the same, will most likely be perceived by the listener as more important.[141]

This is where it fits into the figure-ground principle, because the more important stream will be perceived as figure, while the other streams remain background. According to Moore, this means that:

> When only one stream is the subject of judgement and hence of attention, the other one may serve to remove distractors from the domain of attention.[142]

This is particularly important when using music in audiovisual media, and serves as an important element of the Congruence-Associationist framework, since it can direct and shift the listener's attention to a certain point which is either perceived as new or more important or in congruence with a particular visual component.

3.2 Temporal contiguity

When watching multimedia, several cognitive processes occur to deal with the information on screen and to make logical narrative sense from it.[143] Temporal contiguity influences this and forms a second basis of the Congruence-Associationist framework.

The phenomenon of temporal contiguity is based on the basics of the law of contiguity. Contiguity literally means the quality or state of being contiguous, and the law of contiguity holds that if certain actions or sensations often occur simultaneously, the mind will bond them together in such a way that after a while, when seeing or hearing one of the components, the other one is brought up automatically.[144]

Within the concept of contiguity in multimedia, two principles can be identified, viz. spatial contiguity and temporal contiguity.[145] Spatial contiguity holds the relationship between text and graphics while

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[140] Idem: 201.
[141] Moore 1997: 203.
[142] Idem: 201.
[143] Brannigan 1992: 37.
[144] Gormezano and Kehoe 1981: 41.
[145] Moreno and Mayer 2000: 12-20.

temporal contiguity holds the relationship between audio and graphics[146]. For the purpose of this study only temporal contiguity will be discussed.

A basic way to explain temporal contiguity is a stimulus response example. For instance, if there are two situations, the one where food is always served after ringing a bell and the other one where food is sometimes served after ringing a bell and sometimes not, the ringing of the bell in the first situation is in temporal contiguity with the serving of the food, while the ringing of the bell in the second situation is not in temporal contiguity with the serving of the food, because the sound sometimes comes before the serving of the food and at times after the serving. Thus, in order for the sound to be in temporal contiguity with the food, the ringing of the bell must be the only stimulus for the serving of the food.

While this stimulus-response example is the basis of temporal contiguity, in audiovisual media it works best if they are presented simultaneously.[147] In the field of cognitive and educational studies, researchers have already found that, when the sound comes first and then the visual fragment that belongs to the auditory stimulus, the working memory first has to store the auditory information and then process it only once the related visual information is perceived.[148] This makes it more difficult for the viewers to process the information presented in order to get the correct message, because they have to remember the auditory information before they can relate it to the connected visual information provided on screen.

When, on the contrary, picture and sound are presented simultaneously, the information can at that same time be processed into the working memory, thus making it easier to process.[149] The integration between these two stimuli therefore is very important. The amount of cognitive flow in the working memory will be more limited in this situation and will lead to the split attention effect: the working memory load is reduced when the components on screen are closely integrated.[150]

With this knowledge it seems obvious that temporal contiguity has proven to be not only a fundamental element of learning, but also a crucial aspect of audiovisual perception. It can be of major importance to children's television and more specifically to educational television, because it can assist the graphic movement and understanding of the story line on screen and, in the case of educational programmes, it could facilitate the learning process.

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[146] Brannigan 1992: 39, 40.
[147] Mayer and Moreno 2002: Web. 17-08-2012 <http://www.unm.edu/~moreno/PDFS/chi.pdf>
[148] Ibidem.
[149] Ibidem.
[150] Ibidem.

3.3 The use of top-down and bottom-up processing

Now that it is clear that a viewer needs to process different types of information when watching multimedia, it is useful to look at how this processing works to comprehend the importance of the relationship between visual and auditory information.

In order to get a logical perception or story out of all the elements presented on screen, the human mind collects external information through the senses and then processes it internally.[151] Two processes are used, namely top-down and bottom-up processing, and when watching multimedia a viewer uses both top-down and bottom-up processing simultaneously to deal with the information presented.

Bottom-up processing is direct and inductive, which means that it takes a bit of visual information and a bit of auditory information in short periods of time and then combines them to receive a full understanding of the situation.[152]

For instance, when watching a programme, the viewer takes in the auditory and visual information on screen, such as music, songs or background music, as well as images of characters, and combines this information to form a logical interpretation of the observation. Bottom-up processing automatically organises data derived from auditory pitch and visual movement, and deals with short-range effects. Thus, bottom-up processing is directly derived from certain stimuli.[153]

Top-down processing, on the other hand, is indirect and deductive, which means that what a person is thinking, impacts on what they see.[154] It is based on previously acquired knowledge and already obtained schemata in order to use expectation and goals as a method of organisation.[155] A pattern of the previous information sets out a pattern of expectation about what there is to come and thus, because of this expectation, more emphasis is put on what a person is expecting to see.

A good example of this can be found in most children's programmes, where specific melodies or songs are inserted to create a specific atmosphere or accompany a specific character in a scene. When these melodies or songs are used multiple times, they can create expectations with the viewer of what is to come, thus making the scene or programme more exciting. Both bottom-up and top-

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[151] Brannigan 1992: 37.
[152] Idem: 37, 38.
[153] Idem:37.
[154] Idem: 37, 38.
[155] Ibidem.

down processes work together at the same time to create representations and compatibilities, which will be explained more specifically in the next paragraph.[156]

3.4 The Congruence-Associationist framework

Now that the background of the Congruence-Associationist framework has been discussed, the framework itself, which is used as the method of analysis in the scene analyses and further modified in Chapter 6, can be explained.

3.4.1 The early Congruence-Associationist framework

The first idea of a Congruence-Associationist framework can be found in a 1988 article by Marshall and Cohen.[157] They stated that:

> Shared accent patterns in the music and in the motion of the figures operate to focus attention on the temporally congruent part of the visual scene, and subsequently associations of the music are ascribed to this focus.[158]

To account for this idea on the role of music within audiovisual context, Marshall and Cohen constructed a Congruence-Associationist framework, which is depicted in Figure 9 below.[159]

As mentioned in Paragraph 3.1, the Congruence-Associationist framework consists of both congruence and associationist elements. Congruence influences attention to specific visual information through principles of grouping, whereas association is responsible for the direct transfer of meanings, which are transferred to the film or video context by music.[160]

The early Congruence-Associationist framework consisted of three parts, viz. two circles that overlap and a third smaller circle. The two circles represented the total meaning and structure of music and film.[161] The intersection of the circles held the overlap in music and film (a). The x in the smaller circle represented the other associations of music which were ascribed to the meaning of the smaller circle ax, the focus of attention.[162] The attention of the viewer was directed by the overlap of music

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[156] Branigan 1992: 38.
[157] Marshall and Cohen 1988: 257.
[158] Ibidem.
[159] See Figure 9 on page 41.
[160] Cohen 2005: 29.
[161] Cohen 2001: 257.
[162] Ibidem.

and film and the other associations of the music circle. Thus, with their first framework, Marshall and Cohen concluded that music alters meaning of a particular aspect of video.

Figure 3.9: The first Congruence-Associationist framework[163]

3.4.2 The expanded Congruence-Associationist framework

In later articles, Cohen began to focus more on the influences of the cognitive elements of human perception which are involved in the influence of structural congruence of music and visual information on attention. The focus thus shifted to exactly how the visual focus of the audience is consequently directed by musical meaning, and not only studying the role of music but also putting an emphasis on the perception of the viewer.[164]

According to Cohen, associationism was useful for this expansion of the framework, because its approach is similar to contiguity, which holds that one idea commonly accompanied by another can independently evoke the other in its absence and that music could evoke such an experience in the human brain when used during multimedia purposes, if it has previously been aligned with a specific experience.[165] This is what happens when music has a narrative role, for instance music as 'leitmotiv', which Cohen defines as: "A signification by music of a character through temporal contiguity."[166] Because music has such an associationist function, it can influence the interpretations of the viewer by generating associations.[167]

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[163] Cohen 2001: 257.
[164] Cohen 2005: 29.
[165] Cohen 1990 (a): 113.
[166] Ibidem.
[167] Idem: 114.

The importance of this associationist role of music in audiovisual relation was also discussed in other studies by Cohen. In one of her experiments she showed that when auditory and visual information were presented together, the high and fast bouncing of a ball (where high and fast are often associated with happiness) was less likely to evoke happy thoughts when accompanied by low and slow music (where low and slow are often associated with sadness).[168] This is just one example of the many experiments Cohen conducted, which all show that when audio and visual materials are in structural congruence, it will influence the impact of associative elements. The associations of music therefore are in direct connection to the focus of attention which is under control of structural congruence.[169]

Because musical and visual channels also operate in other domains, such as text and speech, the processing of multimedia relies first on the limited capacity of the working memory.[170] The working memory catches the first audiovisual information presented, and then goes back and forth to the long-term memory.[171] This is necessary for the viewer to construct a narrative out of the audiovisual information.[172]

Based on this information processing, the expanded and more complicated Congruence-Associationist framework was constructed, as shown in Figure 3.10. This provides a more detailed description of the perception of the viewer and exactly how music influences this interpretation of audio and video material.[173]

The expanded framework consists of five parts, which are five parallel channels, namely printed or written text, speech, music, sound effects and visual images. Each has an information processing system and contributes to the multimedia presentation.

All five these channels have to be processed in the brain and pass through several stages during the process.

i. The **first stage** of information processing is the physical surface structure, in which information is received by the sense organs.

ii. The **second stage** is the decomposition of the five domains into structural characteristics and meaning characteristics. Music can, for instance, be divided into temporal structures and

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[168] Cohen 1990 (b): 114.
[169] Cohen 2005: 29.
[170] Ibidem.
[171] Ibidem.
[172] Idem: 30.
[173] Cohen 2005: 30.

emotional and associative meanings. [174] There is also the possibility for cross-modal congruencies, which means that if information of two separate domains is similar, the attention will likely be focused on this information.[175] Given the fact that vision generally predominates audio, this means that if the musical structure is structurally congruent with a part of the visual information, that particular part of the visual information will be highlighted. [176] This occurrence is pointed out in Figure 3.2 at stage two.

iii.   The **third stage** is the short-term memory, which processes pre-attended and attended information, and sends it to the working memory while some information also leaks through to the next stage.[177]

iv.   The **fourth stage** is the long-term memory. In the long-term memory is stored knowledge that has been obtained through lifelong experience.[178] It stores all the information a person has obtained to make sense of the external world. Long-term memory then sends matching information back to the working memory of Stage 2.

It is clear from the Congruence-Associationist framework, that the Gestalt grouping principles play an important part in processing the information on screen – more predominantly the law of similarity and the figure-ground principle. According to Cohen, it is because of these inborn Gestalt grouping principles that there is a possibility of situations in which music determines the visual focus of attention.[179] In such a situation music evokes the grouping principles in a cognitive manner and the grouping principles in their turn may influence the focus of attention. As can be seen in the Congruence-Associationist framework, visual generally predominates audio. So when music is in agreement with part of the visual information, the visual aspect will most probably be highlighted. Because of this, the visual part can become the figure in the figure-ground perspective and thus become the focus of attention.

Remarkably, the background music, also called 'underscore', is often processed subconsciously in a way that the viewer reacts to the meaning of the music while not consciously being aware of or listening to it. This has to do with the fact that only the best connection of information from top-

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[174] Cohen 1999: 18.
[175] Cohen 2000: 371.
[176] Cohen 2005: 31.
[177] Ibidem.
[178] Ibidem.
[179] Cohen 2000: 371.

down processes, (long-term memory to working memory) and bottom-up processes (surface to working memory) reaches consciousness.[180]

In Stage 2 of the Congruence-Associationist framework, music is divided into emotional and associative meanings, where emotional meaning is the meaning of music on its own, while associative meaning is the meaning of music within its audiovisual context. It is the non-diegetic and diegetic meaning of music. Because the non-diegetic music cannot be matched to the story of the working narrative, it makes no sense and therefore does not reach consciousness.

Thus, the working memory receives matching information from the long-term memory, but it simultaneously receives information from the surface. This is where the top-down and bottom-up processes start working, because, as stated above, music within an audiovisual context automatically induces bottom-up principles, which in their turn entail grouping across auditory and visual domains.[181] If there is structural congruency between the visual and auditory information, then the visually congruent elements become the centre of attention, and thus the figure.[182]

Figure 3.10. The Congruence-Associationist framework for understanding how music influences the interpretation of audiovisual material.[183]

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[180] Cohen 2005: 31.
[181] Cohen 2000: 371.
[182] Ibidem.
[183] Cohen 2005: 30.

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3.5 Adapting the framework to the context of the study

In order to adhere to the focus of the study, which is predominantly theoretical, the Congruence-Associationist framework needs to be adapted from purely experimental psychological purposes to the specific theoretical context of the study, which is analysing music in children's television programmes.

Considering the fact that the focus of the study primarily is on the role of music, the framework needs to be expanded so that not only the interpretation of the viewer is discussed, but also the observing phase, in which the use and characteristics of music can be analysed, as well as the result or purpose of music after analysing the cognitive processing of music using the Congruence-Associationist framework.

An example of this expanded framework can be seen in Figure 3.11 on the next page. It consists of three main stages, viz. surface, perception and results. Separately, these main stages can be divided into three stages of analysis: the observing phase, the interpretation phase according to the Congruence-Associationist framework, and a results phase consisting of a discussion of the results.

Firstly, the use of music and its characteristics have to be observed. This includes aspects such as tempo, congruence, pace and tonality, as well as recurring elements of music and pitch, where low pitch can be roughly defined as ranging from about middle C to E, medium pitch from F to B and high pitch ranging from C onwards. This observation will provide a good initial idea of the role of music in the programmes, which is necessary to form initial hypotheses.

Secondly, the processing of music can be theoretically analysed according to the stages of the Congruence-Associationist framework, which will be made suitable for the specific scene analyses of the selected children's programmes in Chapter 6. This is necessary to obtain a good understanding of the functions of music, as well as trends and specific combinations between certain types of music and their purpose.

The last step of analysis is discussing these roles and purposes of music within its audiovisual context. This can be done according to the 'separate functions of the musical mental process' originally presented by Cohen.

The complete framework of music analysis in multimedia will thus follow three main steps, viz. analysing the surface, the perception of the viewer and the functions of music.

Figure 3.11. The expanded framework for analysing music in multimedia[184]-[185]

3.6 Summary and conclusions

The Congruence-Associationist framework holds that music can direct the perception of viewers to visual elements.[186] In order for this to happen, the music and visual elements have to be temporally and structurally congruent.

As is clear from the previous paragraphs, many cognitive processes influence the way viewers perceive the information they see on screen. The theoretical backgrounds, also mentioned in the Congruence-Associationist framework, thereby play an important part in these processing stages. The grouping principles of the Gestalt Theory, and specifically the law of similarity and the figure-ground principle, may lead to music altering attention, if there are structural audiovisual similarities or congruence between these two.

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[184] Cohen 2005: 30.
[185] Cohen 1999: 13-17.
[186] Hoeckner, et al. 2011: 146.

For instance, when one man's singing voice and music are heard, the focus of attention will move to the part of the video that is in structural congruence with this music, which in this case could be the visual of a man singing with a band on stage.

Because of its associationist nature, music often reminds the viewer of some thing or some emotion. If the music is in temporal contiguity with a part of the video – for instance low, slow, minor-key music accompanying a crying woman on screen – it might not only influence the focus of attention, but also enhance emotional feelings in the listener or viewer. It could remind them of earlier experiences, which can be defined as the stimulus-response principle, as explained in Paragraph 3.2.

Temporal contiguity also enhances the amount of information that can be processed, because of the fact that the information can be processed into the working memory simultaneously; so that, when music and video are structurally congruent, the integration between them is enhanced and the amount of cognitive flow will be reduced, thus making it easier to process.[187]

The top-down and bottom-up processes describe how the Congruence-Associationist framework works. As mentioned in the previous paragraph, the information on screen has to be processed internally. The two processes are used simultaneously from both long-term memory to short-term memory and short-term memory to long-term memory to deal with the information presented on screen. This often happens through associations with prior knowledge (top-down processes) which make a working and logical narrative of the story line presented on screen.

Thus, the idea is that music within audiovisual context alters attention and meaning of the attended information on screen in multiple ways.[188] The Congruence-Associationist framework accounts for this and can therefore be used as a method of analysis.

In the present study, not only the interpretation of the viewer is discussed, but also two other stages, namely the observing phase, in which the use and characteristics of music are analysed, and the result or purpose of music after analysing the cognitive processing of music, using the Congruence-Associationist framework.

Therefore an expanded framework of analysis is presented, so that a more complete analysis of the role of music in children's television programmes can be obtained. In the next chapter this context of South African children's television programmes will be discussed further.

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[187] Mayer and Moreno 1998: 3. Web. 17-08-2012 <http://www.unm.edu/~moreno/PDFS/chi.pdf>
[188] Bolivar, Cohen and Fentress 2008: 31.

Chapter 4 – South African television: 1976 − 1994

> We must not forget that in Europe the climate is such that young people have to stay indoors, and it may be an advantage to those countries to have television in order to keep the youth occupied. In America, where the climate is better, a different argument applies. There the young people are running so wild on the streets that they have to be lured back into their homes by television. In South Africa, however, where we have such a lovely climate, why should our youth be kept indoors?[189]

In this chapter the history of South African television, and more specifically children's television, is investigated. Considering that the focus of the study is on the period 1976 – 1994, the definition of television in this specific time and place can't be researched without its historical context. The above-mentioned quote shows that television in South Africa had met with much opposition before it was eventually introduced. Television became a point of political discussion in which the National Party did not want South Africa to be granted access to such a device.[190]

In order to analyse television in South Africa, it is important to first start with a meaning and context of the term. Hermes and Reesink explain that television can have multiple definitions, depending on cultural and social relationships and values. According to them, it is clear that the definition of television is dependent on the social position of different groups in society, as well as the cultural values and ideas that circulate within the specific society.[191] Those positions and ideas are inseparable. They are of the opinion that if we want to understand the meaning of different genres, cultural forms and media, we have to place them within the context of social relations and developments.[192]

The Oxford English dictionary defines television as:

> A system for converting visual images with sound into electrical signals, transmitting them, and displaying them electronically on a screen.[193]

Television can be simply defined as an electronic medium which transports images and sounds, but it has multiple functions and meanings that depend on the society or culture in which it is used. It can

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[189] Van der Merwe 1963: Web. 17-08-2012 < http://laboratoires.univ-reunion.fr/oracle/documents/217.html>
[190] Cros 1997: Web. 17-08-2012 < http://laboratoires.univ-reunion.fr/oracle/documents/217.html>
[191] Hermes and Reesink 2003: 42.
[192] Ibidem.
[193] Soanes, Hawker and Elliott 2010: 781.

be used to entertain people or to inform them, but it can also function to influence and change its audience or even be used as a propaganda tool.

In order to create a context in which the role of music can be researched, the history of television and children's television in South Africa will be discussed in the chapter, as well as the genres, programming, functions and meanings this medium can have.

The chapter starts off with the global uprising of television, as well as the history of television in South Africa, followed by a discussion of South African children's television in the period 1976 – 1994. The last section of the chapter then focuses on useful theories about television and communication, as well as the functions and influence children's television has on its viewers. This information is necessary to form a good foundation for investigating the role of music therein, which will be discussed in the next chapters of the thesis, viz. the analysis of South African children's television programmes and the role of music in these programmes.

4.1 The global uprising of television

The ground principles of a communication medium were already constructed in the last 25 years of the 19th century, with the technique invented to communicate via telegrams.[194] This invention was expanded with multiple electrical experiments conducted over the years that eventually led to a technique capable of transmitting images through the air. Even though it will probably always be a point of discussion when and where the very first broadcast occurred, according to De Beer and Du Toit it was the BBC that started the first ever television broadcast which transmitted images according to a certain schedule. This happened on 2 November 1936.[195]

Before World War II, Europe, the United States and Japan already had a television service running.[196] During the war, however, certain facets of the development of television were obstructed; they were mainly the growth and internationalisation of the medium.[197] Some headway was made when looking at the improvement of electronic techniques and the invention of improved devices, but it was only after World War II, between 1952 and 1960, that television truly developed into a mass medium and also a mass product.[198] Television services spread across the world to almost all

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[194] Mersham and De Beer 1998: 208, 209.
[195] Idem: 209.
    Du Toit 1994: 110.
[196] Ibidem.
[197] Mersham and De Beer 1998: 209.
[198] Ibidem.

developed countries and even reached some of the third-world countries.[199] Many television programmes were developed, colour television was invented, recording devices for recording television programmes arrived on the scene and news broadcasts became icreasingly popular with the public.[200]

Between 1960 and 1980, the development of television gained even more headway. Satellite television arrived and cable television, as well as video cassettes, were invented.[201] Because of this progress, the process of television programmes to be broadcast internationally was facilitated. In spite of the progress made and increasing popularity of television, the medium was also criticised. This criticism focused mainly on the influence of television on society and children in particular.[202]

During the 1980s, competition in the television industry increased. This was mainly due to the publication and transmission of video cassettes of television programmes by different television companies.[203] In the early 1990s, many households across the world were equipped with cable television. More and more channels became available to a large number of people, and, with the arrival of satellite television, the number of channels increased even more.

Eventually Marsham pointed out that with the invention of satellite television "it became very difficult, if not impossible, for governments to regulate cross-border broadcasting signals". [204] With the uprising of satellite television, most people have potential access to television signals all over the world.

4.2 Television in South Africa

The history of South African television differs from the global uprising of television, even though its national broadcasting goes back to 1936. In this year, the South African Broadcasting Corporation (SABC) was formed and started the first radio broadcasts in South Africa.[205] However, a television service in South Africa was only introduced in 1976.[206]

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[199] Du Toit 1994: 111.
[200] Mersham and De Beer 1998: 209.
[201] Ibidem.
[202] Ibidem.
[203] Ibidem.
[204] Ibidem.
[205] Teer-Tomaselli 2005: 558.
[206] Du Toit 1994: 111.

The reason behind this late emergence was the fear of some political leaders during Apartheid, that television would have negative effects on the traditional norms and values prevailing at the time.[207] The National Party, the ruling party of the moment, had serious doubts about introducing a South African television service because of the aforementioned reasons, and the then minister of Posts and Telegraphs, Albert Hertzog, still said in the mid 1960s that television was a devilish device which would definitely have a negative impact on society and that it should therefore be avoided.[208] However, during the 1970s the pressure from the public increased; they demanded that television technology would be made available to South Africans.

A major source of this increased public pressure was NASA's Apollo 11 project in 1969 when the first human being landed on the moon.[209] This was an important event that was visible on television to many countries worldwide, but regretfully not in South Africa. The public started protesting on this matter and in 1970 a Government commission, headed by P.J. Meyer, head of the SABC, concluded that South Africa should be granted access to a television service.[210]

In 1971 the Government eventually decided to give in to public pressure and allow television to become a part of South Africans' lives. However, television broadcasting would fall under a Government monopoly.[211] The Meyer Commission was instructed to create a television service that would be run by the South African Broadcasting Corporation.[212] This practically meant that the SABC would be the only television broadcaster, making it easier for the Apartheid government to obtain control and authority over programming and censorship on television.[213] This period of broadcasting control by the Nationalist government would last for almost 20 years.[214]

However, the very first test broadcast from the SABC was aired on 5 January 1975, the delay being caused by the recruitment and training of personnel, as well as the development of programming material for use on South African television.[215] After the initial test period, South African television started at 18:00 on 5 January 1976 with a statement by Prime Minister John Vorster, pointing out the advantages and disadvantages of the introduction of a television service.[216] South African television

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[207] Duncan and Glenn 1998: 40, 41.
[208] Mersham and De Beer 1998: 211.
    Teer-Tomaselli 2005: 558.
[209] Du Toit 1994: 111.
[210] Idem: 109.
[211] Ibidem.
[212] Mersham and De Beer 1998: 212.
[213] Teer-Tomaselli 2005: 558.
[214] Mersham and De Beer 1998: 212.
[215] Bevan 2008: 167.
[216] Teer-Tomaselli 2005: 559.

then started off with one channel and an hour of on-air time per day, which was soon increased to five hours due to immense popularity.[217]

The SABC then continued with one transmitter and 37 hours of programming per week, equally alternating between English and Afrikaans.[218] The model of transmission the SABC used for this, was based on the Reithian model of the BBC television service.[219] This model implied that the purpose of broadcasting should be the functioning as a public resource which informs, educates and entertains. This still is the mandate of many of the SABC's radio channels today.[220] To some extent the Reithian model was visible in the informative and educational programmes, but when looking at the entertainment programmes of the time, the Reithian model was not always sufficiently applied.[221] These programmes were often identified as "high culture" and were primarily aimed at a white audience, while entertainment programmes aimed at other ethnic audiences were mostly ignored.[222]

The television service of the SABC was founded with the idealistic goal of self-development for all people as well as to create pride for every identity and culture, but in reality not much was reflected of these idealistic goals. As mentioned above, television programmes were mostly subject to the principles of Apartheid and, besides a total control of the public service broadcasting by the Government and censorship, it held various audience groups separated by only broadcasting English programmes the one day and Afrikaans programmes the other day.[223] For multiple other language groups in South Africa, there was virtually nothing on television.

This slightly changed in 1982 when the SABC changed its proposition from one channel at the start-off in 1976, to three national television channels by adding TV2 and TV3.[224] These channels broadcasted programmes in the Nguni languages, isiZulu and isiXhosa on TV2, and Sesotho and Pedi on TV3.[225] In 1985 TV4 was added. TV4 was intended as an additional entertainment channel, especially broadcasting programmes in English, and was competition to the Boputhatswana Broadcasting (BopTV), established in 1984 and aired from Boputhatswana.[226]

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[217] Ibidem.
    Du Toit 1994: 112.
[218] Teer-Tomaselli 2005: 559.
[219] Mersham and De Beer 1998: 212.
[220] Ibidem.
[221] Ibidem.
[222] Ibidem.
[223] Du Toit 1994: 112, 113.
[224] Ibidem.
[225] Teer-Tomaselli 2005: 559.
[226] Du Toit 1994: 113.

In the 1980s, South African broadcasting consisted mostly of local programming which was under media censorship.[227] On 1 October 1986 a pay channel for television, M-Net, was launched.[228] M-Net was the first commercial subscription television service.[229] It was not allowed to broadcast news because of the fact that M-Net was sanctioned by the Ministry of Home Affairs.[230] The sanction would serve as a compensation for the loss of advertising revenue the State television (SABC) would suffer as a result of M-Net being a competitive broadcaster.[231] However, M-Net was allowed to run certain current affairs programmes which would become an important news source in the country.[232]

M-Net programming consisted mostly of imported series, entertainment, films and documentaries. This was due to the sanctions against South Africa by most European countries, including England with the Equity sanctions, because of the Apartheid policies in the country.[233] For this reason, series and other entertainment programmes were often imported from the Unites States.[234]

Due to the fact that the SABC was mostly funded by advertising and because it broadcasted mainly for the white population, it was not really a public broadcaster, but merely propagandist, and controlled by the Apartheid government.[235] Towards the end of the 1980s there was a change of SABC policy, which would shift the focus from propaganda to financial stability. This change was due to the political changes at the time and competition from advertising on M-Net.

In 1990 the Campaign for Open Media was established, the goal of which was to impose restructuring on the SABC.[236] In response to this the Minister of Home Affairs, Mr Gene Louw, in 1991 appointed the Viljoen Task Group, which could advise on broadcasting policy. Its goal was to provide a restructuring and further development of the broadcasting industry which would include more broadcasters that would be in the hands of an independent regulator, instead of being under control of the Apartheid government.[237]

In 1992 the SABC launched a third channel, called National Network Television (NNTV), which would serve as an educational public service.[238] In 1993 NNTV changed to Top Sport Surplus, also known as TSS. This channel consisted of extra sports programming, which were mainly sports programmes that

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[227] Teer-Tomaselli 2005: 559.
[228] Mersham and De Beer 1998: 219.
[229] Ibidem.
[230] Schreiner 2006: Cited in: Duncan and Glenn 1998: 41.
[231] Ibidem.
[232] Ibidem.
[233] Teer-Tomaselli 2005: 560.
[234] Ibidem.
[235] Idem: 561.
[236] Schreiner 2006: Cited in: Duncan and Glenn 1998: 41.
[237] Ibidem.
[238] Teer-Tomaselli 2005: 560.

no longer fitted into the schedule of TV1, local programming, educational programmes, documentaries, religious programmes and actuality.[239]

In the same year, following the Campaign for Open Media (COM) and the appointmen t of the Task Group, the Campaign for Independent Broadcasting (CIB) was launched. Impartiality and independence from the Government became important values for broadcasting and, following the multiparty negotiations in 1992, the restructuring of the television service began.[240]

A new channel was launched on television, named Contemporary Cultural Values Television, also known as CCV. This channel was created from a merging of the channels TV2, TV3, and TV4.[241] The goal of CCV was to focus on the diversity in language and culture through the broadcasting of programmes that would attract viewers from all cultural groups. CCV imported many programmes from abroad, especially the United States, and consisted of mainly English language television series, programmes with black and white co-presenters on screen and subtitles in several languages.[242] Although this was more of a shallow change of practice than a substantive one, it would be the beginning of more restructuring of the South African television service.

Due to important political changes in the early 1990s, the SABC was in a state of huge policy transformation. An investigation, which was conducted by the Viljoen Task Group, was instigated by the Government to restructure the television system in South Africa. It reached its goal with the establishment of the Independent Broadcasting Authority, also known as IBA, and the passing of the Independent Broadcasting Authority Act in 1993.[243] With the IBA act passed, a new SABC board could be appointed and the reorganisation of the SABC could continue, along with the goal of making valuable programmes for all South Africans.[244]

The first task of the Independent Broadcasting Authority was the 'Triple Enquiry'. The Triple Enquiry consisted of matters in broadcasting, such as the viability of the public broadcaster, local content and cross-media ownership.[245] The IBA decided that the SABC could not longer have the monopoly and control, and the three-tier system was introduced, which basically meant that the programming of

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[239] Ibidem.
[240] Schreiner 2006: Cited in: Duncan and Glenn 1998: 42.
[241] Teer-Tomaselli 2005: 559.
[242] Ibidem.
[243] Duncan and Glenn 1998: 42.
[244] Teer-Tomaselli 2005: 563.
[245] Ibidem.

South African television would be divided into three parts, viz. public, private and community television.[246]

In 1994 the SABC underwent a change in language policy.[247] SABC 3 became an all English channel and English also became the main language on CCV, as an unbiased language that everyone could speak. As a result of this, the number of Afrikaans television programmes dropped dramatically and the SABC lost the majority of its viewers to M-Net. This, however, would get better again after the economic changes of the mid 1990s.[248]

Nowadays, there are three national channels on South African television, viz. SABC1, SABC2 and SABC3. SABC1 broadcasts in the Nguni languages and English, SABC2 in Sotho, Tswana, Afrikaans and English, and SABC3 only in English.[249] Besides these three channels, there is also e.tv, a commercial channel established in 1998, M-Net, which is a subscription channel, and DSTV which consists of 40 channels of local and global television.[250]

4.3 South African children's television programming: 1976 − 1994

In order to have a good understanding of South African children's television programming, it is necessary to define the term first. A good definition comes from the Independent Communications Authority of South Africa (ICASA), that has defined children's programming as:

> Programming which is specifically produced for persons between the ages of 0 to 6 years and 7 to 12 years, which is educational, made from their point of view, and which is broadcast at times of the day when persons in this age group are available in substantial numbers to watch.[251]

Creating a programme from the children's point of view is an often used practice in children's programming, this being the reason why they cover similar and amplified stories and emotions, varying generally around a specific theme.[252] Repetition often plays a very important role in these programmes, functioning to make the repeated stories and awakened emotions a significant

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[246] Ibidem.
[247] Idem: 561.
[248] Idem: 563.
[249] Idem: 558.
[250] Ibidem.
[251] Independent Communications Authority of South Africa (ICASA) 2003: Web. 17-08-2012 <http://us-cdn.creamermedia.co.za/assets/articles/attachments/00748_notice2247.pdf>
[252] Lury 2002: 301.

experience in children's lives. Since the main goal is to provide children with pedagogical information, repetition is used in children's programmes to make sure that particular information and certain values are imprinted in the memories of the children who are watching.[253]

As mentioned earlier, the first programme aired on South African national television was *Haas Das se Nuuskas*, a children's programme made by Louise Smit.[254] Thus, children's television programmes fulfilled a significant role in the introduction of television in South Africa. Prior to 1994 the majority of broadcasting was regulated by the Broadcasting Act of 1976, which implied total Government control over broadcasting policy and regulation through the SABC.[255] The majority of children's programmes were either locally produced or imported from the United States and dubbed into Afrikaans.[256]

The SABC's policy on children's programming mainly revolved around the influence that television would have on the young viewers.[257] Therefore, several terms and conditions were outlined with regard to children's programming.

Firstly, children's programmes had to be somewhat educational; the focus, however, was on providing programmes in an entertaining manner.[258] Children's programming therefore consisted mostly of programmes focusing on children's entertainment while incorporating certain educational values. An example is the Afrikaans children's programme *Mannemarak*. It provided entertainment by following the occupations of an alien, but also covered different subjects, such as animals and nature.[259]

Secondly, programmes with children as their target audience were often encouraged to include valuable messages, such as information about safety, eating habits and fighting pollution, as well as how to cherish scarce resources.[260] A good example of this is the South African children's programme *Pumpkin Patch*, which dedicated a whole episode to the subject of how and why one should use water as economically as possible; the viewers were taught valuable information on this matter.

Another objective of the SABC was to avoid violence at all costs. This meant that no action or intention of fighting whatsoever was allowed in the children's programmes. Furthermore, the

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[253] Bulbulia 2007: 45.
[254] Bevan 2008: 167.
[255] NAB 2012: Web. 17-08-2012 <www.nab.org.za/broadcast.asp>
[256] Bulbulia 2007: 10.
[257] Shapurjee 2008: 57
[258] Kangong 2010: 13, 14.
[259] More information on this matter is provided in chapter 5 and 6.
[260] Kangong 2010: 14.

programmes had to be broadcast at suitable times when most children were available to watch, so as to create a larger audience.[261]

As was the case with many South African programmes during Apartheid, children's programming in these early days teemed with racial separation. Much investment in programmes was aimed at white children and often a fragmented national identity was symbolized and implemented by the white minority government's policy of a separate racial development.[262] In most programmes the Afrikaans culture and language were depicted, and mostly white actors seen on screen – facts that were not very representative of a racially mixed South Africa.[263] In general culturally specific themes were addressed. This was evident in, for instance, the Afrikaans children's programme *Wielie Walie*, in which the theme song was derived from a well-known Afrikaans children's song aiming at a specific audience.

As mentioned above, the themes of children's television programmes focused mostly on a specific and distinct message, which often consisted of morals and values.[264] Since television as a medium fulfilled a significant role in shaping people's ideas about culture and society, and considering that children are likely to be more vulnerable to outside influences due to their lack of knowledge and life experience, children's television would often ignore most elements of Apartheid.[265] Different genres could be indentified in the children's programmes, amongst which studio-based interactive programmes, dubbed cartoons, animations, puppetry, and drama and music.

Although there still is a significant gap in valuable information on South African children's television programmes in specifically the period 1976 – 1994, there are a few studies that provide useful information on this matter. These include research from Van der Walt and Bevan, who both interviewed makers and producers of South African children's television programmes that were developed during the 1970s and '80s.[266] According to Van der Walt and Bevan, the period between the late 1970s and late 1980s consisted of many popular locally produced children's programmes. Many important people were involved in the making of these programmes, among whom Verna Vels, Louise Smit, Hansie Visagie, Carike Keuzenkamp and Alida von Maltitz.

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[261] Kangong 2010: 14.
[262] Coplan 2006: Web. 17-08-2012 <http://www.everyculture.com/Sa-Th/South-Africa.html#b>
[263] Bulbulia 2007: 11.
[264] Idem: 14.
[265] Hermes and Reesink 2003: 43.
[266] Walt 2003: Web. 17-08-2012 <http://southafricanmediahistory.files.wordpress.com/2011/03/samhp-carin-vd-walt-televisie-as-kultuurmedium.pdf visited on 29-04-2011>
    Bevan 2008.

Verna Vels and Louise Smit developed *Haas Das se Nuuskas*, which was the first and most popular television programme among children as well as adults at the start of South African television.[267] Alida von Maltitz created the puppets for this show. Another programme made by Vels and Smit, was *Wielie Walie*, this time with Hansie Visagie creating the puppets. Not only was *Wielie Walie* the first programme to make use of a new technique, called micro motion, but it was also the longest running television programme in South Africa, to be taken off the air only in 1996.[268]

Other programmes that were popular in the period 1976 – 1994, were *Liewe Heksie*, in which latex puppets were used, *Mannemarak*, which combined entertainment with educative elements, *The Everywhere Express*, the first English children's programme, and the *Knicky Knacky Knoo Show*, a variety show, popular with both children and adults.[269] Carike Keuzenkamp became famous for developing, recording and singing songs for many of these children's programmes.[270]

In the 1980s the racial policy of television programming started to change slightly. Prior to the '80s, programmes were mostly aimed at a white audience, using only white people on television, but now Coloured presenters were starting to appear as well. In 1987 the first children's programme to use a non-White presenter was Pumpkin Patch, a programme made by Louise Smit.[271]

In the mid 1990s, the established television programming framework underwent major changes due to the great political developments at the time. One of the significant changes resulting from the restructuring of the South African Broadcasting Corporation, was the merging of entertainment and educational children's programmes.[272] This meant that many amusing programmes had to make way for educational programming. Another significant change was the reorganisation of three SABC TV channels, so as to be more representative of different language groups.[273] This resulted in the downgrading of the status of Afrikaans by the SABC, reducing its airtime from 50 per cent to 15 per cent.

Some children's programmes originating from the initial period of South African television are still aired on SABC channels today. However, DStv is also broadcasting newly produced children's programmes through the channels Kyknet and Kowee.

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[267] Idem: 166.
[268] Ibidem.
[269] Bevan 2008: 163-165.
[270] Walt 2003: 18. Web. 17-08-2012 <http://southafricanmediahistory.files.wordpress.com/2011/03/samhp-carin-vd-walt-televisie-as-kultuurmedium.pdf visited on 29-04-2011>
[271] Idem: 14.
[272] Moyo and Chuma 2010: 43, 44.
[273] Idem: 41, 42.

4.4 Functions of children's television

Now that an overview of children's television programming in South Africa has been dealt with, it is important to discuss the functions and communicative characteristics of children's television in order to determine the role of music in these forms, which will be discussed in the following chapters of the study.

Because of the fact that children are active and cognitive viewers of television, they pick up information and are able to learn things from television, even if the content of the programme was not intended to be specifically educational.[274] Therefore, children's television in general fulfils multiple functions.

At first there is the entertainment and recreational function which can serve to amuse children and inform them about the world and society they live in.[275]

A second purpose of children's television combines its integrating and social functions. It provides information on social value systems, teaches children morals and values in order to be good citizens, and holds up ideals with which children can identify.[276]

A third function of children's television is to educate its young viewers by, for instance, providing new knowledge to update certain skills or by teaching about cultural values, health and contemporary society.[277]

Finally, television can function as a propaganda tool by, for instance, fostering certain ideologies such as nationalism, patriarchy or Calvinism in order to influence its viewers.[278] This is done by manipulating viewers' perception so that they do not see their own reality any more, but rather the producers' or government-censored view of reality on screen.

Children's television fulfils multiple functions. It can serve to entertain, amuse and excite the viewer or to educate and open up new worlds, but it can also have a pro-social function by using positive role models, teaching good behaviour or educating about different cultures and social values in life. In order to function properly, television has to transmit its messages by communicating with its viewers through codes and signs that are culturally determined or accepted.[279]

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[274] Singer and Singer 2000: 108.
[275] Fourie 1988: 19.
[276] Idem: 21.
[277] Idem: 22.
[278] Idem: 23, 24.
[279] Fiske 2010: 5

According to Fiske, these codes and signs appear in three levels on television.[280] Level one contains the ideology that a programme wants to sent out. These ideologies are usually dominant or valued important in the specific culture and time, and include elements such as patriarchy, individualism, class or race. Level two consists of the representation of the content on screen, which involves aspects such as lighting, camera work, music and sounds. This will set the atmosphere of the scene and influence how the viewer interprets level three, the level of reality that is seen on the screen. This reality involves elements such as speech, expression, appearance and sound. In order to obtain a maximum transfer of information and meaning from the television programme to the viewers' minds, certain formal features and techniques are applied which increase and facilitate the viewers comprehension level of information.[281]

The first technique used by many programme designers, is to increase the attention of the viewer. Full attention is needed to transfer the complete message or content of the programme.[282] Therefore elements that guide attention to the screen, are used such as sound effects or high-pitched voices. This often reminds the target audience of a child's voice normally associated with child-friendly programmes, and will increase the visual attention.[283]

The second method is to employ the right level of comprehension. If the comprehension level is too difficult, the viewers' attention will start wandering, and if it is too easy the content will become boring, thus causing the viewers to lose attention. If the comprehension level is right – not too easy, but offering a few challenges – it will captivate the viewer and the message will be transmitted effectively.[284]

The third feature necessary for a complete transfer of messages, is repetition. Repeating certain elements is important for enhancing comprehension. Content and possible messages or information are repeated, which gives the viewer more time to process the incoming information.[285]

Messages can be effectively communicated by television through codes and signs. The communicative function of television therefore is very important, because it influences the way in which the viewers interpret or perceive the content on screen, and thus it influences the meaning of the programme to the audience.

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[280] Ibidem.
[281] Kikorian, Wartella and Anderson 2008: 50.
[282] Singer and Singer 2000: 12.
[283] Kikorian, Wartella and Anderson 2008: 50, 51.
[284] Idem: 51.
[285] Kikorian, Wartella and Anderson 2008: 51.

4.5 Summary and conclusions

In the previous paragraphs a context has been formed for the analysing of music in South African children's television programmes. While the global uprising of television followed the invention and development of techniques, which already made it possible for the medium to spread across the world in the 1950s and 1960s, television in South Africa became a point of political conflict with much resistance of the ruling parties at the time who were afraid that it would influence the country in a way that would not be beneficial to their ideals.

For this reason, television was only introduced in South Africa in 1976. The ruling government's ideology was recognizable in many television programmes as well as children's television programmes, by means of language and appearance on screen. Censorship was used in order to maintain certain values that were considered important by the Apartheid ideology. As a result, children's television in the early years was mostly aimed at white audiences, in only English and Afrikaans, and featured almost no Coloured or Black people on screen.

Popular children's programmes from that time were *Liewe Heksie*, *Mannemarak, Haas Das se Nuuskas* (the first children's programme) and *Wielie Walie* (the longest running children's programme). The main aim was children's television programmes was entertainment, although a few programmes also contained some educational information, which addressed mostly social, cultural and religious values.

The background against which South African children's television programmes were developed, makes its context different from, for instance, European television programmes developed at the time. The environment, surroundings and circumstances in which South African programmes were developed, can specify or clarify the meanings and ultimately perhaps even the role of music in these programmes. Much of the political background was often ignored on television. Should one be acquainted with the historical and political background of the country, one can understand the reasons why certain circumstances were ignored or why the early programmes on South African television weren't representative of the multicultural society in the country, as well as the reason why television could so easily be censored or adapted.

An important aspect therefore is the communication in programmes. It is important for producers to transfer the message of the programme to the viewers. As has been clarified in the last paragraphs, the communication of information can be enhanced by applying certain techniques such as capturing the attention of the audience. Techniques include repetition in programmes, and developing a comprehensible content suitable for the viewers.

Now that the context of the children's programmes and the techniques used to shape the reality on screen are addressed, a background has been formed for analysing South African children's programmes. In the next chapter, a description of selected children's television programmes is discussed as well as a first speculation on the role of music, which is done by forming hypotheses about the possible functions of music in these programmes. These hypotheses are then tested in the last chapter, by applying the expanded framework for analysing music to the selected South African children's television programmes.

Chapter 5 – The observation phase

In this chapter the first section of the adapted framework for analysing music within audiovisual context, the observation phase, is addressed. This is will be done by means of a thorough description of the selected South African children's television programmes, in order to find out what type of music is listened to in the programmes and what its characteristics are.

The chapter will start off with a justification of the selected television programmes. Following this, the general narrative and musical content of the programmes are discussed on the basis of personal observations, so that preliminary statements can be established about the use of music in the selected South African children's television programmes. Scene examples from the programmes are then analysed in the next chapter at the hand of the second section of the proposed adapted framework for analysing music in audiovisual context, namely the interpretation phase.

5.1 Justification of material and methods

For information gathering and as a sample of the South African produced children's television programmes from the period 1976 – 1994, six South African television programmes most useful for these research purposes were selected. The programmes were chosen according to the following criteria:

i.   *Year of production:* All the selected children's television programmes were produced circa 1976 – 1994.

ii. *Country of production:* All the selected programmes were locally produced by a South African production company and broadcast on South African television (mostly SAUK/SABC).

iii. *Availability:* Of all the television programmes produced in the period 1976 – 1994, only a limited number of children's programmes are available on DVD. All the available television programmes considered useful for the context of the study have been requested from the SABCarchive.

iv. *Target audience:* The selected programmes all have a target audience in the range of 0 to 12 years old.

v.   *Musical content:* The television programmes were especially chosen on the basis of the amount of music and number of songs used in the episodes. A musical content that is analysable, was taken into consideration.

The following South African children's programmes have been selected as a sample: *Wielie Walie*, *Fanjan die Towenaar*, *Woepies Wurm*, *Mannemarak*, *Pumpkin Patch* and *Professor Fossie*. Of the selected programmes, the available episodes (about 10 per programme) were analysed with a focus on programme content, narrative, and the music or songs used in these programmes.

First an observational study of the selected programmes was conducted by repeatedly watching episodes and taking general notes on the characters and narrative content. Subsequently, the attention was shifted to the musical content of the programmes, with a special focus on the cues of the music, and how and where music was used. Based on this information, observations and preliminary statements could be formed about the possible function of music in agreement with the previously mentioned theories of Chapter 2.

5.2 Observation of the programmes

In order to assess the possible role of music, first a general observation of the plot and music in the selected children's programmes is described in the present section of the chapter. This is necessary to obtain a first idea of the characteristics of the narrative and the use of music, so that preliminary statements can already be made when comparing them. This will facilitate the construction of hypotheses in the next chapter, which are tested by means of a more detailed musical analysis of the programmes, using the Congruence-Associationist framework as a method.

5.2.1 *Wielie Walie*

Wielie Walie is a South African television show, produced by Louise Smit and with music by B. Mischeiker, Ekkie Eckhardt and Gilo Rodrigues. The show is aimed at children around 8 years of age and was broadcast on the SAUK (SABC) from 1976 till the mid 1990s, which makes it the longest running South African television programme.[286] It consists of stories and adventures in and around the *Wielie Walie* play room, alternated with short films and stories.[287]

5.2.1.1 Structure
Each episode is about 17 minutes long and set in and around the *Wielie Walie* play room.[288] The episodes are presented by either a male or female presenter and involve a number of puppets. The programme usually starts with opening credits, followed by a story or mystery which revolves around

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[286] Bevan 2011-2012: Web. 17-08-2012 <http://www.vintagemedia.co.za/television/wielie-walie>
[287] Ibidem.
[288] See: *Wielie Walie* DVD, SAUK. Johannesburg.

a certain theme. The scenery switches from the play room scenes to short films on location and cartoon stories, after which it returns to the play room. Occasionally, cultural activities are promoted or the viewer is called to participate, e.g. viewers are invited to make a drawing for which they could win a prize. The episodes normally end with a solution or happy ending followed by the end tune.[289]

5.2.1.2 Plot

The episodes generally begin with a scene in the Wielie Walie play room and are headed by a presenter and puppets. The presenters are Gert van Tonder and Magda van Biljon, and the main characters, as seen in Figure 5.1 below, are Karel Kraai (a smart guy) and Sarel Seemonster (a dumb guy).[290]

Figure 5.1: Wielie Walie – Karel Kraai and Sarel Seemonster, DVD, SAUK. Johannesburg.

Other characters in the show are Die Kouse who comment on events in the playroom (see Figure 5.2), Bennie Boekwurm, Blommetjies, Meend die Eend, Petrus Padda and Bytjie.[291]

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[289] Ibidem.
[290] English translation: 'Karel the Crow and Sarel the Sea Monster.'
[291] English translation: 'The Socks, Bennie Bookworm, Flowers, Meend the Duck, Petrus the Frog and Little Bee'.

Figure 5.2: Wielie Walie – Die Kouse, DVD, SAUK. Johannesburg.

With the help of each other, the characters and the presenter are trying to either solve a mystery or learn and inform themselves about different things. Each episode revolves around a different theme, which is guided and clarified by short films and stories. The films and stories are entertaining, but also educational.

The short films are mostly educational and teach viewers the theme of the episode, or explain how something works (e.g. in an episode with the theme 'detectives' Karel Kraai says, "My film will explain what guidelines are."). These stories are mostly acted out by real-life actors and most of the short films are called 'Karel Kraai' films, referring to Karel Kraai, the smart guy of the show.

While the short films are mostly educational, the stories are often entertaining or fictional, and revolve around cartoon-style characters guided by a voice-over that relates the story. These stories are often associated with Sarel Seemonster, as he is very fond of these stories and often says, "Stories is my lewe!!"[292] Although these stories are entertaining, they do teach certain morals and values, such as that stealing is a bad thing and that you will be punished for it, that you should obey rules because they are there for a purpose, and that you should be a kind person who is kind to others. [293]

The episodes normally end with a scene in the *Wielie Walie* play room again, in which the mystery, story or theme of the beginning of the episode is brought back and solved by the presenter and the

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[292] English translation: "Stories are my life!!"
   Bevan 2011-2012: Web. 17-08-2012 <http://www.vintagemedia.co.za/television/wielie-walie>
[293] See: *Wielie Walie* DVD, SAUK. Johannesburg.

characters. Thus, the general plot of the show consists of a theme which is explored in three different stories throughout the show, namely a play room story, a short film story and a fictional story.

5.2.1.3 Observation music

The music that appears in the episodes of *Wielie Walie* can roughly be divided into a main tune, background music and short songs, as well as the Karel Kraai signature tune and the end tune. Music is used quite often throughout the episodes, both in the scenes in the *Wielie Walie* play room as well as in the short films and the stories.

The episodes start off with an intro song, the main tune, which is quite short. However, it has a catchy melody derived from an old South African children's song.[294]

The tune consists of medium to fast paced music and high-pitched tones that are repeated. The rhythm is quite simple and different instruments are used, among which the piano, flute, drums and xylophone. The tune is completely instrumental and has a closed ending.

The Karel Kraai film tune features at the beginning and end of most of the short films. It is a very short instrumental melody played on trumpets. The pitch is high and the key is major. The music does not appear to be cinematic, and the dynamics of the tune are forte (loud) and using crescendo (increasing of loudness).

The end tune is different from the opening music, as it is much longer (it is played while the closing credits are rolling) and has a different tune. The tune is again instrumental and high pitched, but the pace is somewhat slower. The tune is played on instruments, including the guitar, flute, bass and piano, while clapping sounds are also added. The key is major, the rhythm simple and the dynamics forte. The melody is repeated and the end tune is started during the end of the last scene in the *Wielie Wali*e play room.

In the scenes in the *Wielie Walie* play room, songs are sometimes sung by either the presenter of the show or the characters surrounding the presenter. These songs revolve mostly around the themes or actions featured in the show and are often used to either clarify or describe them. When, for instance, the theme of the episode was 'the moon', presenter Gert van Tonder sings "Liewe oompie maan hoe moet ek jou verstaan?" in the first scene of the episode.[295] This question agrees with the theme of exploring characteristics of the moon, and is answered in the rest of the episode. The

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[294] See: lyrics *Wielie Walie.* Addendum A.1.
[295] English translation: "Dear old moon, how must I understand you?"
   See: *Wielie Walie – Die maan* DVD, SAUK. Johannesburg.

tonality of the songs depends on the atmosphere of the song, but the overall characteristics are high-pitched melodies with a simple rhythm, accompanied by either male or female vocals.

In the short films and stories, music is often used as background. The background music of *Wielie Walie* is mostly instrumental and often introduced when characters enter the scene or as accompaniment to the flow and narrative of the scenes. Instruments often used, are the trumpet, drum, clarinet, piano, guitar and flute. The melody is repeated and high pitched while the tonality depends on the atmosphere of the scene. It appears to be in a major key when accompanying happy scenes, and in a minor key when accompanying more sad scenes. The pace of the melody also depends on these criteria, as happy scenes are often accompanied by fast-paced background music and sad scenes by a much slower paced melody. The background music can be considered cinematic and agrees with the action and characters on screen.

The styles and sounds of the background music agree with the atmosphere of the story. A clear example of this can be found in an episode with a short story about Native Americans, where the background music is played on instruments such as pan flutes and the djembé, and in a rhythm and melody that refers to faraway countries, so that the elements of the music are reminiscent of Native American tribes or Indiana Jones films, whilst the story about a Native American boy is being related.

The dynamics are much softer than the songs or main tune of the programme when it accompanies the voices and actions of the characters, but the volume increases when the background music is the only sound. The background music therefore features at the beginning and end of short films and stories, as background to voice-overs, in the passing of actions and as background to the atmosphere or emotions in the story.

5.2.2 *Fanjan die Towenaar*

Fanjan die Towenaar is a South African television series, originally created as a puppet theatre show by Hansie Visagie and Magda van Biljon, who also created the music of the show together with Roger Bashew and Lulu van der Walt. It was specifically produced for the SAUK (SABC) by Berna de Kock, Danita du Plessis and Nelia Conradie, and broadcast in the late 1980s.[296] *Fanjan die Towenaar* is aimed at children from about 4 to 8 years old and consists of the stories and adventures of the character Fanjan, who is a magician.

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[296] See*: Fanjan die Towenaar van Drakenstein* DVD, SAUK. Johannesburg, 1989.

5.2.2.1 Structure

Each episode is about 10 minutes long and set in the forest of Drakenstein. The programme starts off with an opening tune, followed by a story which generally involves protecting the castle of Drakenstein against some bats in the forest who want to occupy Fanjan's castle. The location of the series switches from inside the castle to outside in the forest. The stories are mostly for entertainment purposes and usually have happy endings, followed by the end music.

5.2.2.2 Plot

Fanjan die Towenaar van Drakenstein tells the story of a little boy named Fanjan who inherited the title of magician of Drakenstein from the king of Drakenstein. Fanjan is not very good at performing magic, and is not entirely sure if he should be a magician, but he accepts the title. Fanjan then gets a magic book to figure out how to perform magic and how to protect the castle of Drakenstein against the enemies that live in the forest. The character Suidoostewind introduces him to his castle and his helpers, who are Spellie die Spinnekop, Ding die Eenhoring and Miro die Wipstertmier, pictured below in Figure 5.3.[297]

Figure 5.3: Fanjan die Towenaar – Ding, Fanjan, Miro and Spellie, DVD, SAUK. Johannesburg, 1989.

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[297] English translation: 'The Spirit of the South Easter, Spellie the Spider, Thing the Unicorn and Miro the Tail wip ant'

Throughout the episodes these characters help him to protect the castle against the evil Floris Vlermuis-family.[298] Flêrrie Vlermuis, pictured below in Figure 5.4, wishes to become the first lady of Drakenstein and her dream is to live in the castle.[299] She is willing to do everything it takes to achieve her goal, which is why she incites her somewhat dumb husband to break in and steal Fanjan's magic head, cape and book in order to conjure herself into the castle.

Figure 5.4: Fanjan die Towenaar – Flêrrie Vlermuis, DVD, SAUK. Johannesburg , 1989.

In every episode the bat family tries to catch Fanjan and his friends. The bats catch Fanjan and his friends several times, but at the end of every episode they escape and leave the bat family frustrated in the forest. In later episodes another enemy, a dragon, appears. Fanjan defeats the dragon with the help of Ding, the unicorn, who sings the dragon to sleep for one hundred years.

5.2.2.3 Observation music

In *Fanjan die Towenaa*r music is used throughout the episodes, starting with the opening tune. The intro music of *Fanjan* is short and instruments such as the flute, keyboard and triangle are used. The key is major and the pitch quite high. Considering the fact that the sample episodes of *Fanjan die Towenaar* were all pasted together, there is only one intro tune that can be observed, namely the intro tune of the first episode. This intro tune starts off with triangle sounds which flow into a harmonious and simple melody with a medium to fast pace.

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[298] English translation: 'Floris the Bat family'
[299] English translation: 'Flêrrie the Bat'

In the first episode the storyteller is introduced immediately after this melody, accompanied by an extra beat in the music. Thus the intro tune flows into background music as soon as the voice-over starts. The melody changes slightly at this point, the pace becomes faster (crescendo) for a few seconds, after which it switches back to the first melody again, but at a slower pace.

The music continues into the programme up until the first few lines of Fanjan and his friend Suidoostewind, after which it somehow fades out and is replaced by soft violin sounds, only slightly audible. The intro tune recurs several times as background music, but in a different design with other instruments, such as the piano, and at a slower pace.

The music further appears as background when there is a change of scene or atmosphere. For instance, fast, high-pitched piano music, followed by a low-pitched trumpet melody, occurs every time the location switches to the bat family or when the bat family is around somewhere in the forest.

The songs in *Fanjan die Towenaar* appear when characters are entering a scene or when they are introduced. When, for instance, Ding the unicorn appears for the first time, she sings "My naam is Ding" after which it is repeated several more times when Ding is involved in a scene.[300] This song has high-pitched vocals and slow, major instrumental parts. Miro, who introduces himself with the song "Ek is Miro die Wipstertmier!", has lower vocals and faster paced instrumentals.[301]

The songs also appear when actions are performed, for instance when Fanjan and Spellie sing that they are cleaning the house while they are actually cleaning the house; or when emotions are expressed, for instance when the character Miro has been trapped and Ding the unicorn sings about where Miro could be, while she is accompanied by slow minor-key music.

An interesting observation of the music in *Fanjan die Towenaar* is that the songs in the series are often also used as background music in scenes. For instance, the first song that Fanjan sings is also used as background in the bat scene. Fanjan sings "Ek is towenaar van Drakenstein", but the dynamics are very soft and the vocals almost not audible.[302] The song is, however, heard by the bats, which are talking about it.

This use of songs as background music happens again in a talent show scene, when Ding sings her song and Suidoostewind sings his. Both songs involve instruments and vocals, but again the dynamics are very soft and the vocals barely noticeable, while the bats are talking in the fore ground.

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[300] English translation: "My name is Ding"
[301] English translation: "I am Miro the cocktail ant"
[302] English translation: "I am the magician of Drakenstein"

The episodes end with an instrumental tune, which is a modified version of the intro tune – slightly faster paced and with somewhat more variation in the melody. It is accompanied by the end credits and has a closed ending.

Thus, the music in *Fanjan* can be divided into beginning and end tunes, background music and songs, which feature when characters are introduced, at the beginning of scenes, during action scenes and scene changes, as background or when emotions are expressed. The music is cinematic and in congruence with most of the images.

5.2.3 *Woepies Wurm*

Woepies Wurm is a South African children's programme produced by Howard Bashew, and directed and written by Roelna Louw. The music is also done by Howard Bashew, as well as Jan Smit and Eddie Pearse.[303] The programme was produced for the SAUK by The Little Film Company in 1983 and is aimed at very young children of about 0 to 5 years old. The programme consists of short stories in which text is alternated by songs, and teach children basic facts about nature and animals.

5.2.3.1 Structure

Each episode is about 7 minutes long and set in nature. The episodes usually start with an intro tune followed by a short story about Woepies's observations in and around his environment. The scenes are varied with songs and different animals – mostly insects – who teach Woepies Wurm about their characteristics and environment. The episodes end with Woepies Wurm being tired and going to sleep, which is followed by the end tune.

5.2.3.2 Plot

The episodes of *Woepies Wurm* revolve around a worm, named Woepies Wurm, and a snail called Snakkie, as seen in Figure 5.5 on the next page. Woepies Wurm is born in the first episode, and wants to explore and learn about the world around him. He is guided by Snakkie, whom he meets on the day he was born. Snakkie is a smart character and clarifies things for Woepies Wurm, such as different kinds of animals and their characteristics, how to count or what 'upside down' means and what circles are.[304]

The episodes normally start with Woepies Wurm and Snakkie who meet up. Then Woepies Wurm goes exploring the world around him, and Snakkie and Woepies Wurm meet different types of

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[303] See: *Woepies Wurm* DVD, SAUK. Johannesburg, 1983.
[304] See: *Woepies Wurm – Episode 2* DVD, SAUK. Johannesburg, 1983.

animals, such as Vlerkies Vlinder, Faantjie Sprinkaantjie, Gertjie Gloeiwurm, Marius Mot, Strepies By, Kriekie Kriek and Hannie Harige Wurm.[305]

Figure 5.5: Woepies Wurm – Woepies Wurm and Snakkie, DVD, SAUK. Johannesburg, 1983.

Woepies Wurm wants to know everything about other animals and starts his conversations with "Wie is jy en waar kom jy vandaan?"[306] This is followed by other questions, such as in the first episode when he asks Snakkie, "Waarom het ek geen huisie op my rug?".[307] In the process Snakkie not only teaches him about the types and characteristics of animals, but also other values, such as being happy with who you are.

In each episode Woepies Wurm, guided by songs and melodies, learns about his rich environment. At the end of an episode Woepies Wurm and Snakkie go to sleep, only to wake up at the beginning of the next episode where the story starts again.

Woepies Wurm is thus aimed at a very young audience and informs them about basic things, such as what different kinds of animals there are, how to count, but also perception and figures, for instance what 'in' and 'out' mean ("Ek was in die eiertjie en nou is ek uit die eiertjie!"[308]), or what 'upside

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[305] English translation: 'Vlerkies the Butterfly, Faantjie the Grasshopper, Gertjie the Glow-worm, Marius the Moth, Strepies the Bee, Kriekie the Cricket and Hannie the Hairy Worm'
[306] English translation: "Who are you and where do you come from?"
[307] English translation: "Why don't I have a little house on my back?"
   See: *Woepies Wurm – Episode 1* DVD, SAUK. Johannesburg, 1983.
[308] English translation: "I was inside the egg and now I am outside the egg"

down' means ("Ek is nie bo nie, maar ek is ook nie onder nie ... Ek is ondersebo!"[309]) The short stories always have happy endings, and each episode ends with Woepies Wurm and Snakkie going to sleep, thus tempting the young viewers to do the same.

5.2.3.3 Observation music

The music in the episodes of *Woepies Wurm* can be roughly divided into a main tune, background music and songs. An episode starts off with an intro tune which is quite long, especially compared to the length of the programme, which is only 7 minutes per episode. It consists of a full song about Woepies Wurm and his observations, as well as his desire for information.[310]

The song is sung by high-pitched voices and at a fast pace, with instruments and vocals in a major key. The rhythm is simple and often repeated, and the melody is quite catchy. The tune has a closed ending, but transforms into background music, which appears to be the same melody, only at a somewhat slower pace and with softer dynamics.

Most of the background music is similar to the melody of the intro tune, except for scenes which include sadness, tension or action where the background music is slow, low, in a minor key and executed mainly on the piano.

The songs in *Woepies Wurm* are usually sung by the animal characters. Woepies Wurm, for instance, mostly sings two different songs which are repeated in multiple episodes. In one song, Woepies Wurm sings that he is not happy with being a worm, ''n Wurm wil ek wees nie meer!"[311] The pace of this song is slow, instruments are the drums and piano, and the tonality appears to be minor. In the other song, Woepies Wurm sings the contrary, i.e that he is happy to be a worm, "'n Wurm is 'n wonderlike ding, want wurms is tog al te slim!"[312] In this song, the pace is faster, the instruments are the drums and guitar, and the tonality is major.

Other animals mostly sing about who they are and what their characteristics are, and in the case of Snakkie, the songs are slightly educational, such as "Kom dans tog 'n bietjie rond, want danse is tog

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[309] English translation: "I am not above, but I am also not below... I am upside down!"
   See: *Woepies Wurm – Episode 1, 2* DVD, SAUK. Johannesburg, 1983.
[310] See: lyrics *Woepies Wurm*. Addendum A.3.
[311] English translation: "I don't want to be a worm any more"
   See: *Woepies Wurm – Episode 1, 3* DVD, SAUK. Johannesburg, 1983.
   See also: lyrics *Woepies Wurm – Woepies Wurm is sad*. Addendum A.5.
[312] English translation: "A worm is a wonderful thing, because worms are ever so smart!"
   See: *Woepies Wurm – Episode 2, 4* DVD, SAUK. Johannesburg, 1983.
   See also: lyrics *Woepies Wurm – Happy song.* Addendum A.6.

heel gesond, één, twee, drie, vier, eh… vyf!"[313]

The same melody of the intro song is used for the end tune, only this time without vocals and different instruments, such as the guitar, piano and drum. It has a slower pace and the intensity of the tune is lower. The end tune has a closed ending.

Thus, the music in *Woepies Wurm* consists of an intro tune as well as end tune, background music which is often similar to the main tune, and a variety of songs sung by the animal characters, mainly by Woepies Wurm himself or his best friend Snakkie the snail.

5.2.4 *Mannemarak*

Mannemarak is a South African television programme which was broadcast on the SABC in 1985.[314] It was developed by Hansie Visagie, with music by Kobus Ras, Leon Roux, Patrick Doherty, André Marais and Rodney Brown. The programme was made for the educational department of the SABC and aimed at children from about 3 to 6 years old.[315] It consists of the adventures of an alien, called Mannemarak, and his spaceship, and teaches children about the nature and different creatures of planet Earth.

5.2.4.1 Structure
Each episode is about 12 to 13 minutes long and mostly located in the spaceship of Mannemarak. The episodes normally start with an intro song, followed by the landing of the spaceship on earth, after which the location is alternated with videos of animals and nature. The episodes end with Mannemarak's being hungry, followed by the takeoff of the spaceship to the planet 'Marak', and the end song.

5.2.4.2 Plot
The episodes tell the story of an alien, called Mannemarak, and his computer robot, Kompie, pictured in Figure 5.6 on the next page. They are from the faraway planet 'Marak', and come to earth in their little spaceship to observe and discover the planet's nature and environment. The name

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[313] English translation: "Come, dance around a bit, because dancing is very healthy, one, two, three, four, eh… five!"
  See: *Woepies Wurm – Episode 3* DVD, SAUK. Johannesburg, 1983.
[314] See: *Mannemarak* DVD, SAUK. Johannesburg, 1985.
[315] Walt 2003: 23. Web. 17-08-2012 <http://southafricanmediahistory.files.wordpress.com/2011/03/samhp-carin-vd-walt-televisie-as-kultuurmedium.pdf>

'Mannemarak' is a wordplay of the word 'kameraman', which refers to the camera Mannemarak uses in his spaceship to observe the surroundings of the place where he and Kompie landed.[316] The information and observations obtained on earth, are reported back to the planet 'Marak' and its inhabitants who can then also learn about planet earth, just as the young viewers who are watching the programme.

Figure 5.6: Mannemarak – Mannemarak and Kompie, DVD, SAUK. Johannesburg, 1985.

In each episode Mannemarak explores a different environment of the earth with the aid of cameras and his robot. The spaceship first lands on a certain location after which the camera is turned on and the surroundings of the spaceship investigated by Mannemarak and Kompie. Short clips are shown on the little television screen in the spaceship, with Mannemarak and Kompie commenting on what they see.

With the help of keywords and Kompie, Mannemarak uses his encyclopaedia to look up what it is they are looking at. Mannemarak guesses the name of the creature, and Kompie tells him whether he is right or wrong. Then the camera is turned on again, accompanied by Mannemarak's voice, who reads out loud what the creature is and what its characteristics are.

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[316] English translation: 'cameraman'

For instance, in the first episode Mannemarak finds out that the creature in the video is a flamingo, after which he explains what a flamingo is and what its characteristics are, such as that they come in groups called colonies, that they are located in muddy pools, that they eat worms, and that they have long legs and a hooked beak. Kompie then shows another video which he and 'oupa Marak' made a long time ago, to clarify and observe the flamingo again.

At the end of each episode, Kompie makes a joke about Mannemarak's never-ending appetite, such as "Jy sou eerder jou ruimtetuig verloor as jou eetlus!", to which Mannemarak answers "Dit is nie ek wat honger is nie, dis my maag wat honger is!"[317] Because Mannemarak has to be in time for dinner on his planet, they fly back to planet 'Marak' again, after which the end tune follows.

5.2.4.3 Observation music

The music in *Mannemarak* consists of the beginning and end songs, as well as background music throughout the scenes. The episodes start off with the intro song, which is of medium length and consists of instruments as well as vocals. The song introduces Mannemarak and his occupation.[318]

The intro tune basically tells the concept of the programme and consists of Mannemarak's high-pitched voice, and instruments which include the drums, piano and keyboard. The song is in a major key, with a melody that is repeated throughout. The tune has a closed ending and finishes with Mannemarak's saying "Oh sjoe!"[319]

The background music in the episodes is completely instrumental and used almost exclusively to accompany the videos and short films in which animals, nature and occasionally human beings are featured. The music is often accompanied by the voice of Mannemarak who asks all sorts of questions about the animals and their characteristics, while Kompie tries to answer them.

The music accompanying the short videos, is characterised by the atmosphere of the fragment, which can either be relaxed, sweet or funny. When in the first case, for instance, a video is shown of animals that are resting, the background music makes for easy listening with a medium pace and performed on instruments such as the piano or the guitar. In fragments where a group of animals and their babies are shown, the music is often slow paced, high pitched and performed on instruments such as the piano, violin and flute. In the third case, for instance, when certain animals make funny movements or when they are playing, the music is faster, and performed on instruments

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[317] English translation: "You would rather lose your spaceship than your appetite!"
    English translation: "I am not hungry, my tummy is hungry!"
[318] See: lyrics *Mannemarak.* Addendum A.7.
[319] English translation: "Oh wow!"

such as the drums, trumpet, guitars, clarinet and a fast piano melody.[320] In some cases, the short videos show animals that are considered to be dangerous, such as the crocodile, in which case the instruments, such as the piano and trumpet, play at a low pitch and slow tempo which suddenly creates a completely different atmosphere (of suspense). [321]

The end music of *Mannemarak* consists of three different songs that are alternated. This is quite interesting to observe, since it is the only programme selected for the study in which multiple end songs occur. In the first end song the pace is fast, the pitch quite high and the emphasis placed on the last part of the sentences, for instance: "Ek is <u>bly bly bly</u>, kyk hoe <u>gly gly gly</u>."[322] It shows that the notes which accompany the words 'bly bly bly' and 'gly gly gly' are staccato, as opposed to the rest of the sentences in which the notes are legato.[323]

The second end tune is also fast paced and high pitched, but the emphasis of the lyrics is now on the first part of the sentences.[324] The words '<u>ha hi ha hy</u>' are now staccato, whereas the rest of the sentence, 'die dag se werk verby', is legato.

In the third variation of the end tune, the emphasis of the lyrics is not on the first or last part of the sentences, but on the whole sentence 'Tjoep swin japs, krawoeps ka plaks' is staccato, whereas the other sentences are legato.[325] It is interesting to observe that the fictional words are sung in staccato and the existing words in legato, considering the fact that more emphasis is put on the made-up words of the song. The characteristics of the song are more or less the same as the other two versions, with the same high-pitched voice (of Mannemarak), a repeated melody, in a major key and a medium to fast pace.

To summarise, the music in *Mannemarak* consists of intro songs, end songs and background music. The intro song consists of one tune, but the final songs consist of three versions, each involving different lyrics. The background music is specifically used as accompaniment to the informative short films, and varies according to the atmosphere of the fragment.

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[320] See for instance*: Mannemarak – Flaminke* and *Mannemarak – Leeu* DVD, SAUK. Johannesburg, 1985.

[321] See for instance*: Mannemarak – Krokodille* DVD, SAUK. Johannesburg, 1985.

[322] English translation see: lyrics *Mannemarak – End tune 1.* Addendum A.8.

[323]*'Staccato'* is the Italian word for 'detached' with which a series of short detached sounds or words is meant, whereas '*legato'* literally means 'bound' and stands for music in a smooth, flowing way. Soanes, Hawker and Elliott 2010: 737.

[324] See: lyrics *Mannemarak – End tune 2.* Addendum A.9.

[325] See: lyrics *Mannemarak – End tune 3.* Addendum A.10.

5.2.5 *Pumpkin Patch*

Pumpkin Patch is a South African variety programme, produced by Louise Smit and with music by John Rothman. It ran on the SABC for nine years and was highly popular amongst children.[326] The programme is aimed at English-speaking children between the ages 5 and 10. It consists of stories in a place called Pumpkin Patch; these stories are alternated with dancing and singing.

5.2.5.1 Structure

The sample collected from the SABC archive, consists of six episodes. Each episode is about 14 minutes long and set in the community of Pumpkin Patch. The episodes are presented by two presenters, but also involve other characters in the form of puppets and real-life actors.

The programme usually starts with an intro song followed by a story set around a certain theme. The location mostly stays the same, but the scenes are alternated with songs, which appear throughout the episodes. Often cultural activities are promoted, such as dancing, drawing or singing. The episodes mostly end on a happy note, a song or the end tune.

5.2.5.2 Plot

Pumpkin Patch, the only English programme of the six selected for this study, is presented by a woman called Claire and a man called Uncle Bill, who is the major of Pumpkin Patch (see Figure 5.7 below).

Figure 5.7: Pumpkin Patch – Claire, Uncle Bill and Woofles, DVD, SAUK. Johannesburg, 1994-1995.

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[326] Wiley and Metzler 2007: Web. 17-08-2012 <http://www.ngsw.org/~afrmedia/php/showfilm.php?id=26392>

The programme further features characters such as Woofles, a man in a dog suit who plays Claire's dog (see Figure 5.7), Freckles and Speckles (cousins), Snitch and Snatch (two real-life actors), and the Pumpkins (puppets) as seen below in Figures 5.8, 5.9 and 5.10.

Figure 5.8: Pumpkin Patch – Freckles and Speckles, DVD, SAUK. Johannesburg, 1994-1995.

 Figure 5.9: Pumpkin Patch – Snitch and Snatch, DVD, SAUK. Johannesburg, 1994-1995.

Figure 5.10: Pumpkin Patch – Pumpkins, DVD, SAUK. Johannesburg, 1994-1995.

Claire and Uncle Bill talk about and explain different themes, with subjects from which viewers can learn, such as the coming of spring or how to clean up. There are, however, also episodes that are mainly entertaining with themes such as the circus, letters from viewers and competitions in which the viewers can participate and win prizes.

The episodes usually begin with the characters in Pumpkin Patch either singing or dancing, or with a scene where a speaker introduces the theme of the episode. In the sample, the themes that could be identified, were: spring, aerobics, post and letters, cleaning up, water and clowns and the circus. These themes are then further explored by the presenters, through guest appearances and, often, children present.

The episodes do not always follow the same order. For instance, in the spring episode the characters are having a spring festival. Stories are told and songs are sung about spring, while a group of children are present in the studio with their drawings about spring. This also applies to the episode about water, as well as the episode about clowns and the circus.

The aerobics episode, however, consists of a story about the thieves Snitch and Snatch, who want to steal a golden chain from the major of Pumpkin Patch. In this episode no children appear, and instead of interactively communicating with the viewers at home and the children in the studio, the episode consists of a dramatic story with interactions only amongst the characters themselves.

This also applies to the episode about cleaning up. The episode on post and letters, however, is a mix of the above-mentioned structures. The characters interact with the young viewers by means of reading letters and performing requests that were sent to Pumpkin Patch No children are present in the studio, though.

Although the episodes do not follow the same order and plot, some recurring elements can be identified. The episodes all start with a song or dance, followed by some talking, a song of the pumpkins, a couple more scenes alternated with songs sung by Claire, scenes that involve the puppet character 'Auntie Queenie' and one or two children visiting her, and eventually the final scene which either involves an end song or a conclusion of the story or theme.

5.2.5.3 Observation music

Music plays a very prominent role in the episodes of *Pumpkin Patch* and occurs very often throughout the episodes. The music can roughly be divided into a main tune, songs, background music and scene-change music. The scenes are constantly alternated with songs, which match the theme of the specific episode.

The episodes start off with a child saying "It's time for Pumpkin Patch!", followed by the main tune, which consists of a medium-paced melody that is repeated multiple times, and has a simple rhythm and lyrics.[327]

Instruments that can be identified are the drums, guitar and keyboard, which are accompanied by vocals. The vocals are performed by the main characters of Pumpkin Patch and the lyrics are used to introduce the characters, while the words 'Pumpkin Patch' are repeated several times.

The first line of the intro song is sung by a single male voice, while the second line is sung together by all the characters. The same goes for the third line (single voice), the fourth line (all together) and the fifth line (single voice), after which the sixth and seventh lines are sung by Freckles and Speckles, followed by the rest of the song which is again sung by all the characters together. The tune ends with the sentence "Every day we play, in Pumpkin Patch" in which the words 'play' and 'patch' are sung on a semibreve, which lasts for four seconds. The word 'patch' then fades away together with the accompanying instruments and flows into the first scene of the episode. Thus, the tune has a semi-closed ending, insofar as the instrumental music ends by fading away, instead of a clear end note followed by silence, which is typical for a closed ending.

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[327] See: lyrics *Pumpkin Patch.* Addendum A.11.

The background music in *Pumpkin Patch* often accompanies either an action, for instance when the Pumpkin Patchers are running around on stage without talking to each other, but is also used when a scene involves tension or suspense, such as when Snitch and Snatch, the two thieves, are contriving their plan to steal the golden chain of the major of Pumpkin Patch. In these cases either fast-paced music is used (e.g. in the first situation) or low, slow-paced music (e.g. in the second situation).

Music is further used as background to the scene changes, which appears as a green screen with purple stars in between scenes, accompanied by fast, high-pitched piano music lasting for only a few seconds. In most other circumstances, the music appears to be diegetic, in the form of songs which revolve around the theme of the episode.

Different types of songs can be identified, such as:

i. songs that are sung to explain the theme, for instance the song 'It's spring' by Claire;

ii. songs that identify characters, for instance the song 'We are Snitch and Snatch' by Snitch and Snatch;

iii. songs that express morals and values, for instance the song 'All's well that ends well, everything is fine if you make up and say sorry', sung by Claire;

iv. songs that are requested by the viewers, for instance the song 'I want to tap dance with you and tapping is so easy to do, here we go, here is a song for you!' by Claire and a guest character, called Harry;

v. songs that are sung by children, for instance the song 'Twinkle twinkle little star', sung by a child; and

vi. songs that are informative, for instance the song 'Don't waste water', sung by Claire.

Most background music is non-diegetic in the sense that it is not audible by the characters themselves and therefore does not belong in the narrative. However, exceptions are observed, for instance the background music in the aerobics scene with Snitch and Snatch, who are practicing a dance. The music here is controlled by Snitch, and switched on and off when the aerobics dance starts and stops, which makes the music diegetic, as the characters can hear the music.

The end music of *Pumpkin Patch* normally consists of the main tune, only without the vocals and with a closed ending. The only exception that could be found, was the end tune of the first episode, which consists of the song "In the spring, boink boink, I sing and dance all day, boink boink" which replaces the normal end tune and is accompanied by the final credits on screen.

Thus, the music of *Pumpkin Patch* comprises a main tune, background music, and songs – mainly sung by Claire – which explain a particular theme, accompany actions or create a specific

atmosphere. Most background music is non-diegetic (not audible by the characters), while the songs are mostly diegetic (sung and thus audible by the characters). The music is in congruence with the images and performed mostly in a major key.

5.2.6 *Professor Fossi*

Professor Fossi is a South African children series, created and produced by Louise Smit, with music by John Rothman.[328] The programme was broadcast on the SABC in the 1980s and aimed at children between 4 and 8 years old. The programme features the adventures of a German palaeontologist, named Fossi, and his friends who are travelling back in time to visit dinosaurs in Dinoland.

5.2.6.1 Structure
Each episode is about 20 minutes long, with location either in a dinosaur museum or in Dinoland. The episodes start with an intro song, followed by a story about Professor Fossi and his friends who are looking for a missing bone of one of the dinosaur skeletons in the museum. The stories are alternated with songs and normally have a happy ending, followed by the end tune.

5.2.6.2 Plot
The story revolves around Professor Fossi and the characters Toutie and her brother Ton (see Figure 5.11 on the next page). Other characters include the dinosaurs Tiran Tirannosourus, Steggie Stegosourus, Lysie Lystrosourus, Nalinda Naaldekoker and Tracie Trikeratops.[329] Professor Fossi has a dinosaur museum and wants to show Toutie and Ton his dinosaur skeletons, but he is missing an important piece of one of them. Luckily Professor Fossi has made a time machine, and so he, Toutie and Ton can travel back in time to land in the dinosour age.

The location then switches to Dinoland where Professor Fossi, Toutie and Ton observe characteristics of the historic environment and discover different sorts of historic plants, but also meet different types of dinosours – nice ones, but also dangerous ones such as Tiran Tirannosourus, pictured in Figure 5.12. Toutie, Ton and Professor Fossi make friends with most of them, except for Tiran Tirannosourus, who wants to catch them and eat them as a meal.

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[328] See: *Professor Fossi & Die reis na Dinosourusland* DVD, SAUK. Johannesburg, 1990.
[329] English translation: 'Tiran the Tirannosaurus, Steggie the Stegosaurus, Lysie the Lystrosaurus, Nalinda the Dragon Fly and Tracie the Trikeratops'
  See: Screen shot *Professor Fossi.* Addendum B.6.

Figure 5.11: Professor Fossi – Professor Fossi, Toutie and Ton, DVD, SAUK. Johannesburg, 1990.

 Figure 5.12: Professor Fossi – Tiran Tirannosourus, DVD, SAUK. Johannesburg, 1990.

The episodes then revolve mostly around Tiran Tirannosourus chasing the characters around Dinoland. In every episode the children, Professor Fossi, or sometimes even the children, Professor Fossi and some of the smaller dinosaur species such as Lysie Lystrosourus, get caught by Tiran Tirannosourus. The only exceptions are Steggie Stegosourus of whom Tiran is afraid and Nalinda

Naaldekoker who can fly, so that Tiran can't catch her (see Figure 5.13). Luckily, every time, the friendly dinosaurs come and rescue Professor Fossi and the other characters. The episodes usually end with the characters being saved from Tiran and singing that they are happy to be in Dinoland.

Figure 5.13: Professor Fossi – Nalinda Naaldekoker saves Professor Fossi, Toutie and Ton from Tiran, DVD, SAUK. Johannesburg, 1990.

In the last episode Professor Fossi finally finds the missing piece of the skeleton he was looking for all along, and after they have said goodbye to the friendly dinosaurs, they step into their time machine and return to the present time again. The final scene is set in Professor Fossi's museum again, where he puts the missing piece back onto the dinosaur skeleton, so that it is complete.

5.2.6.3 Observation music

The music used in the episodes of *Professor Fossi* generally consists of the main tune, background music and songs which are used quite often. The episodes start with the intro tune, a complete song about Professor Fossi and his passion for fossils and bones, thus explaining his profession.[330]

Instruments such as the drums, xylophone, tuba and keyboard are used, as well as female vocals, which are medium high pitched. The tune has a medium pace and a closed ending, after which the image shifts to the location of the specific scene.

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[330] See: lyrics *Professor Fossi & Die reis na Dinosourusland.* Addendum A.14.

The background music is often used in scenes that involve suspense – predominantly when Professor Fossi, Toutie and Ton are in Dinoland – which is the case in most of the episodes except for the first and the last ones. The scenes in the museum contain background music which consists mainly of a fast-paced and high-pitched melody played on the xylophone.

The xylophone sound is often featured in the visuals as well, with Professor Fossi "playing the xylophone" on the ribs of the dinosaur skeleton, using a bone.[331] This also applies to the music used as a background for the female voice-over in the first and last episodes, although drum sounds and a bass are added.

The background music to the scenes in Dinoland appears quite similar throughout the episodes and is mainly used when there are dinosaurs in the vicinity. It is used subliminally, since it is audible but barely noticeable, while still effective in creating an atmosphere of suspense, and consists of low and slow paced music which includes instruments such as the tuba and bass drums, mostly accompanied by dinosaur sounds.

The songs in the episodes of *Professor Fossi* appear very often and include most of the characters. Certain songs are regularly connected with specific characters. These songs also recur throughout many episodes. A good example of this type of song is the song by Tiran the Tirannosourus. In this song, the character Tiran introduces himself.[332]

The music is performed on instruments such as drums, a keyboard and xylophone, and is accompanied by the voice of Tiran, a very low and particularly loud male voice. The Tiran song recurs multiple times throughout the episodes in the same form and with the same accompanying lyrics, but mainly when Tiran enters the scene, thus forming a type of leitmotiv. Most of the other characters also have a song that introduces them to the programme, such as the songs Lysie Lystrosourus, Nalinda Naaldekoker, etc.

Other types of song in *Professor Fossi*, are songs that clarify the action, such as the song 'Ons moet soek, ons moet soek, ons moet soek in elke hoek'[333] which appears every time Professor Fossi, Toutie and Ton are actively looking for the missing dinosaur horn. But also songs that create the atmosphere of the scene, for instance the song 'Dis lekker in Dinoland', a recurring song in a major

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[331] See: *Professor Fossi & Die reis na Dinosourusland – Intro tune and Episode 1* DVD, SAUK. Johannesburg.
[332] See: lyrics *Professor Fossi – Tiran song.* Addendum A.15.
[333] English translation: 'We must search, we must search, we must search in every corner'

key, with a fast pace and sung by Toutie and Ton, which appears mostly at the end of the episodes when Professor Fossi, Toutie and Ton are saved and freed from Tiran Tirannosourus. [334]

The end tune of the episodes is similar to the intro song, with the same melody and tonality. However, it is purely instrumental and the pace, as well as the pitch of the instruments, appears to be higher than the opening tune.

Thus, the music in *Professor Fossi* comprises background music, as well as songs which are repeated multiple times during the episodes and appear mostly when clarifying actions, setting the atmosphere and mood of the characters, and when characters are introduced or enter the scene.

5.3 Summary and conclusions

In this chapter the first part of the proposed framework of analysis, i.e. the observing phase, has been discussed, which forms the basis of the second part of the framework discussed in the next chapter.

Six South African produced children's programmes have been selected, among which *Wielie Walie*, *Woepies Wurm*, *Fanjan die Towenaar*, *Pumpkin Patch*, *Mannemarak* and *Professor Fossi*.

The programmes were selected on the basis of multiple conditions which are useful for the investigation, including year of production (between 1976 and 1994), availability (DVDs had to be obtainable), target audience (between 0 and 10 years old), musical content (enough music to analyse) and country of production (South Africa).

In order to get a good overview of the content and a useful comparison of the use of music in these programmes, their overall structure has been described, as well as the story line and an observation of the use and characteristics of music in these programmes. This is necessary, for answering the research question.

From the descriptions and observations of these programmes, preliminary statements can already be made, which could be useful for further analysis of the programmes at the hand of the Congruence-Associationist framework.

The first phase of the adapted framework, the observation of music, shows that music appears to be used in similar ways in the different programmes.

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[334] English translation: 'It is nice in Dino land'

In *Wielie Walie* the episodes revolve around a certain theme. This theme is explained in three different stories: the play room, the short film, and the fictional story. The intro music is recognisable, has a catchy melody and is high pitched. Music is used when characters enter the scene, as accompaniment to the flow of scenes, and is in congruence with the images. Music is in a major key in happy scenes, whereas a minor ket is used in sad scenes. The same principle applies for fast and slow pace. The background music also agrees with the time and place of the images in the scenes. The songs revolve around the theme of the episode, are often repeated and have a simple rhythm.

In *Fanjan die Towenaar*, the episodes also revolve around a theme, but it involves 'catch and escape' stories. The intro music is short, in a major key, fast paced and repeated in the episodes. The melody is simple. Music is used when there is a change of scene or atmosphere, and it is repeated. Songs are sung when characters are introduced, they are are high pitched, and repeated multiple times. Songs also are also sung when actions are performed, when emotions are expressed, or merely as background. The final tune is similar as the intro tune, but adapted.

In *Woepies Wurm* the episodes revolve around the observing of the environment. The intro tune is long, recognisable and catchy, and introduces the main character. It is high pitched, in a major key, has a simple rhythm and the melody is often repeated throughout the episodes as background music. Music is used to create an atmosphere. The songs are typical of specific characters and repeated throughout the episodes. Songs introduce characters, and explains the characteristics or the situation.

In *Mannemarak* the episodes revolve around educating the viewer about the earth's different species and nature. Music is used as an introduction, which is long and has a catchy (memorable) tune which is often repeated throughout the song. It introduces the main character, contains high-pitched vocals and is in major key. The background music is instrumental, and is used when informational videos are shown, while accompanied by Mannemarak's voice. The pitch and tempo vary according to the atmosphere. The final tune is a variation of the intro music.

In *Pumpkin Patch* the episodes revolve around the Pumpkin Patch community and each episode has a different theme. Music is mainly used as an intro tune, as background or when characters are introduced. It is fast paced and high pitched, and contains a catchy melody and is repeated often. The background music is used when there is action or a scenes change, and songs are sung when characters are introduced and certain morals and values are expressed, and vary according to atmosphere of the scene. The songs are often familiar and sometimes sung by children. The final tune is a variation to the intro music.

In *Professor Fossi* the episodes revolve mostly around a 'catch and escape' scenario. Music is used as intro tune, has a catchy melody and is sung by a female voice. Background music is used when the mood of the scene changes, and songs are often used when characters are introduced. The final tune is a slight variation of the intro music.

From these general observations it is clear that, although the content of the selected programmes varies, the music is often used in a similar manner. Music in the children's programmes is generally in congruence with the visuals the scene, and is mainly used when characters enter the scene, when they are introduced, when the scene changes, at the beginning and end of the episodes, as background to voice-overs, as accompaniment for songs, and it varies according to the atmosphere of the scenes.

In the next chapter the selected programmes are analysed according to the second phase of the adapted framework (the interpretation phase), so as to form a first conclusion about the role of music in South African children's programmes between 1976 and 1994.

Chapter 6 – The interpretation phase

> Whereas multimedia may be informative, didactic, or entertaining, in the first instance, these effects take place in the mind. Multimedia 'works' when the multisensory information is encoded, interpreted, and stored such that the information can be acted upon.[335]

As becomes clear from the above quote by Annabel Cohen, an analysis of multimedia, in this case the music in children's television programmes, cannot be completed without including information about the viewer's interpretation. This chapter therefore discusses the analysis of the six selected children's programmes according to the second phase of the adapted framework – the interpretation phase – for analysing music within the audiovisual context. Hypotheses are formed, extended observations are made, and analyses of scene examples are conducted, which will predict the general interpretation of the target audience, all this based on the Congruence-Associationist framework originally presented by Annabel Cohen.

The chapter starts off with a brief review of the Congruence-Associationist framework, as well as an explanation of the way it is used as a method of analysing the content of the selected programmes.

Following this, hypotheses are constructed about the function of music in the selected South African children's programmes, based on the information of the previous chapters, including the multimedia theories of Chapter 2.5 as well as the observation phase of Chapter 5.

The chapter ends with an analysis of selected scene examples of the children's programmes by using the Congruence-Associationist framework.

6.1 Using the Congruence-Associationist framework as method of analysis

As mentioned in Chapter 3, the Congruence-Associationist framework consists of parallel channels which all pass through four phases, viz. the surface, working memory, short-term memory and long-term memory.[336]

As stated earlier, music fulfils an associationist function and, because of this, it can influence the audiovisual interpretations of the viewer by generating associations.[337] When audio and visual

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[335] Cohen 1999: 13.
[336] Ibidem.
      See also: Chapter 3.4
[337] See: chapter 3.4.2 The expanded Congruence - Associationist framework.

materials are in structural congruence, it will influence the impact of associative elements. Thus, the associations of music are in direct connection to the focus of attention, which is under control of structural congruence.[338]

According to Cohen, different characteristics of music can evoke different emotional meanings, which help constructing the associative meanings of music in its audiovisual context.[339] For instance, a slow pace, a low pitch and minor mode will likely evoke sadness, while a fast pace, high pitch and a major mode generally evoke the contrary, i.e. happiness.[340] Because of this, music is able to change the interpretation of the scene it accompanies, in order for it to be properly processed in its specific audiovisual context.

However, background music is often processed subconsciously. The viewer reacts to the meaning of the music while not consciously being aware of it. This occurs due to the fact that only the best connecting information from top-down processes (from long-term memory to short-term memory) and bottom-up processes (surface to working memory) reaches consciousness.[341]

Considering the fact that the focus of the study is on the role of music, which is determined by its interaction and congruency with speech and the visual, the emphasis of the parallel channels in the framework will be on music and its relation to speech and image.[342] Therefore, the Congruence-Associationist framework, which is used as a method of analysis of the programmes, will exclude the channels of printed or written text and sound effects, and can be visualised as depicted in Figure 6.1 on the next page.

In short, the processing of multimedia relies first on the limited capacity of the working memory. The working memory catches the first audiovisual information presented from the surface. This information is then processed from and to the long-term memory. This enables the viewer to construct a narrative from the audio-visual information that is presented. This is called information processing.[343]

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[338] Cohen 2005: 29.
[339] Cohen 1999: 16.
[340] Idem: 15.
[341] See: Chapter 3.3, Bottom-up and top-down processes.
    See also: Cohen 2005: 31.
[342] As presented in: Cohen 1999: 17.
[343] Cohen 2005: 29, 30.

Figure 6.1: The Congruence-Associationist framework, originally presented by Annabel Cohen and suitable for analysing music in children's television programmes. [344]

An example of the use of this Congruence-Associationist framework, suitable for analysing the selected programmes, is described below. The scene examples of the programmes will be analysed according to 4 phases (Phases A, B, C and D in Figure 6.1).

In *Phase A* the physical surface of the visual, musical and spoken information received by the sense organs, is analysed. The eyes observe the images, while the ears receive the music and speech in the programmes.[345]

In *Phase B* these observations of the images, music and speech are separated into structural and meaning components. The music that is perceived, can now be divided into temporal structures as well as emotional and associative meanings. Temporal structures involve elements such as pitch, pace, tone and volume. Emotional meanings are the non-diegetic meanings of music, or the meaning of music on its own, while associative meanings include the diegetic meanings of music, or the meaning of music within its audiovisual context.[346]

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[344] As presented in: Cohen 2000: 373.
[345] Cohen 1999: 18.
[346] Ibidem.

In *Phase C* the attention is drawn to that part of the visual that is sharing temporal structural features with the music. Because of inborn Gestalt principles, can determine what the visual focus of attention is. If, for instance, if the objects or characters of the visual information have a rhythm or movement similar to that of the accompanying music, the attention will most likely be focused on that part of the visual information (similar to the Gestalt principle of grouping).[347]

In *Phase D* the visual information of Phase C is represented, while it also deals with emotional information sent down from Phase B. [348]

The material from Phase D, however, will only come into attentional consciousness if it can be matched with the stored information from the long-term memory in Phase F. Because acoustical (non-diegetic) music does not make sense to the narrative, and therefore does not match, it will likely not reach consciousness.

The visual scene therefore is only connected with the emotional meaning, but generally leaves out the acoustical aspect. In this way, the context of the scene can be interpreted correctly, without the viewer being distracted by the actual music itself.[349]

6.2 Hypotheses

Now that the use and characteristics of music in the selected programmes have been observed and the framework discussed, statements about the use of music in these programmes can be made. In the previous chapter, it was observed that music is used similarly throughout the selected children's programmes.

The general use of music in the programmes seems to agree with most of the musical theories mentioned in Chapter 2. As mentioned earlier, music can be seen as having a supporting function, a communicative function, a narrative function or cognitive function accompanying the visual narrative.[350]

From these observations, preliminary statements can be made that would logically agree with the functions of music as described in the previously mentioned theories of music. These preliminary statements can be described in the form of hypotheses.

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[347] Cohen 1999: 18.

[348] Ibidem.

[349] Ibidem.

[350] See: chapter 2.5 *Music and audiovisual media.*
     See also Chapter 5.

i. Through the addition of music, the children's programmes can be followed more closely.

Note: The programmes will become more dynamic and less abstract because of the use of music.

ii. Because of the use of music, young viewers can more easily empathise with the characters. Additionally, through the use of music children can better identify with the adventures of the characters.

Note: The young viewer can gain a better understanding of what it would be like if he or she were in such a situation and, because of the emotional function of music, the audience will find the characters' experiences either pitiful or funny.

iii. Through the use of music, cultural ideologies can be transmitted to the young viewers.

Note: Through the use of either background music with a catchy melody accompanying the visual scene, or in the form of songs with lyrics that either refer to or explain certain standards, rituals and behaviour, children can be equipped with lessons and values that account for proper accepted behaviour, as well as with structural information about a national culture and ideologies.

iv. Through the use of music, some scenes will become funnier while others become exciting.

Note: Music can ensure that the viewer will see certain scenes in a different context. For instance, the music could make sure that the audience suddenly realises something is about to happen; this realisation would not have happened without the music.

v. Through the addition of music, children can identify different characters.

Note: If the same music always accompanies the same character, the young viewers will be able to distinguish between the different characters and immediately recognise them when they enter the scene.

vi. Through the use of music, children will more easily understand the content of the programme.

Note: Because of its narrative and cognitive functions, music can enhance memories, which again can facilitate the understanding of the story line.

vii. Through the use of music, programme attention can be shifted.

Note: Because of the use of music in congruence with the images it accompanies, attention can be shifted to a desired part of the programme.

viii.   Through the addition of music, the programme can become more interactive.

Note: Through the use of music in the form of songs, children can sing along and thereby actively participate when watching the programme.

ix.   Through the use of music, children will either be immersed into or disimmersed from the fictional world of the programme.

Note: Through the use of music, the atmosphere is either amplified by manipulating the viewers' senses so that immersion is made possible or criticised so that disimmersion from the story is possible.

x.   Because of the use of music, unwanted noises can be masked.

Note: Music used in the television programmes can eliminate environmental sounds, so that the young viewers are not easily distracted from watching the programme.

In the next paragraph, the above hypotheses are tested in order to see how the music in the selected programmes is generally interpreted cognitively, and to determine whether the above statements, including the general information processing of the viewer, are true when compared to the interpretation phase.

The interpretations of the use of music within the context of the children's programmes will thus be analysed by means of the second phase of the proposed framework for analysing music within audiovisual context, accompanied by two scene examples of each selected programme. If the results of the interpretation phase agree with the above-mentioned hypotheses, the question of the role of music in the South African children's programmes can be answered.

6.3 Analyses of scene examples

In this paragraph the selected programmes are analysed according to the Congruence-Associationist framework as discussed in Paragraph 6.1. Due to the fact that the study is theoretical, this framework can aid in predicting the general interpretation of the viewer. Therefore, the term 'viewer' is used speculatively, according to the outcomes of the framework.

As mentioned earlier, the programmes have various focal points when music is used. In order to find out how music can play different roles when applied to the scenes in various forms, each selected programme will be analysed at the hand of two scene examples in which a specific focus of the use of music is best reflected. In this manner, the various functions of music can be identified and the above-mentioned hypotheses confirmed or rejected in the results phase.

6.3.1 *Wielie Walie*

The first programme to be analysed, is *Wielie Walie* in which the music is mostly focused around the theme of the episode as well as the intro tune which is a well-known Afrikaans children's song.

6.3.1.1 Scene example 1 – Wielie Wielie Walie

The intro tune of *Wielie Walie* comprises an instrumental melody that refers to a well-known Afrikaans children's song called 'Wielie Wielie Walie'.[351] The rhythm is quite simple and different instruments are used, among which the piano, flute, drums and xylophone. The tune is completely instrumental, high pitched and medium paced.

The visual of the intro tune consists of a cartoon accompanying the instruments and depicting the lyrics of the original children's song, namely a monkey riding on a barrel and then falling off. The intro tune ends with a close-up shot of the monkey.[352]

It is assumed that the target audience – Afrikaans-speaking children – are acquainted with the *Wielie Walie* melody, considering the fact that the song is well known and also because of the recurrence of the song throughout the episodes. For instance, in one episode Karel Kraai plays the song with the original lyrics on his piano. In another episode presenter Johan refers to the song when playing the drums and singing 'Wielie tjof Walie tjaf', while the socks also sing the lyrics of the Wielie Walie song in rhyme form.[353]

In Level A of the physical surface, the viewer is observing a shot of a monkey riding a barrel and surrounded by nature, while hearing the melody of the Wielie Wielie Walie song, which ends with a close-up shot of the monkey.[354]

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[351] See: lyrics *Wielie Walie.* Addendum A.1.
[352] Ibidem.
[353] See: *Wielie Walie – Ruimteskip and also Wielie Walie – Rympies en ritmes* DVD, SAUK. Johannesburg.
[354] See: Figure B.1. *Wielie Walie* scene example 1. Level A. Addendum B.

In Level B the music can be divided into the temporal structures of a high pitch, a major key and medium pace, as well as the emotional meaning of the melody which is quite positive and agrees with the associative meaning of the context of the children's song.[355]

In Level C the attention of the viewer will most likely be focused on the image of the monkey, because of the association of the children's song which is about a monkey, and because the close-up shot and movements of the monkey agree with the music.[356]

In Level D the meaning of the instrumental tune, combined with the image and close-up shot, will most likely be recognised as the context of the Wielie Walie children's song. This makes the theme tune very recognisable and could provide a cue for Afrikaans-speaking children to associate the music with the programme. The theme tune is interpreted as a melody that is reminiscent of the children's song. In this way, a culture specific children's song is passed on. Children won't easily forget it and will be able to recognise the programme when they hear the tune.[357]

6.3.1.2 Scene example 2 – Karel Kraai film: First day of school

This scene is set in and outside a school, and introduces and explains the theme of the episode which revolves around going to school for the first time. The scene is accompanied by the voices of Karel Kraai and Sarel Seemonster, as well as background music comprising instruments such as the guitar, xylophone and flute. The music is fast paced and high pitched.

The visual narrative consists of a group of children going to school for the first time, and starts with an establishing overall shot, followed by a close-up camera angle, which emphasises the children's point of view when going to school.

On the physical surface of Level A the visual image of a group of children, together with their parents and teacher, is observed, as well as the background music, Karel Kraai's speech and Sarel Seemonster talking about the first day of school and what fun it is to go to school.[358]

In Level B the sounds of the fast-paced and high-pitched music in a major key are likely to be associated with positive emotions. This agrees with Karel Kraai's speech and Sarel Seemonster being very positive about school, as well as the associative meaning of the music accompanying children, parents and teachers who all appear smiling and looking happy.[359]

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[355] See: Figure B.1. *Wielie Walie* scene example 1. Level B. Addendum B.
[356] See: Figure B.1. *Wielie Walie* scene example 1. Level C. Addendum B.
[357] See: Figure B.1. *Wielie Walie* scene example 1. Level D. Addendum B.
[358] See: Figure B.2. *Wielie Walie* scene example 2. Level A. Addendum B.
[359] See: Figure B.2. *Wielie Walie* scene example 2. Level B. Addendum B.

In Level C the visual is focused on the children entering the school and enjoying themselves.[360]

In Level D the visual and auditory information are combined. This forms the context of school combined with the positive association of the music. The music amplifies the happy emotion that is purposely combined with the detailed, personal visuals of going to school and the familiar characters, Sarel and Karel, talking enthusiastically in the background about school. The young viewers could thus subconsciously be influenced to like school, to see it in a positive light, or even get excited about it. The message transmitted by the audio and visual combined, is that school is pleasant and not something to be scared of.[361]

6.3.2 *Fanjan die Towenaar van Drakenstein*

The music in *Fanjan* is focused on the background music accompanying scene changes, as well as songs sung by the characters.

6.3.2.1 Scene example 1 – Package

The scene involves the characters Fanjan, Ding, Spellie and Miro, and is set in the castle of Drakenstein. The scene starts when the bell rings. Miro tells Fanjan that he will quickly look who it is and then tells him there is a package in front of the door. Fanjan asks Miro to bring it to him inside the castle. Miro agrees to do so.

Then the shot changes to the bats, hidden in the bushes outside near the door. At the same time fast piano music is heard, and there is a close-up shot focusing on Miro who walks to the package. As soon as Miro touches the package, the piano music grows in volume and at the same time the net under Miro, as well as the package, begins to move to catch Miro. Miro is trapped and disappears. The music stops and Fanjan, Ding and Spellie go outside to look for Miro.

On Level A the viewer hears Fanjan and Miro talking, and then sees Miro walking to the package. Then there is a shot of the bats, accompanied by fast piano music, and followed by a shot of Miro approaching the package.[362]

In Level B, the piano music is fast paced and medium to high pitched, which could create a positive, joyful emotional meaning. But within the context of the scene, and especially the suspicious voice of Fanjan followed by the crescendo in the music, it will more likely refer to the fast-paced action that is

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[360] See: Figure B.2. *Wielie Walie* scene example 2. Level C. Addendum B.
[361] See: Figure B.2. *Wielie Walie* scene example 2. Level D. Addendum B.
[362] See: Figure B.3. *Fanjan die Towenaar* scene example 1. Level A. Addendum B.

about to come. The piano music starts at the same time the shot of the bats (evil characters) appears and increases in loudness just before Miro reaches the package.[363]

In Level C the visual attention will be focused mostly on Miro and the package he is approaching. The approaching of the package has become meaningful due to the associative meanings of the music in Level B.[364]

In Level D, the focused image of Miro walking towards the package, as well as the change of shot to the bats and back to Miro, is combined with the meanings of Level B, so that the context can be interpreted and a connection made between Miro, the package and the bats. This enhances the tension of the scene, and predicts that something is going to happen to Miro or the package.[365]

The growing, fast-paced piano music, together with the visual close-up shot of Miro approaching the package and the shot of the bats, will most likely make the viewer suspect trouble. The music therefore sets the mood of the scene and sets a pattern of excitement by predicting what is likely to happen.

6.3.2.2 Scene example 2 – Introduction of Ding

The second scene example comprises the characters Fanjan, Spellie and Ding, the unicorn. The scene starts with Fanjan wanting to conjure up a unicorn. Spellie wants to help him. Together they accumulate the ingredients necessary for creating the unicorn. The shot then switches to the bats that are watching them from the door opening. This is accompanied by fast piano music, followed by a slow, low-pitched flute, bass and keyboard melody. The scene continues with the bats stealing a page from Fanjan's magic book, after which they disappear and the music stops. Fanjan and Spellie find out the page is gone and start looking for it, when suddenly Ding appears from a well on the grounds of the castle. Ding is pink and purple, and accompanied by a very high soprano voice singing a note.

Spellie observes the unusual colour of the unicorn and tells Fanjan that it does not look anything like the picture of the unicorn he was trying to resemble. Fanjan is slightly offended and answers that he had exactly that unicorn in mind when creating it. He introduces Ding to Spellie and says, "Spellie, dis nou … Ding! Ding, my troeteldier en so."[366] Then the music starts, which comprises instruments such as the xylophone which is very high pitched and a bass trumpet.

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[363] See: Figure B.3. *Fanjan die Towenaar* scene example 1. Level B. Addendum B.
[364] See: Figure B.3. *Fanjan die Towenaar* scene example 1. Level C. Addendum B.
[365] See: Figure B.3. *Fanjan die Towenaar* scene example 1. Level D. Addendum B.
[366] English translation: *"Spellie, this is … Thing! Thing, my pet and stuff."*

Ding starts to introduce herself by singing "My naam is Ding",[367] followed by informing the viewer that she can sing and that she brings happiness to Fanjan.[368] Then the music stops and Spellie introduces herself to Ding.

In Level A the viewer observes the characters Fanjan, Spellie and the visual appearance of Ding the unicorn, followed by a close-up shot of Ding accompanied by high-pitched music and a soprano voice.[369]

In Level B the high-pitched music and voice are processed which is likely to evoke a positive emotional meaning.[370] This agrees with the association of the lyrics: '*My naam is Ding, vir die towenaar het ek geluk gebring*', as well as the close-up of the pink and purple unicorn singing these lyrics.[371]

In Level C the visual attention will be focused on the unicorn, since it is filmed in close-up, but also because the body and lip movements are structurally congruent with the soprano voice and instrumental background.[372]

In Level D the visual attention and meaning of the speech and music are combined, which leads to a context of Ding, the unicorn, introducing herself to Fanjan and Spellie. The music and lyrics, both high pitched and in combination with the close-up shot of Ding the unicorn, makes the introduction of the character clear, while the friendly sound of the melody, the lyrics of the song, the high-pitched voice and the pink and purple colour of the unicorn are generally associated with positivity, which implies that she is a good character as well.[373]

6.3.3 *Woepies Wurm*

The music in *Woepies Wurm* is mostly focused on songs sung by the animal characters, expressing feelings or clarifying Woepies observations.

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[367] English translation*:* "My name is Thing"
[368] See: lyrics *Fanjan die Towenaar – My naam is Ding.* Addendum A.2.
[369] See: Figure B.4. *Fanjan die Towenaar* scene example 2. Level A. Addendum B.
[370] See: Figure B.4. *Fanjan die Towenaar* scene example 2. Level B. Addendum B.
[371] English translation see: lyrics *Fanjan die Towenaar – My naam is Ding.* Addendum A.2.
[372] See: Figure B.4. *Fanjan die Towenaar* scene example 2. Level C. Addendum B.
[373] See: Figure B.4. *Fanjan die Towenaar* scene example 2. Level D. Addendum B.

6.3.3.1 Scene example 1 – Eerste, in die middel, laaste

The scene involves the characters Woepies Wurm, Snakkie and Strepies the bee. Snakkie explains to Woepies what it means to be first and last. They practice this with changing places and standing behind each other.

Then Strepies the bee appears and Woepies concludes, "Jy kan nie meer speel nie, want ons speel eerste en laaste en nou is jy …"[374] Snakkie explains, "In die middel".[375] Woepies responds with, "O rêrig!"[376] and they practice first one, last one and middle. Then the music starts with the lyrics "Ek is eerste"[377] sung by Strepies, who stands in front, "In die middel"[378] sung by Woepies Wurm, who stands in the middle, "Laaste"[379] sung by Snakkie who stands behind Woepies and Strepies.[380]

Strepies and Woepies then change places and with it, also the lyrics they are singing. The song is accompanied by instrumental music, consisting of a keyboard and drum in a simple melody, a medium pace and a major key. There are pauses in the music after the words "ek is eerste" (pause), "in die middel" (pause) "laaste", while a close-up and panning shot appear simultaneously with these lyrics.[381]

In Level A the viewer observes the image of Woepies Wurm, Snakkie and Strepies, standing in their positions, accompanied by the music, lyrics and close-up shots of the characters. [382]

In Level B the music is divided into the temporal structures of a positive melody and medium pace, while the emotional meaning can be interpreted as happy, due to the major key and the high-pitched lyrics of the song sung by Woepies, Snakkie and Strepies. This agrees with the associative meaning of Woepies, Snakkie and Strepies singing and moving around.[383]

In Level C the visual attention is most likely focused on the three characters that stand behind each other or switch places, according to the lyrics which are in structural congruence with the close-up image, the panning shot, and musical rhythm. Thus the voices that are heard, are placed with the right characters and their movements.[384]

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[374] English translation: "You can't play with us because we are playing first one last one and now you are …'
[375] English translation: "In the middle"
[376] English translation: "Oh really!"
[377] English translation: "I am first"
[378] English translation: "In the middle"
[379] English translation: "last one"
[380] See: lyrics *Woepies Wurm – Eerste, in die middel, laaste.*Addendum A.4.
[381] Panning shot: the camera moves left or right. In this scene the camera moves to the right.
[382] See: Figure B.5. *Woepies Wurm* scene example 1. Level A. Addendum B.
[383] See: Figure B.5. *Woepies Wurm* scene example 1. Level B. Addendum B.
[384] See: Figure B.5. *Woepies Wurm* scene example 1. Level C. Addendum B.

In Level D all the visual and auditory information can then logically be combined into a context of the right characters, their positions, and the actual names of these positions, i.e. first, middle and last. This could facilitate the understanding of the terms, because they are processed in the visual channel as well as the musical and speech channels. This clarifies the action for the young viewers.[385]

6.3.3.2 Scene example 2 – Woepies Wurm is sad

The scene involves Woepies Wurm and Snakkie who are walking together and stop by a lake.[386] Woepies has just been born and is discovering his environment. He thinks the lake is very nice and looks down. He tells Snakkie, "Snakkie, iets kyk vir my ..."[387] Snakkie answers that it is probably a fish. Woepies asks Snakkie what a fish is and Snakkie tells him it is an animal that lives in the water. Woepies likes this and tells Snakkie that he also wants to be a fish, but Snakkie explains that is impossible, because Woepies can't swim in water. Woepies Wurm is very disappointed to hear that and concludes, "Ag, maar wurms kan dan ook niks doen nie ... Hulle kan nie swem nie, hulle het nie huisies op hulle rug nie ... Ag wurms is sommer simpel ... Ek wil nie meer 'n wurm wees nie!"[388] Then there is a close-up of Woepies Wurm, followed by a shot of Woepies and Snakkie. At the same time the music starts in a slow pace and medium to low pitch, with instruments such as the piano and drums. Woepies Wurm starts to sing about feeling sad and that he does not want to be a worm any more.[389] The lyrics are sung in a broken voice by Woepies while he is sobbing, and this is accompanied by the image of a sad-faced Woepies Wurm walking slowly and Snakkie following him.

In Level A of the physical surface, the viewer sees Woepies Wurm and Snakkie next to a river, as well as close-up shots of the two of them as they talk. The music is slow, as are Woepies's lyrics, explaining that he feels 'treurig'[390] in a sobbing voice.[391]-[392]

In Level B the music comprises the temporal structures of the slow pace and low to medium pitch of the instruments, as well as the minor mode of the music and the sobbing sound of Woepies' singing voice. The emotional meaning is then easily associated with sad, piteous or joyless feelings, which

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[385] See: Figure B.5. *Woepies Wurm* scene example 1. Level D. Addendum B.

[386] See: *Woepies Wurm – In en uit, Episode 1* DVD, SAUK. Johannesburg, 1983.

[387] English translation: "Snakkie, something is looking at me."

[388] English translation: "Oh, but worms can do nothing, they can't swim, they don't have little houses on their backs ... Oh worms are just stupid creatures ... I don't want to be a worm any more!"

[389] See: lyrics *Woepies Wurm – Woepies Wurm is sad."*Kom luister so 'n bietjie naar my treurige liedjie" Addendum A.5.

[390] English translation: *'sad'*.

[391] See: lyrics *Woepies Wurm – Woepies Wurm is sad.'Kom luister so 'n bietjie na my treurige liedjie'*. Addendum A.5.

[392] See: Figure B.6. *Woepies Wurm* scene example 2. Level A. Addendum B.

agrees with the associative meaning depicted by the image of Woepie looking sad and almost crying.[393]

The focus of attention to the visual of Level C is most likely Woepies' face, since his mouth movements are structurally congruent with the sound of his sobbing voice singing the lyrics and close-up shots of a sad Woepies often appear when his voice is heard. Furthermore, the shape of Woepies mouth resembles the circumflex (^), which is generally associated with a sad face.[394]

In Level D, the visual image of Woepies's appearance, looks and movements are associated with the emotional quality of the music conveying sadness, piteousness and joylessness. The viewer sees the context of Woepies Wurm being very sad and empathises with him, which could also help the immersion into the narrative. The viewer probably wants Woepies Wurm to feel better soon.[395]

The scene ends with Snakkie asking Woepies what he wants to be if he does not want to be a worm and Woepies answers that he wants to be a snail, just like Snakkie. Snakkie then gives his shell to Woepies, which makes him happy. However, after some walking, Woepies thinks Snakkie's shell is too heavy for him. He gives the shell back to Snakkie, who tells him to be happy with what he is, a worm. Woepies is now pleased with being a worm.

Woepies's sad song recurs in another scene of a different episode. This scene also involves Woepies Wurm and Snakkie. The scene starts when Woepies Wurm is walking alone through his environment, his tail covered with loose skin. Then the music starts, which is the same sad song as in the scene mentioned above. After the last lyrics, the music fades and Woepies Wurm sees Snakkie. Snakkie asks Woepies Wurm what is wrong with him. Woepies Wurm answers that he feels terrible and that his skin is starting to come loose. Snakkie tells Woepies Wurm that this is a good thing. He explains that it will all be over soon and that Woepies will then be a big worm. Woepies believes Snakkie and is reassured. Woepies is happy again.

The recurring of Woepies's sad song helps to amplify his emotions, so that the story can be followed more closely. Considering that the viewers will empathise with Woepies Wurm's being sad, they will be happy to see that Woepies feels better at the end of the scenes because of Snakkie's help. Snakkie's wise words solved Woepies' sadness, and therefore that lesson or moral might even be imprinted more thoroughly in the viewers' minds.

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[393] See: Figure B.6. *Woepies Wurm* scene example 2. Level B. Addendum B.
[394] See: Figure B.6. *Woepies Wurm* scene example 2. Level C. Addendum B.
[395] See: Figure B.6. *Woepies Wurm* scene example 2. Level D. Addendum B.

6.3.4 *Mannemarak*

In *Mannemarak* the focus of the music appears to be on the main tune, as well as on the short video fragments that occur in the episodes.

6.3.4.1 Scene example 1 – Intro tune

The theme song consists of the intro and end tunes of *Mannemarak*. The scene that is accompanied by the intro tune as well as the end tune is set in space, with close-up shots of planets and Mannemarak's spaceship, as well as Mannemarak himself. The intro and end tunes have similar instrumentation and are accompanied by Mannemarak's high-pitched voice.

The intro tune has a consistency of intro, couplet, chorus, couplet, chorus, and afterpiece. As is clear from the observations in Chapter 5, Mannemarak introduces himself with the lyrics and informs the viewer that he wants to know everything and that he will never forget a thing he has learnt.[396] The tune is heard at the beginning of every episode.

In Level A – the physical surface – speech, visuals and music are observed by the viewer. These are Mannemarak's voice, the close-up shots of the spaceship and planets, and the music of the intro tune.[397]

In Level B this music consists of temporal structures, which include the interpretation of high-pitched tones, a fast pace and a major key. Because of these interpretations, emotional and associative meanings are able to arise.[398] The emotional, non-diegetic meanings of the music will likely evoke the meaning of happiness, which can be linked to the associative meaning of music within the context of the visual scene which includes planets and Mannemarak's spaceship, as well as the channel of speech that consists of Mannemarak's singing voice.[399]

In Level C the visual attention of the viewer will shift to Mannemarak's spaceship flying through space, due to the fact that it moves vividly and appears in close-up throughout the video, while sharing temporal and structural features with the fast pace and beat of the music. Furthermore, the visual attention will be on Mannemarak's singing voice, explaining who he is and what he is doing,

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[396] See: chapter 5.2.4 *Mannemarak*
    See also: lyrics *Mannemarak*. Addendum A.7.
[397] See: Figure B.7. *Mannemarak* scene example 1. Level A. Addendum B.
[398] As mentioned in paragraph 6.1, a slow pace, a low pitch and minor mode will likely evoke sadness, while a fast pace, high pitch and a major mode generally evokes the contrary, happiness.
[399] See: Figure B.7. *Mannemarak* scene example 1. Level B. Addendum B.

while Mannemarak himself appears briefly in the intro tune, but in a close-up shot at the end of the scene.[400]

In Level D the part of the focused visual information of Level C is combined with the emotional meaning of Level B (without the acoustic aspects of the music), so that the associative meaning of music within the visual context can be established and the overall information interpreted properly.[401]

The focused visual attention of the close-up shots and movement of Mannemarak's spaceship flying around, as well as the close-up of Mannemarak in the end, is in congruence with Mannemarak's high-pitched singing voice which expresses his descent and daily occupation, accompanied by the cheerful meaning of the music. When combined, it gives the viewer an interpretation of who Mannemarak is, an alien, what he is doing in his spaceship, visiting the earth, and that he enjoys learning about his environment.

Furthermore, because the tune is played at the beginning of every episode, the high-pitched voice and cheerful melody will be recognisable to the viewer, and because it is in temporal contiguity with the starting of the programme, the viewer is stimulated to watch the episode.

The end tune of Mannemarak consists of three variations to the melody and lyrics of the intro tune, but with similar audio and visual characteristics. Similar audio characteristics involve a fast pace, generally major tonality and Mannemark's high-pitched voice singing the lyrics, while the visual of Mannemarak's spaceship and its location in space are almost the same as in the intro tune.

Due to these similarities of Levels A and B of the Congruence-Associationist framework, the visual focus of the viewer will probably stay on the spaceship, while combined in Level D with the cheerful quality of the accompanying music. The lyrics are slightly different, depending on the variation, but all three express Mannemarak's completion of a working day on earth, which can be interpreted as signalling the end of the episode.

Because of the emphasis of the staccato lyrics in all the variations of the end tunes, the songs become more recognisable, so as to clarify Mannemarak's return journey to his planet after his visit to the earth as well as stimulating the viewer to watch the next episode.[402] It is assumed that the three variations of the end tune can thereby make the programme more interesting, making sure that the viewer watches until the end of the episode.

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[400] See: Figure B.7. *Mannemarak* scene example 1. Level C. Addendum B.
[401] See: Figure B.7. *Mannemarak* scene example 1. Level D. Addendum B.
[402] See: lyrics *Mannemarak End tune 1, End tune 2, End tune 3.* Addendum A.8, A.9, A.10.

6.3.4.2 Scene example 2 – Flaminke

This scene is the inside Mannemarak's spaceship. The characters involved, are Mannemarak and Kompie, and the narrative consists of them trying to figure out where the spaceship has landed, what their environment looks like and by what type of animal they are surrounded.

Mannemarak tells Kompie that he needs a name of the animal before he can look up information about it. Kompie says they should look to the camera to obtain some clues so as to form an idea about what animal it is. Mannemarak and Kompie then look at a small television screen which shows a short video fragment of a group of flamingos. A shot of the flamingos walking through a muddy pool of water appears in close-up, followed by more close-ups of the legs, bodies, necks and heads.

The music drops in when the focus of the camera shifts to this television screen so that the video fragment is full screen, and the music stays until the end of the video fragment. The background music comprises trumpets, the flute, keyboard and tuba, and is medium to fast paced and high pitched. The visuals are accompanied by the voice of Mannemarak, who is observing the characteristics of the animal, such as the feathers, legs and colour.

In Level A first the inside of the spaceship is observed, as well as close-up shots that switch between Mannemarak and Kompie and a television screen. The attention is then focused on the television screen, accompanied by the instrumental background music and Mannemarak's voice, while the shot changes to a close-up of the flamingos.[403]

In Level B this background music can be divided into temporal structures which include high-pitched tones, a simple rhythm, a fast pace and a major key. The emotional quality of the music will generally evoke a feeling of happiness, which can be linked to the associative meaning of music within context of the visual scene with the flamingos moving around and the channel of speech, with Mannemarak's voice providing information about the flamingos.[404]

Following this, in Level C the attention of the viewer will shift to the flamingos and their movements, which appear in close-up and share temporal and structural features with the pace and beat of the music, while it also agrees with the speech and high-pitched voice of Mannemarak.[405]

In Level D, the focused visual information of the flamingos and their movements is recombined with the joyful quality of the background music in Level B, so that the associative meaning of music is

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[403] See: Figure B.8. *Mannemarak* scene example 2. Level A. Addendum B.
[404] See: Figure B.8. *Mannemarak* scene example 2. Level B. Addendum B.
[405] See: Figure B.8. *Mannemarak* scene example 2. Level C. Addendum B.

confirmed within the scene context of the moving flamingos and Mannemarak's voice informing the viewers about the characteristics of the flamingos.[406]

The scene information may now be interpreted as funny, while the characteristics of the flamingos are amplified because of the focus of the camera on the movement of the flamingos. This is in structural congruence with the music and therefore allows the viewer to associate the specific characteristics of the flamingo with the atmosphere and tempo of the music, while being accompanied by Mannemarak's voice naming the characteristics in the background. It allows the viewer to better store the audiovisual information in the long-term memory, which in turn could facilitate the learning process of flamingos and their characteristics.

After the video fragment of the flamingos, the music stops and Mannemarak guesses what type of bird it could be, while looking and pointing at pictures of different birds. The viewers have the same background information as Mannemarak about the animal, and can therefore interactively also guess what animal the episode is about.

Due to the fact that the background music of the video fragment was in congruence with the images of the bird and Mannemarak's naming of the characteristics, and because the only music in the episode appears in the flamingo scenes, the viewer might be able to recognise the characteristics and name the bird more easily.

6.3.5 *Pumpkin Patch*

The focus of the music is on the songs sung predominantly by Claire, mostly for the purpose of interacting with the viewers.

6.3.5.1 Scene example 1 – Boing Boing song

The scene involves Claire, Woofles, Uncle Bill and a group of children in the Pumpkin Patch community. Firstly, there is a shot of Claire and Woofles. Claire tells Woofles that she has something that will make him feel good. She asks Woofles, "Can you say 'boing boing'?" Woofles answers, "Yes. 'Boing boing'!" Claire then instructs Woofles, "When I point at you, you say 'boing boing', alright?" Woofles says it is alright and the music starts at a fast pace, high pitch and major key, with Claire singing in a high-pitched voice, and Woofles saying "boing boing"' between every two or three words of Claire's singing.[407] A close-up shot of Claire appears, followed by shot of Uncle Bill and the

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[406] See: Figure B.8. *Mannemarak* scene example 2. Level D. Addendum B.

[407] See: lyrics: *Pumpkin Patch – In the spring.* Addendum A.12.

children, a panning shot from left to right of all the characters, and then a close-up shot of Claire and Woofles again.

After the lyrics "When the flowers grow I simply know it's spring!",[408] the previous lyrics of the song are repeated, now only with Woofles, Uncle Bill and the children all singing along to the "boing boing" part of the song.

Following the second round, the lyrics are repeated a third time, after which the music stops. Claire then talks directly to the viewers and tries to say goodbye, but Woofles stops her and begs, "Oh no, not yet, Claire! I want to do the Boing Boing song again, please?" Then all the children also ask Claire, "Please?" And Claire answers, "Alright! We will see you next time, Pumpkin Patchers. Bye-bye!" The 'Boing Boing'-song is then repeated with a panning shot of everyone singing along as the end credits appear on screen.

In Level A of the physical surface, the viewer observes a shot of Claire and Woofles, followed by a shot of the children and Uncle Bill. At first, there is only Claire's speech when she instructs Woofles how to sing along with the song. After this, the music starts with Claire and Woofles singing, and ends with everyone singing along.[409]

In Level B the temporal structure of the music can be identified as fast paced, high pitched, and in a major key, which will likely evoke the emotional meaning of joyfulness and happinrss. This in combination with the lyrics and context of Claire and Woofles, and a bit later also Uncle Bill and the children, singing, will also create a similar associative meaning.[410]

In Level C the visual attention is focused firstly on Claire, who is looking directly at the camera and whose body language (movements and pointing to Woofles) and lip movements are in structural congruence with the sounds of the music and lyrics that are heard, even though in reality it is not Claire's real voice singing the songs.[411] Attention is also focused on Woofles, who is standing next to Claire and initially sings the 'boing boing' part of the song every time Claire points at him. After the lyrics are repeated for the second and third time, the focus might shift to all the characters on screen, due to the panning shot and the overall shot of all the characters.[412]

In Level D the image of Claire looking into the camera and Woofles looking happy and singing together with Uncle Bill and the children, can be combined with the joyfulness of the song, so that a

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[408] Ibidem.

[409] See: Figure B.9. *Pumpkin Patch* scene example 1. Level A. Addendum B.

[410] See: Figure B.9. *Pumpkin Patch* scene example 1. Level B. Addendum B.

[411] See: end credits: *Pumpkin Patch* DVD, SAUK. Johannesburg. 1994 – 1995.

[412] See: Figure B.9. *Pumpkin Patch* scene example 1. Level C. Addendum B.

context of happiness is formed, together with an interactive or singalong environment because of Claire's direct interaction with the viewers. The music evokes the viewer to participate in the fun.[413]

6.3.5.2 Scene example 2 – Pumpkins' song

This scene example exists of a transition between two scenes set in the Pumpkin Patch community, so as to provide continuity in the programme. The example starts off with close-up shots of Claire and Woofles. Claire is telling Woofles that she wants to organise a spring festival. Everyone is enthusiastic about it. Woofles then points directly to the camera and says, "Stay tuned, Pumpkin Patchers, it is another great day in Pumpkin Patch!"

Then the scene stops and music starts, including instruments such as keyboard and bass guitar, accompanied by the overall shot of a group of pumpkins against a black background singing a song. The lyrics of the song aim at provoking the viewer to sing along with the words "It's not easy to learn all the words of every song you hear, but this one is easy. So sing along in a voice so loud and clear", followed "tralalala" being repeated multiple times.[414]

The music then stops and the shot changes to Claire, Woofles and a group of children who have organised a spring festival and are dancing and singing.

On the physical surface of Level A the transition is also observed. At first, there is a close-up of Claire and Woofles, who are making a plan to organise a spring festival. Following this, there is an overall shot of a group of pumpkins, who are singing a song with a catchy tune and easy lyrics. After this the image of Claire and Woofles returns, only much later in time, with an overall shot of Uncle Bill, Claire and Woofles, and a group of children joining them in a spring festival.[415]

In Level B the music during scenes changes can be divided into the temporal structures of major mode, fast pace and high-pitched voices which will likely evoke an emotional meaning of happiness. The associative meaning probably agrees with this, due to the Pumpkins' moving around fast and the high-pitched singing of "tralala sing along".[416]

In Level C, the visual focus of attention is shifted from Claire and Woofles to the Pumpkins, due to the transition of the close-up shot of Claire and Woofles, to the overall shot of the Pumpkins, which

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[413] See: Figure B.9. *Pumpkin Patch* scene example 1. Level D. Addendum B.
[414] See: lyrics *Pumpkin Patch – Pumpkin song.* Addendum A.13.
[415] See: Figure B.10. *Pumpkin Patch* scene example 2. Level A. Addendum B.
[416] See: Figure B.10. *Pumpkin Patch* scene example 2. Level B. Addendum B.

are sharing structural features with the music that is heard. Due to the last shot, the focus is then back to Claire, Woofles and the children who are dancing in rounds.[417]

In Level D the positive meaning of the music and lyrics is combined with the overall shot of the pumpkins, This provides a context of interactivity, as well as continuity because of the fact that the viewer is focused on the song in between the scenes.[418]

In the first scene Woofles and Claire express the idea to have a spring festival. To create a bridge between the idea of the spring festival and the follow-up scene of actually performing the spring festival with a group of children and Uncle Bill, the song of the pumpkins is inserted in between this transition, so that there is some time between the scenes. Children can switch their focus from the scene with Claire and Woofles to the pumpkin song and might even sing along, before switching to the next scene which is further in time, so that the transformation is less sudden and seems more logical, in order to preserve the continuity in the programme.

6.3.6 *Professor Fossi*

The music in *Professor Fossi* focuses predominantly on songs and melodies accompanying the narrative of the scenes, as well as identifying the characters.

6.3.6.1 Scene example 1 – Intro tune

As it is clear from the observations of Chapter 5, the scene of the intro tune revolves around the characteristics of Professor Fossi and his passion for fossils and bones. His explaining his profession is accompanied by close-up shots of images that clarify this.[419] The tune includes instruments such as the drums, the xylophone, tuba and keyboard, as well as medium to high pitched female vocals.

The intro tune starts off, accompanied by Professor Fossi entering the scene by coming through a door. This is followed by different shots in close-up of Professor Fossi and a melody played by a xylophone, accompanied by the image of Professor Fossi holding a bone and moving it from left to right on a dinosaur skeleton, so as to represent the sound of the xylophone.

At the same time the lyrics "Hy grawe in die grond van vroeg tot laat"[420] are heard, there is a shot of Professor Fossi, Toutie and Ton digging into the ground with a shovel.[421] Then the sound of the

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[417] See: Figure B.10. *Pumpkin Patch* scene example 2. Level C. Addendum B.
[418] See: Figure B.10. *Pumpkin Patch* scene example 2. Level D. Addendum B.
[419] See: chapter 5.2.6 *Professor Fossi*
[420] English translation: "He digs into the ground from early till late"
[421] See: lyrics *Professor Fossi.* Addendum A.14.

xylophone appears, again accompanied by a close-up shot of Professor Fossi figuratively playing the xylophone by moving a bone along the ribs of a dinosaur skeleton.

The song continues with the lyrics "Hy soek na ou gebeentes",[422] which is accompanied by a shot of Professor Fossi holding a dinosaur skeleton, followed by the sentence "En plante wat versteen is",[423] which is accompanied by a panning shot of historical plants in Dinoland.[424]

The lyrics "Oor sulke dinge kan hy heel dag praat"[425] are accompanied by an image of Professor Fossi talking to Toutie and Ton with a notepad in his hand, followed by a close-up shot of two dinosaur skeletons and Tiran growling, accompanying the words "Tiranosourus, stegosourus, almal staan verstom".

When the female voice sings "Hy is mos die slimste as dit by fossiele kom!",[426] an image appears of Professor Fossi showing Toutie a fossil, with a shot of the fossils in close-up. The song continues with explaining that Professor Fossi works hard. This is accompanied by different images of Professor Fossi's being busy. The image of Professor Fossi, Toutie and Ton travelling in the time machine shows that he likes to talk about all his adventures.

The intro song ends with the conclusion that Professor Fosssi is a palaeontologist. This is accompanyed by a visual of Professor Fossi wearing binoculars and holding a little bag in his hand with which he can capture fossils and bones. At the last syllable of the word 'paleonto<u>loog</u>',[427] the image switches to a close-up of a dinosaur skeleton lying in the dirt on the ground.

On the physical surface of Level A the viewer sees multiple different close-up shots of Professor Fossi and his occupation, while hearing female vocals in the speech level singing about him and his profession, accompanied by a medium to high-pitched melody.[428]

In Level B, these temporal structures of the medium to high-pitched music appearing in a major key and medium pace, are likely organised by the viewer into the emotional meaning of joyfulness. This is in agreement with the associative meaning of the lyrics and the fact that the music is accompanying images of Professor Fossi, enthusiastically performing all kinds of actions.[429]

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[422] English translation: "He is looking for old bones"
[423] English translation: "And fossilised plants"
[424] See: lyrics *Professor Fossi.* Addendum A.14.
[425] English translation: "He can talk about such things all day long"
[426] English translation: "He is the smartest when it comes to fosils"
[427] English translation: 'palaeontologist'
[428] See: Figure B.11. *Professor Fossi* scene example 1. Level A. Addendum B.
[429] See: Figure B.11. *Professor Fossi* scene example 1. Level B. Addendum B.

In Level C the visual attention is most likely focused on Professor Fossi, as well as all the images and close-ups that are structurally congruent with the lyrics that are being sung. For instance, the attention will be focused on the skeleton Professor Fossi is holding, when the word 'gebeentes' is sung, which is also the case with the fossil Professor Fossi is showing Toutie, since it agrees with the word 'fossiele'. The most important sentence, however, consists of the words 'Prof Fossi is 'n paleontoloog', with the focus of the camera switching from Professor Fossi to the dinosaur skeleton as the word 'paleontoloog' is sung.[430]

In Level D the images are again combined with the meaning of the music and, together with the lyrics, an understanding of Professor Fossi's profession and the story line is formed. The context of the word 'paleontologist', together with the images of Professor Fossi showing what a palaeontologist does and the catchy melody of the song, is repeatedly watched every time at the beginning of every episode. This could help viewers to understand the story. By knowing what Professor Fossi is – a palaeontologist – and what it entails – digging into the ground and looking for fossils and bones – the viewer can get an understanding of why he wants to travel back in time to Dinoland and what the characters are doing there.[431]

6.3.6.1 Scene example 2 – Tiran song
The scene involves Professor Fossi, Toutie, Ton, Nalinda and Tiran. The scene starts off with a shot of Professor Fossi, Toutie and Ton arriving in Dinoland, accompanied by background music with a low pitch, long notes and growling dinosaur sounds. Following this, there is a close-up shot of Tiran, who enters the scene, growling and saying, "Wat ruik ek? Dis 'n vreemde vleis." [432] The camera then switches back to Professor Fossi, who tells Toutie and Ton to run, considering that Tiran is dangerous. Tiran then says, "Almal is vir my bang, omdat ek julle vang vang vang!"[433]

Then Nalinda appears on camera. She enters the scene, takes Professor Fossi, Toutie and Ton on her back, and flies away with them so that they are safe from Tiran. She tells them to stay away from Tiran, and that everyone in Dinoland avoids him like a volcano. Then the camera switches back to Tiran and the music starts, followed by a close-up shot of Tiran.

Tiran remains in close-up throughout the song and introduces himself with the lyrics "My naam is Tiran Tirannosourus". [434] He talks about how dangerous he is by bragging about the power in his jaw,

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[430] See: Figure B.11. *Professor Fossi* scene example 1. Level C. Addendum B.
[431] See: Figure B.11. *Professor Fossi* scene example 1. Level D. Addendum B.
[432] English translation: *"*What do I smell, this is a weird type of meat"
[433] English translation: "Everyone is scared of me because I catch catch catch you!"
[434] English translation: "My name is Tiran the Tirannosaurus"
  See also: lyrics *Tiran song.* Addendum A.15.

his dangerous teeth and the intimidating sounds he can produce. He ends by saying that he is the cruellest dinosaur, accompanied by repeated growling, after which the music fades away.

In Level A first Professor Fossi, Toutie and Ton are observed accompanied by the low, slow background music, as well as dinosaur sounds, followed by the rescue of Nalinda. The focus of the camera then shifts to Tiran, who appears in close-up, accompanied by the music and the lyrics of his song.[435]

In Level B the initial background music has temporal structures of low pace and low pitch accompanied by dinosaur sounds. This will evoke the emotional meaning of danger, tension and excitement, which matches the associative meaning of the music within the context of Dinoland and the appearance of Tiran on the scene. The music of the Tiran song then has temporal structures such as a slow pace, a very low-pitched voice, and loudness, which evokes a similar emotional meaning as that of the background music, with the associative meaning of the context of the music accompanying a dinosaur.[436]

In Level C the focus of attention will be on Tiran, as soon as he enters the scene, because his appearance and the focus of the camera are in structural congruence with the background music, while his movements match the song.[437]

In Level D the camera focus and close-ups of Tiran with its large teeth, accompanied with the low-pitched and slow-paced music, as well as the lyrics, will most likely suggest that Tiran is a dangerous and evil character. Due to the fact that the Tiran song is repeated in multiple episodes, it becomes a leitmotiv for Tiran whenever he reappears, and induces the mood of the scene by signalling danger in the narrative.[438]

6.4 Summary and Conclusions

In this chapter, hypotheses were constructed and different functions of music discussed in the second step, the interpretation phase, of the adapted framework for music within audiovisual context. The Congruence-Associationist framework consists of a formula that predicts these interpretations, based on previous experimental research by Cohen, and has therefore been applied

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[435] See: Figure B.12. *Professor Fossi* scene example 2. Level A. Addendum B.
[436] See: Figure B.12. *Professor Fossi* scene example 2. Level A. Addendum B.
[437] See: Figure B.12. *Professor Fossi* scene example 2. Level A. Addendum B.
[438] See: Figure B.12. *Professor Fossi* scene example 2. Level A. Addendum B.

to scene examples from six selected children's television programmes that depict various roles of music.

Each scene example was analysed according to the four phases of audiovisual processing, viz. Phase A of the physical surface (in which audio, speech and visual are observed), Phase B of the working memory (in which these observations are divided into temporal structures and emotional as well as associative meanings), Phase C of the interaction from working memory to short-term memory (in which the visual focus takes place) and Phase D of the short-term memory (which recombines the audio meaning with the visual observations and forms an interpretation of the scene).

By applying the Congruence-Associationist framework in combination with these examples, it became clear that music is important for children's programmes in various ways. Music has the ability to influence the interpretation of the viewers which can make the programme more appealing, interesting or recognisable to facilitate the storing of information in the long-term memory, clarify the action that is depicted, induce emotions or participation, and even set a pattern of excitement for what's to come. Because the focus of the study is on the role of music in particular, less attention was paid to other filmic elements. However, it could be observed that, by sending out similar messages to the viewer, these visual elements in combination with the music supported each others meanings in the programmes.

In the next chapter, the above-mentioned interpretations will be discussed in the last section of the adapted framework, i.e. the results phase, so as to form a conclusion on the role of music in order to either confirm or reject the constructed hypotheses.

Chapter 7 – The results phase

Now that the different functions of music in the South African children's programmes have been illustrated by means of the interpretation phase and scene examples, the third section of the adapted framework can be discussed, i.e. the results phase. Based on the observations of Chapter 5 and the interpretations of Chapter 6, various functions of music in the children's programmes can be identified and appointed. The results phase will be discussed according to the 'separate functions of the musical mental processes' originally presented by Cohen.[439]

Following this, conclusions will be drawn in which the earlier constructed hypotheses of Chapter 6 can either be confirmed or rejected. In this way, it can be examined whether the results of the framework may or may not correspond to the aforementioned theories on the role of music within audiovisual context.[440] The idea is that, with enough similarity of results, this information could help in constructing a more complete picture of the role of music in the children's television programmes of 1976 – 1994.

7.1 Functions of music in the children's programmes

The first function of music that Cohen identifies, is *masking*, in which the music within audiovisual context can mask unwanted sounds in the environment of the viewer.[441] The fact that every children's programme analysed contains a considerable amount of music, appears to agree with the desirable function of music to mask unwanted sounds. By inserting music, the makers of the programmes can, for instance, eliminate sounds such as a disk drive, people talking in the same room or a dog barking.[442] The loudness of the music and songs ensure that the attention is focused on the programme that is being watched.

The second function that can be identified, is *provision of continuity*, where the music connects disparate events in the programmes. An example of this can be seen in the Dinoland scenes of *Professor Fossi*, where the background music is continuous throughout different scenes, so as to enhance the continuation of the narrative and location of Dinoland. According to Cohen this will glue the narrative together because of the limited capacity of the brain, which means that the temporal features of the music stand out and become the leading audio Gestalt which then combines the

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[439] Cohen 1999: 13-20.
[440] See: chapter 2 *Music and its audiovisual context.*
[441] Cohen 1999: 13.
[442] Ibidem.

different visual events together in order to form one narrative.[443] Another example is found in scene example 2 of *Pumpkin Patch*, in which the pumpkin song functions as a bridge between two scenes which would otherwise not logically follow each other. By inserting a musical scene, the time gap between the two scenes of the narrative is filled.

The third function of music that can be identified, is *direction of attention* which, according to Cohen, directs the attention of the viewer to specific visual parts of the scene because of structural patterns in the music.[444] From the observations and analyses it is clear that this is the case in all the programmes, due to the structural congruence between the visual and the auditory elements in the children's programmes.

A good example is found in example 1 of *Pumpkin Patch*, where the body movements and lip movements of Claire generally match the rhythm of the song she is singing and the music she is dancing to. According to Cohen, patterns from different modalities, such as the image of Claire and the sound of a woman's voice singing, have the same changing patterns across time, so that they are likely observed by the viewer as one single object.[445] Thus, the viewer interprets Claire singing the song, and therefore the visual focus will be shifted to her. In this way, music can evoke viewers to participate in the programme's content.

The fourth function of music is *mood induction*, which holds that music can alter the mood of the viewer or the scene when using music that is associated with happiness or sadness in combination with the visual scene to alter the atmosphere.[446] The mood of the viewer is altered, so that he or she actually feels sad or happy for the character and therefore empathises with the character in question.

A good example of this is found in scene example 2 of *Woepies Wurm*, where Woepies Wurm feels sad and transmits his sadness to the viewers by singing in a sobbing voice, combined with looking sad and accompanied by low-pitched, slow-paced music with evokes the emotional meaning of sadness. The viewer will then likely empathise with Woepies Wurm, because of this mood induction. Another less obvious example of the alteration of mood by applying music, can be found in scene example 2 of *Wielie Walie*, where the mood of the viewer is subtly influenced by inserting positive music with video fragments of children going to school, with the goal of changing the attitude of the viewer. Because the positive music will likely induce positive emotions, and because it is combined with the

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[443] Cohen 1999: 14.
[444] Ibidem.
[445] Cohen 1990 (a): 116.
[446] Cohen 1999: 15.

concept of going to school, the viewer could change its attitude towards it and start associating school with positive feelings, which matches what the producers had in mind.

The fifth function of music that Cohen identifies, is *communication of meaning*.[447] This is similar to the mood induction of the previous function, with the difference that the viewers are just informed about the mood of the scene (such as danger, relief or tension) and do not necessarily feel sad or happy themselves.[448] An example of communication of meaning is found in scene example 1 of *Fanjan die Towenaar*, where the fast piano music communicates the dangerous atmosphere of the scene, but does not necessarily make the viewer feel endangered as such. It shows that the same music, applied a number of times before an exciting scene, can set a pattern of excitement by changing the mood and therefore the interpretation of the scene.

The sixth function of music is *providing a cue for memory* which, according to Cohen, happens within one exposure because of the links that are formed in the short-term memory between music and the visual.[449] An example of this is found in scene example 2 of *Professor Fossi*, in which the Tiran song is connected to the character of Tiran, and repeated multiple times through episodes whenever Tiran enters the scene. The music is combined with a character, so that the viewers will remember who it is whenever the same music starts the next time the same character enters a scene. Another similar example is scene example 2 of *Fanjan die Towenaar*, which uses high-pitched music and vocals to introduce the character of Ding, and clarifies that she likes to sing. Whenever the high-pitched music starts and the soprano vocals come in, the viewer will therefore connect it to the character of Ding. In these cases, music can take on the meaning of that which it accompanies – in this case Tiran who is a bad characters and Ding who likes to sing – and becomes a 'leitmotiv'.[450]

Music can also function as a cue for memory to a specific programme, which is the case in most of the intro tunes of the children's programmes. A good example is found in the intro tune of *Mannemarak*, which introduces the main character and his story, and is accompanied by a catchy melody. This tune is played at the beginning of every episode so that the high-pitched voice and cheerful melody can be recognised by the viewer. This is also the case with the intro tune of *Professor Fossi*, which suggests Professor Fossi's profession by depicting all the characteristics of a palaeontologist with pictures during the intro tune. By singing what is depicted in the visual and by using instruments that are resembled in the visual, children will be reminded that Professor Fossi is a palaeontologist and what that means every time they start watching the episodes.

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[447] Cohen 1999: 15.
[448] Ibidem.
[449] Idem: 16.
[450] Ibidem.

The seventh function consists of *arousal and focal attention*, which hold that more of the brain is active when music is involved in a programme, because of the fact that the brain has a separate channel for music.[451] This is, for instance, the case in the scene examples of *Professor Fossi* and *Fanjan die Towenaar*, where music is used to guide the narrative in order to make the story more believable. According to Cohen, this will enlarge the concentration to the programme on screen, and especially the visual focal attention that is highlighted, so that the viewer can be more easily immersed into the story.[452] It makes the story seem more real, because of the heightening of the the producerss intended impact.

The last function that Cohen identifies, is the *aesthetical function of music*, which means that music, properly used in a programme, can enhance the viewing experience and make the programme more appealing. This is especially the case in the children's programmes which all use an abundance of music to attract children and make the show more appealing to them.

7.2 Additional functions of music

Although the above-mentioned functions of music are the eight functions that Cohen identifies, it is clear from the scene examples of Chapter 5 that there are at least three more functions of music in the audiovisual context of the children's programmes that can be added to this.

The first additional function that can be identified, is the *interactive function of music* which holds that the insertion of music can evoke the viewer to participate in the content of the programme. A clear example of this is found in scene example 1 of *Pumpkin Patch*, with the song 'It's spring', in which Claire explains to Woofles – and indirectly also to the viewers – when to sing the lyrics 'boing boing', followed by all the characters on screen. Because of the simple and catchy words, the viewers are evoked to sing along, and thus to participate in the content of the programme.

The second additional function is the ability of music to *facilitate learning*, which holds that when the music is in structural congruence with the visual, it can aid the understanding of the programme content and narrative, by for instance playing or singing what is depicted in the visual. A good example of this is found in scene example 1 of *Woepies Wurm*, where music is inserted to amplify the visual with the goal of learning the terms 'first', 'middle', and 'last', as depicted by Woepies Wurm, Snakkie and Strepies. Because of the structural congruence between the image, speech and music, the action is clarified and the understanding of the meaning of the terms is facilitated. This function

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[451] Cohen 1999: 16, 17.
[452] Idem: 17.

of music is also present in scene example 2 of *Mannemarak* to gain more focus in order to better understand the information, but also to make sure the intended information is properly transmitted by using music to amplify it. It shows that music used in informative scenes, can facilitate the storing of information in the long-term memory which, in turn, could aid the learning process.

The third additional function of music is its ability to *transmit cultural traditions*. A good example of this function is scene example 1 of *Wielie Walie*, which uses the well-known Afrikaans children's song 'Wielie Wielie Walie' as intro tune, while it is also recurring in a variety of forms during the episodes. By doing this, the makers of the programme show that the programme is aimed at Afrikaans-speaking children, while they also make sure that the well-known culture specific children's song, is transferred to the next generation.

7.3 Summary and Conclusions

This chapter has dealt with the last section of the adapted framework, the results phase, in which the various functions of music in the selected South African children's programmes have been addressed.

From the above-mentioned functions of music, it is clear that music plays a very important role in these programmes. It can serve to mask unwanted noises, provide continuity, direct attention, induce mood, communicate meaning, provide a cue for memory, induce arousal and focal attention, and serve as an aesthetical element of the programmes.

Additionally, the results of the scene example analyses show that music can also function to interact with the viewers, facilitate learning and even transmit or pass on cultural traditions. These functions can be compared to the initial hypotheses of the previous chapter and the theories of Chapter 2, in order to confirm or reject them.

Hypothesis 1 stated that, by adding music, the children's programmes could be followed more closely. This can be confirmed, as became clear from the function of arousal and focal attention, as well as the aesthetical function of music, which indeed do make the programmes more dynamic and enlarge concentration to the screen. Due to the fact that more of the brain is active, the programme can be followed more closely by the viewers, which agrees with Cook's theory of music adding more value to the narrative, while also evoking a deeper understanding and a closer observation of the visual story on screen.

Hypothesis 2 stated that the insertion of music could function to empathise and sympathise with the adventures of the characters. This hypothesis can also be confirmed, as it matches with the mood

induction function of music which concludes that music can in fact alter the mood of the viewer and it also agrees with Kalinak's theory of music giving sense to visual emotional scenes, by giving meaning to expressions of the characters, as well as influencing the response of the viewer.

Hypothesis 3 held that cultural ideologies could be transmitted by music. This hypothesis can partially be rejected, considering that the music itself did not necessarily transmit the Afrikaner ideology. However, the hypothesis can also be partially confirmed, as it does resemble the third additional function of music, namely the transmission of cultural traditions, which can be seen in the *Wielie Walie* song and resembles De Beer's theory of music as influencing the message of audiovisual media, functioning to transmit them.

Hypothesis 4 consisted of the statement that the use of music could ensure that the viewer would see certain scenes in a different context. This can be confirmed, since it matches the fifth function of music, i.e. the ability of music to communicate meaning, so that the viewer is informed about the mood or atmosphere of the scene. This can also be linked to the musical theory of Wingstedt, Brändström and Berg, stating that music is a narrative function which informs and describes.

Hypothesis 5 stated that music could identify different characters through recognition. This hypothesis resembles function six, which holds that music can provide a cue for memory and can definitely be confirmed, because of the obvious structural congruence and similarities between music and the visuals in the children's programmes, which immediately form links in the short-term memory of the viewers. It also agrees with Lury's theory, addressing the importance of musical repetition in children's programmes to facilitate the understanding of the narrative.

Hypothesis 6 follows up on this and proposed that through the use of music, children would understand the content of the programme more easily. This statement can be matched to the second additional function of music, which states that music can facilitate learning and is similar to hypothesis 5 above, in the sense that it also depends on the structural similarities between audio and visual materials, while aiding the understanding of the programme content and narrative. It can also be linked to the guiding class of music's narrative functions, as mentioned by Wingstedt, Brändström and Berg.[453]

Hypothesis 7 stated that music could shift the attention of the viewer, which has been confirmed by the third function of music, namely shifting of attention, and follows up on Lipscomb and Kendall's idea of viewers' linking musical and visual elements together, according to general psychological principles which could shift focal attention. It also formed the basis of the Congruence-Associationist

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[453] Wingstedt, Brändström and Berg 2010: 193-210.

framework, as it could be observed in all the children's programmes and agrees with Wright's idea of music as subconsciously influencing the viewer. It also agrees with the theory of Wingstedt, Brändstrom and Berg of music determining what is seen in the visual narrative.

Hypothesis 8 consisted of the statement that music could make the programme more interactive, which has been confirmed by the first additional function of interactivity through music, and scene example 1 of *Pumpkin Patch*.[454] Evoking interactivity through music also agrees with the musical theories of immersion and continuity by De Pooter, as well as its associative functions and the importance of repetition, addressed by Lury.

Following up on the theory of immersion, hypothesis 9 argued that by using music, children would either be immersed into the fictional world of the programme or become disimmersed from it. The function of immersion can be confirmed by the seventh function of music, i.e. the provision of arousal and focal attention, which consists of amplifying the atmosphere by using music to guide the narrative, so as to make the story seem more real and thereby facilitating immersion into the fictional world. However, the function of disimmersion can be largely rejected, as this did not appear to be a common use of music in the South African children's programmes. Music was found to specifically serve the image, therefore being mostly in structural congruence with the visual instead of commenting on it.

Hypothesis 10 agreed on this function of music as evoking immersion, by stating that music could mask unwanted noises. Although it is not specifically addressed in the episodes, it is assumed from the extensive amount of music used throughout the programmes that less room is left for distraction by other environmental sounds. Therefore, the hypothesis can be confirmed, in agreement with the masking function addressed earlier.

From the above-mentioned confirmations of the initial hypotheses, as well as the results of the practical research, it is clear that many of the functions of music that were identified, correspond to a large extent with the theories of music in audiovisual context mentioned earlier.

Music fulfils a multifunctional role in the analysed children's programmes and final conclusions addressing this role can now be discussed in the last chapter of the study, in order to provide an answer to the main research question.

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[454] See: chapter 6.3.5.1

Chapter 8 – Conclusion

It should by now be clear that music plays an important role within the audiovisual context. The questions that arose on how and why exactly music fulfils this role in children's television programmes, constituted the background of the main research question:

> *What role does music fulfil in the South African children's television programmes of 1976 to 1994?*

In order to answer this question, a suitable definition of music was formed first as it was interpreted in the present study, which defines music as a specialised form of communication that can be used as a cognitive ability and obtains meaning through the human brain as described in Chapter 2. Furthermore, a possible clarification of its origins was addressed, which seemed to be closely related to language. This could explain why human beings have a separate channel for music, why music has been used naturally by human beings for as long as we know, and why it still is significant in a variety of ways, *inter alia* the electronic media.

The theories of music within audiovisual context provided useful background information and showed that music plays an important role in the audiovisual media. Some information addressing man's musical perception was necessary for understanding how music could be used differently in the South African children's programmes, according to the age range of the target audience, which has proven to influence the role of music in the programmes, as became clear from the scene analyses.

By researching music on its own and accumulating popular theories about its general function in multimedia, useful background information was provided that served to construct hypotheses about the main question of what role music fulfils within the actual context of the South African children's television programmes of 1976 to 1994.

The Congruence-Associationist framework by Annabel Cohen was selected and discussed in Chapter 3, which provided a method of analysis to test the hypothesis, based on its predictions of the general interpretation of music within its audiovisual context by the viewer when watching television.

The framework was adapted to the context of the study and an adapted framework of music in its audiovisual context has been proposed by expanding the Congruence-Associationist framework into three sections, viz. the observation phase, the interpretation phase and the results phase.

Following this in Chapter 4, a context and background were provided for analysing music in the selected children's programmes by discussing and describing the history of South African television in the period 1976 – 1994, with a focus on children's television.

In the second part of the study, six programmes were selected as a sample and analysed according to the three phases of the proposed adapted framework for analysing music within its audiovisual context.

In Chapter 5, the observation phase of the programmes showed a similar use of music in general, which includes aspects of music such as high pitch, fast pace, major tonality and structural congruence with the image. This resulted in the fact that the main role of music was to support the visual on screen.

By applying the four phases of interpretation of the Congruence-Associationist framework to the scene examples in the interpretation phase of Chapter 6, it became clear that music functions in many different ways and that it does, in fact, influence the general interpretation of the viewer significantly, for instance by shifting the attention to a certain visual point, by making the programme more appealing, interesting or recognisable, and by clarifying the action that is depicted.

Because of its ability to facilitate the storing of information in the long-term memory, it became clear that music could even induce emotions and participation, or set a pattern of excitement for what there is to come, if it was often repeated and associated with the same character or atmosphere of the scene. This accounted for a more thorough understanding of the role of music, not only covering what the role of music is, but also how music could fulfil this role.

In Chapter 7, the results phase was discussed. The chapter addressed these different uses and appointed them according to the eight separate functions of the musical mental processes. This showed that the use of music in the programmes agreed with these eight functions of music in audiovisual media. These functions included provision of continuity, direction of attention, mood induction, communication of meaning, providing a cue for memory and arousal and focal attention, as well as the aesthetical function of music.

Although these functions agreed with the results of the scene analysis, three additional functions could be identified, based on the observations and results of the interpretation phase that did not suit any of the first eight functions. The additional functions included the role of facilitating learning, providing interactivity between the programme and the viewer, and the communication of cultural traditions by means of specific songs. The addressed functions of music therefore, to a large extent, agreed with the initial hypotheses, as well as the musical theories of Chapter 2.

The goal of the present study was to provide a more detailed and complete picture of the role of music in South African children's television programmes in the period 1976 – 1994. Based on the analyses of the selected South African children's programmes, several conclusions could be drawn on this role of music.

Music is used similarly as in other audiovisual material – as became clear from the confirmations of the hypotheses which were based on the musical theories of Chapter 2 as well as the observations of Chapter 5 – and agreed with the functions of music from the scene analyses.

Music in the South African children's programmes is, however, used more stereotypically, as its overall characteristics were high pitched, fast paced and in a major key when accompanying the positive atmosphere of the scene, and low pitched, low paced and sometimes even in a minor key when accompanying sad scenes. Therefore, the music could be considered more amplified and stereotypical than, for instance, in series, programmes or films aimed at an older target audience.

Furthermore, it can be concluded that music was used differently in the programmes according to the different focus, which was determined by the category of the programmes as well as the age range of the target group.

The categories of the programmes could be classified as education, theme specific, informing, interactivity and entertaining. In *Mannemarak* the focus is on education. Music is used solely as background to educational video fragments, and in the form of an intro song with lyrics. In *Wielie Walie* the focus lies on a specific theme. Music is mostly in line with the theme of the programmes, while the intro music refers to a children's song. In *Woepies Wurm* the focus is mostly on informing and introducing the world to very young children. Music is specifically used in the form of songs when explaining certain things and to clarify the emotions of the characters. In *Pumpkin Patch* the focus is more on interaction with the viewers; songs are often used for this interactivity. In *Fanjan die Towenaar* an important focus is the immersion of the viewers. Music is mostly in line with the atmosphere of the scenes, while songs appear in the episodes when identifying or introducing characters. In *Professor Fossi* the focus also lies on the entertainment, as in *Fanjan die Towenaar*. The songs are also used when introducing characters or when actions are performed. The intro tune highlights Professor Fossi's profession.

It was observed that music in the South African programmes had a great presence throughout the episodes, and is given even more weight through the use of songs. Due to the main function of music, viz. to provide understanding of the story, music in South African children's programmes was serving the image most of the time, and therefore generally in structural congruence with the visual.

The majority of the programmes were in Afrikaans, except for *Pumpkin Patch*. This means that the programmes were mostly aimed at an Afrikaans – and presumably white – audience. However, the music did not particularly express an Apartheid ideology. Some cultural elements were expressed by music, such as Afrikaans songs recalling, for instance, well-known Afrikaans children's songs or celebrating the coming of the African spring and summer.

The most important role of music remained the providing of understanding and immersion into the story. That is why the music played an obvious narrative role accompanying the programmes, making it almost an extra story, simultaneously observed, to amplify and explain the visual story on screen. The young audience is almost guided through the story by the music, as if the music was serving as subtitles to the narrative. This raises the question of why it isn't being researched more, considering that music plays such an important role in children's programmes.

The selected South African children's programmes of 1976 to 1994 made extensive use of music and were quite popular amongst South Africans at the time. It would therefore be interesting to conduct further research into the role of music, for instance in recent South African children's programmes since the SABC restructured its programming in the mid 1990s. Thus restructuring could have influenced the focus of the children's programmes and therefore the use of music therein. Furthermore, the role of music could be studied in children's programmes from all over the world to determine if music plays a similar role in those programmes, since there might be a significant cultural difference in musical meaning.

Another recommendation would be to conduct practical research with a sample group of viewers, to see if the results of the Congruence-Associationist framework and the expanded framework correspond with actual results of samples, since the formula of the Congruence-Associationist framework solely focuses on theoretically predicting the general interpretation of the viewer.

Music has been an important element in the lives of humans for as long as we know. The fact that the human brain has a separate channel for interpreting music, next to speech and image, makes its role in the interpretation process of audiovisual material an interesting one, especially in children's programmes where the expression of emotions and the communication of meaning are even more important.

As should be clear by now, the role of music must not be underestimated. A lot more research can still be conducted to further explore the possibilities of music in children's programmes. This is why the present study should be observed as a pilot study, paving the way for future research on this matter.

Although schools around the world have already started to use more audiovisual learning, it would be interesting to research the endless possibilities of using music to facilitate learning or understanding by looking into even more interactive and audiovisual learning and informative methods, which could ultimately aid children in a variety of subjects.

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Addenda

Addendum A – Lyrics children's programmes

A.1. Wielie Walie

"Wielie, wielie, walie	*"Wielie, wielie, walie*
die aap sit op die balie	*the monkey rides the barrel*
Tjoef, tjaf	*Boom, bang*
val hy af;	*down he fell*
Tjoef, tjof	*Boom, bang*
klim hy op!	*up he climed*
Wielie, wielie walie"	*Wielie, wielie, walie"*

A.2. Fanjan die Towenaar – My naam is Ding

"My naam is Ding	*"My name is Thing*
en ek kan sing	*and I can sing*
Vir die towenaar het ek geluk gebring	*For the magician I brought happiness*
My naam is Ding	*My name is Thing*
en ek kan sing	*and I can sing*
My liedjie klink so tingelingelingling!	*My song goes tingelingelingling!*
My naam is Ding	*My name is Thing*
Ek wil graag sing	*I'd like to sing*
Vir die towenaar baie geluk gebring	*Brought happiness for the magician*
Eenhoring Ding	*Unicorn Thing*
kan nie praat nie sing!	*does not talk but sing*
Ringting ringting tingelingelingling!"	*Ringting ringting tingelingelingling!"*

A.3. Woepies Wurm

"Woepies Wurm wil weet,	*"Woepies Worm wants to know,*
waar kom alles vandaan?	*where everything comes from?*
En daarom vra hy vrae om alles te verstaan.	*That's why he asks questions, to understand it all.*
Hoe wat waar en hoekom?	*How what where and why?*
Sien my sien my nou	*See me see me now*
Waarom wanneer waarheen?	*Why and when and where to?*
Sien my sien my gou!	*See me see me soon*
Ek loer om elke draaitjie	*I peek around every corner*
ek kyk in elke gaaitjie	*I look in every cranny*
Waar is hier en waar is daar?	*Where is here and where is there?*
Oeps, nou is ek deurmekaar"	*Oops, now I'm confused"*

A.4. Woepies Wurm – Eerste, in die middel, laaste

Ek is eerste, in die middel, en laaste	*I am first, in the middle, and last*
Ek is eerste, in die middel, en laaste	*I am first, in the middle, and last*
Maar Woepies kom spring nou oor	*But Woepies come on, jump over*
Dan is jy weer voor	*Then you are in front again*
Ek is eerste, in die middel, en laaste!	*I am first, in the middle, and last*

A.5. Woepies Wurm – Woepies Wurm is sad

"Kom luister so 'n bietjie	*"Come listen for a little while*
na my treurige liedjie	*to my sad little song*
My hartjie is tog oh so seer	*My heart is oh so sore*
'n wurm wil ek wees nie meer	*a worm I want to be no more*
want wurms is onnosel	*'cause worms are stupid*
dom en naar	*dumb and yucky*
Ja, wurms is werklik 'n groot gevaar	*Yes, worms are really a great danger*
want wurms is gemeen	*'cause worms are mean*

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onaangenaam en sleg   *unpleasant and bad*

En wurm draai tog nooit nie   *And worms never do*

Ietsie reg …"   *anything right …"*

A.6. Woepies Wurm – Happy song

" 'n Wurm is 'n wonderlike ding   *"A worm is a wonderful thing*

want wurms is tog al te slim   *'cause worms are very smart*

Wurms weet van hoog en laag   *Worms know about high and low*

en af en op en oor   *and off and on and over*

Wurms weet van klein en groot   *Worms know about small and large*

Ja, dit is rêrig so   *Yes, that is really so*

Wurms weet van min of meer   *Worms know about more or less*

en toe en hier en daar   *and then and here and there*

Hulle weet van goed of sleg   *They know about good or bad*

en hulle raak nooit deurmekaar!"   *and they never get confused!"*

A.7. Mannemarak

"Mannemarak is my naam   *"Mannemarak is my name*

Ek woon ver ver hier vandaan   *I live far away from here*

In my ruimteskip oud en gebreek   *In my spaceship old and broken*

besoek ek die aarde eenmaal 'n week   *I visit the earth once a week*

Op my planeet wil ons alles weet   *On my planet we want to know everything*

en wat ek weet, sal ek nooit vergeet   *and what I know, I'll never forget*

Op enige plaats kan ons twee lande   *On any site the two of us can land*

Verfilm die aarde van hoek tot kant   *Filming the earth from corner to edge*

As die nood druk, kan ek vinnig verdwyn   *When I'm in need, I can dissapear again*

want my skippie is baie klein   *'cause my spaceship is very small*

Op my planeet wil ons alles weet   *On my planet we want to know everything*

En wat ek weet sal, ek nooit ooit vergee-eet! "   *And what I know, I 'll never forget!"*

A.8. Mannemarak end tune 1

"Ek is bly bly bly

Kyk hoe gly gly gly

ek verby, die sterre en die ruimteruim

Op en af, heen en weer

Kom ons doen dit weer 'n keer

Verby die sterre en die ruimteruim"

"I am happy happy happy

Look at me slide slide slide

beyond the stars and space

Up and down, back and forth

Come, let's do it again

Far beyond the stars and space"

A.9. Mannemarak end tune 2

"Ha hi ha hy, 'n dag se werk verby

Ha hi ha hy, dit maak my rêrig bly

Nou kan ek ry, my werk is verby

Ha hi hi hi hi, ha ha ha ha hy"

"Ha hi ha hy,a day's work is done

Ha hi ha hy, this makes me very happy

Now I can go, my work here is done

Ha hi hi hi hi, ha ha ha ha hy"

A.10. Mannemarak end tune 3

"Tjoep swin japs, krawoeps ka plaks

My kop draai van lekkerkry

Tjoep swin japs, krawoeps ka plaks

Hier alles loop so reg vir my

En al die knoppies wat ek draai

Maak 'n lekker mallewaai

Tjoep swin japs, krawoeps ka plaks

En ek wil skree van lekkerkry!"

"Tjoep swin japs, krawoeps ka plaks

My head is spinning with pleasure

Tjoep swin japs, krawoeps ka plaks

And everything's going right for me

And all the buttons that I turn

Make a lovely whirlwind

Tjoep swin japs, krawoeps ka plaks

My head is spinning with pleasure"

A.11. Pumpkin Patch

"Pumpkin Patch oooh Pumpkin Patch

Let's all run to Pumpkin Patch!

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Pumpkin Patch oooh Pumpkin Patch

Fun and sun in Pumpkin Patch!

Freckles and Speckles will sing a little song

Woofles goes woof woof woof and sings along

Pumpkins are tasty and very good to eat

Pumpkin Pie is such a treat!

Pumpkin Patch oooh Pumpkin Patch

Let's all stay in Pumpkin Patch

Pumpkin Patch oooh Pumpkin Patch

Every day we play,

in Pumpkin Patch!"

A.12. Pumpkin Patch – In the spring

"In the spring (boing boing)

everything (boing boing)

is right (boing boing)

Hurray! (boing boing)

In the spring (boing Boing)

I sing (boing boing)

and dance (boing boing)

all day (boing boing)

When the sky is blue and the sun is bright and the birds are on the wing

When the flowers grow I simply know

it's spring!

(repeated 2 X)

A.13. Pumpkin Patch – Pumpkin song

"It's not easy to learn all the words

of every song you hear

But this one is easy so sing along

in a voice so loud and clear

Tralalala Tralalala Tralalala

Again!

Tralalala Tralalala Tralalala"

A.14. Professor Fossi

"Professor Fossi is 'n slim ou mannetjie	*"Professor Fossi is a smart old man*
Hy grawe in die grond van vroeg tot laat	*He digs into the ground from dawn to dusk*
Hy soek na ou gebeentes	*He's searching for old bones*
en plante wat versteent is	*and fossilised flowers*
Oor sulke dinge kan hy heeldag praat	*About such things he could talk all day*
Tiranosourus, stegosourus,	*Tyrantosaurus, stegosaurus,*
almal staan verstom	*They're all amazed*
Hy is mos die slimste as dit by fossiele kom	*He is the smartest when it comes to fosils*
Professor Fossi is 'n slim ou mannetjie	*Professor Fossi is a smart old man*
Hy steun en kreun en werk sy keeltjie droog	*He moans and groans and works very hard*
en hy vertel vir ure	*and he tells stories for hours*
van al sy avonture	*about all his adventures*
Prof Fossi is 'n paleontoloog	*Prof Fossi is a paleontologist*
en almal prys hom hemelhoog!"	*And everyone lauds him sky high!"*

A.15. Professor Fossi – Tyrant song

"Grrrrrr	*"Grrrrrr*
Met 'n stem soos die donder	*With a voice as loud as thunder*
laat ek almal wonder	*I leave everyone astonished*
Ja, hier kraai 'n koning	*Yes, here speaks a king*
Die hele Dinoland is my woning	*The whole of Dinoland is my property*
Moet nie met my stry nie	*Don't try to fight me*

Van jou sal niks oorbly nie

want die krag in my kaak

laat rotse kraak

Kyk die tande in my bek

en hoe wyd kan ek hom rek

My stert plant uitklophou

dit slaan 'n bontosourus flou

My naam is Tiran Tirannosourus

Ek is die wreedste dinosourus

Grrrrr Grrrrr"

Nothing will be left of you

'cause the power of my jaw

can crack rocks

Look at these teeth in my mouth

and how far I can stretch it

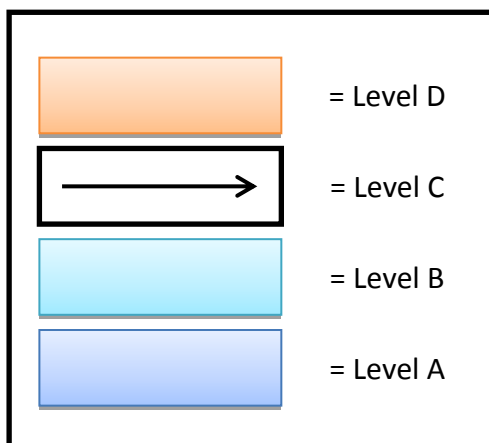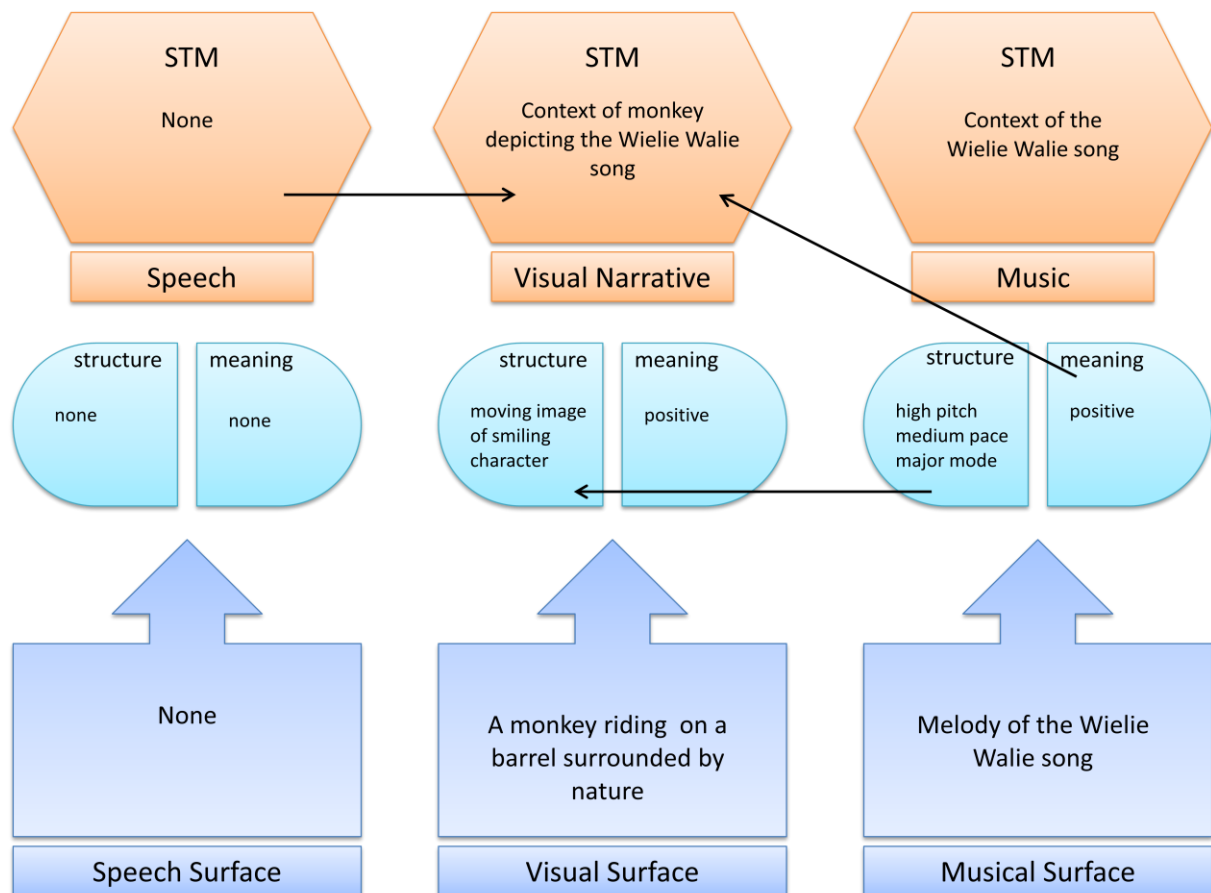*My tail can hit you so hard*

it'll even make a bontosaurus cry

My name is Tyrant Tyrantosaurus
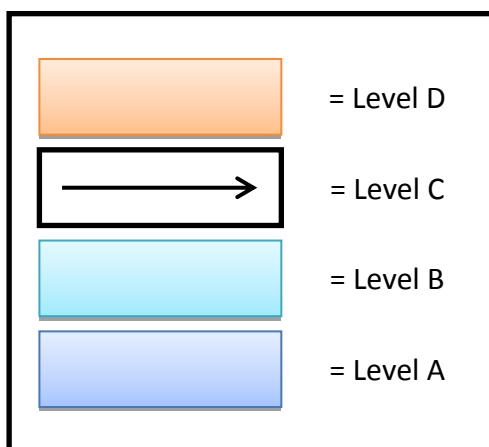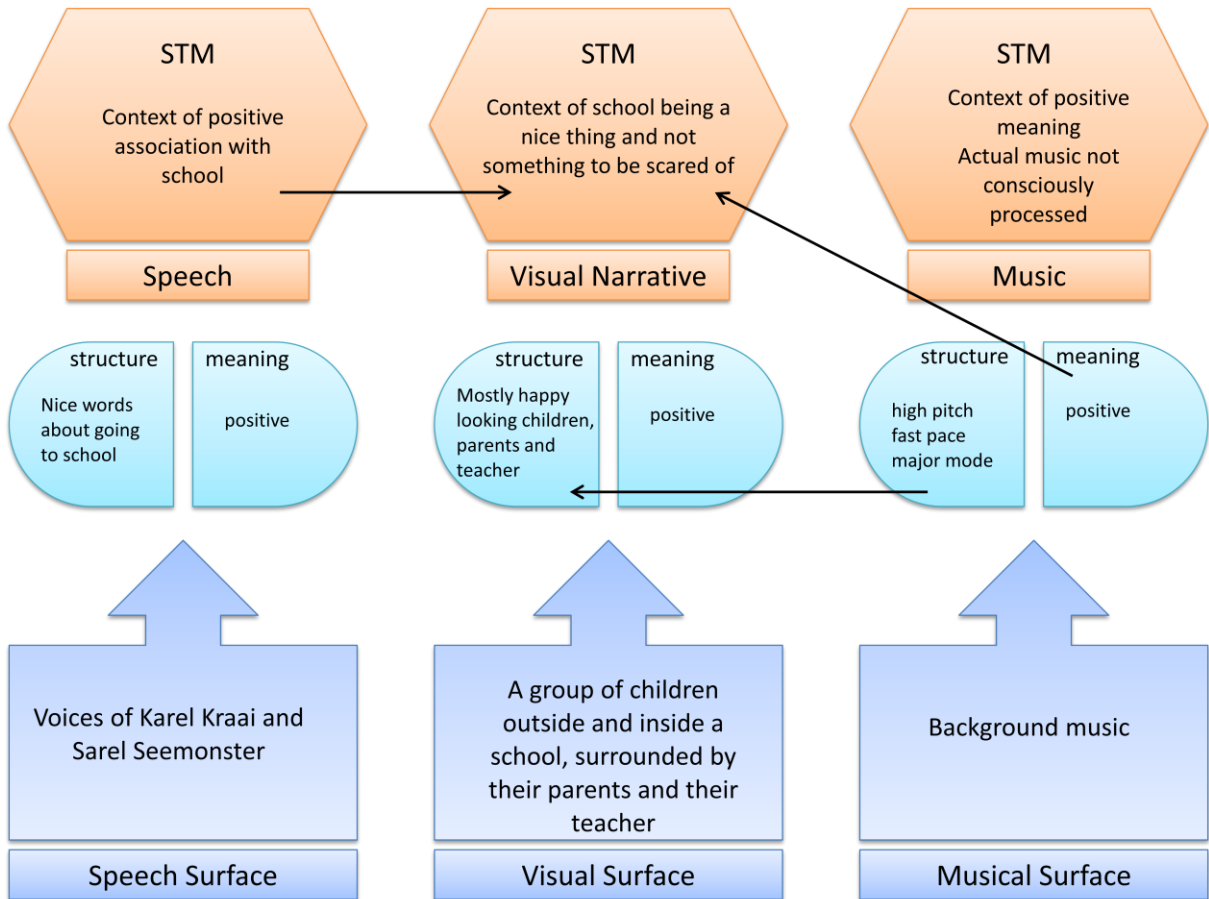
I am the cruellest dinosaur

Grrrrr Grrrrr"

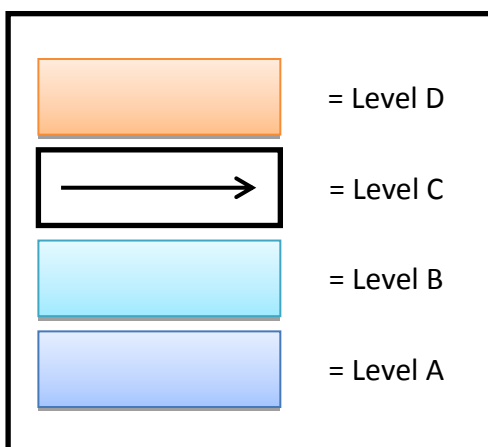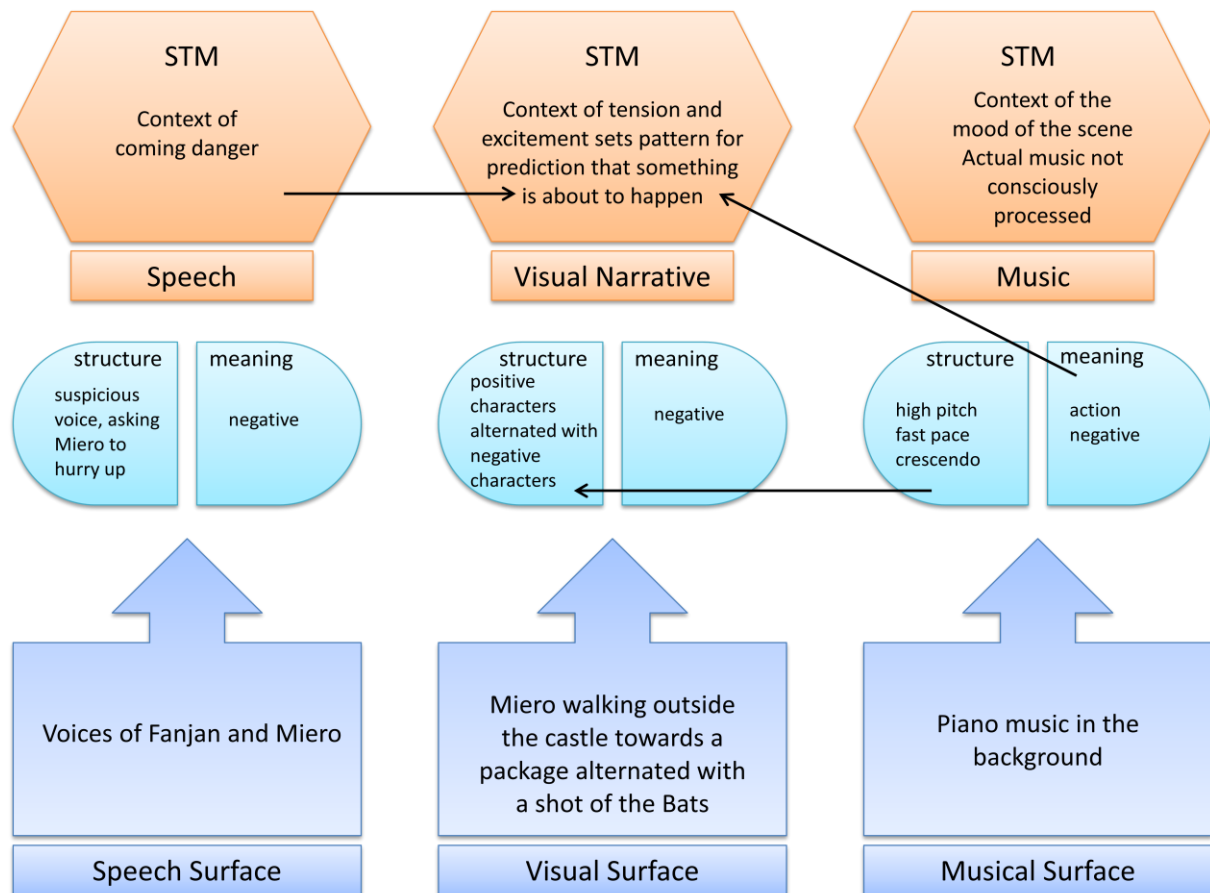## Addendum B – Figures scene examples

B.1.*Wielie Walie***: Scene example 1 – Wielie Wielie Walie**

B.2. *Wielie Walie*: Scene example 2 – Karel Kraai film: First day of school

B.3. *Fanjan die Towenaar*: **Scene example 2 – Package**

STM

Context of coming danger

Speech

structure	meaning
suspicious voice, asking Miero to hurry up	negative

Voices of Fanjan and Miero

Speech Surface

STM

Context of tension and excitement sets pattern for prediction that something is about to happen

Visual Narrative

structure	meaning
positive characters alternated with negative characters	negative

Miero walking outside the castle towards a package alternated with a shot of the Bats

Visual Surface

STM

Context of the mood of the scene Actual music not consciously processed

Music

structure	meaning
high pitch fast pace crescendo	action negative

Piano music in the background

Musical Surface

= Level D

= Level C

= Level B

= Level A

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B.4. *Fanjan die Towenaar*: Scene example 2 – Introduction of Ding

STM	STM	STM
Context of character being introduced	Context of Ding being one of the good characters	Contex of positive and friendly character/ atmosphere
Speech	Visual Narrative	Music

structure	meaning	structure	meaning	structure	meaning
introducing words high pitched singing voice	positive informing	moving image of pink and purple unicorn singing a song	positive	high pitch medium pace major mode	positive

Fanjan and Spellie talking about character 'Ding', followed by singing voice of Ding	Fanjan, Spellie and Ding situated inside the castle of Drakenstein	Song 'My naam is Ding'
Speech Surface	Visual Surface	Musical Surface

= Level D

= Level C
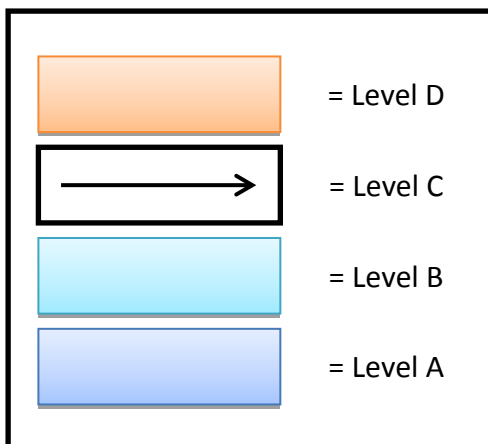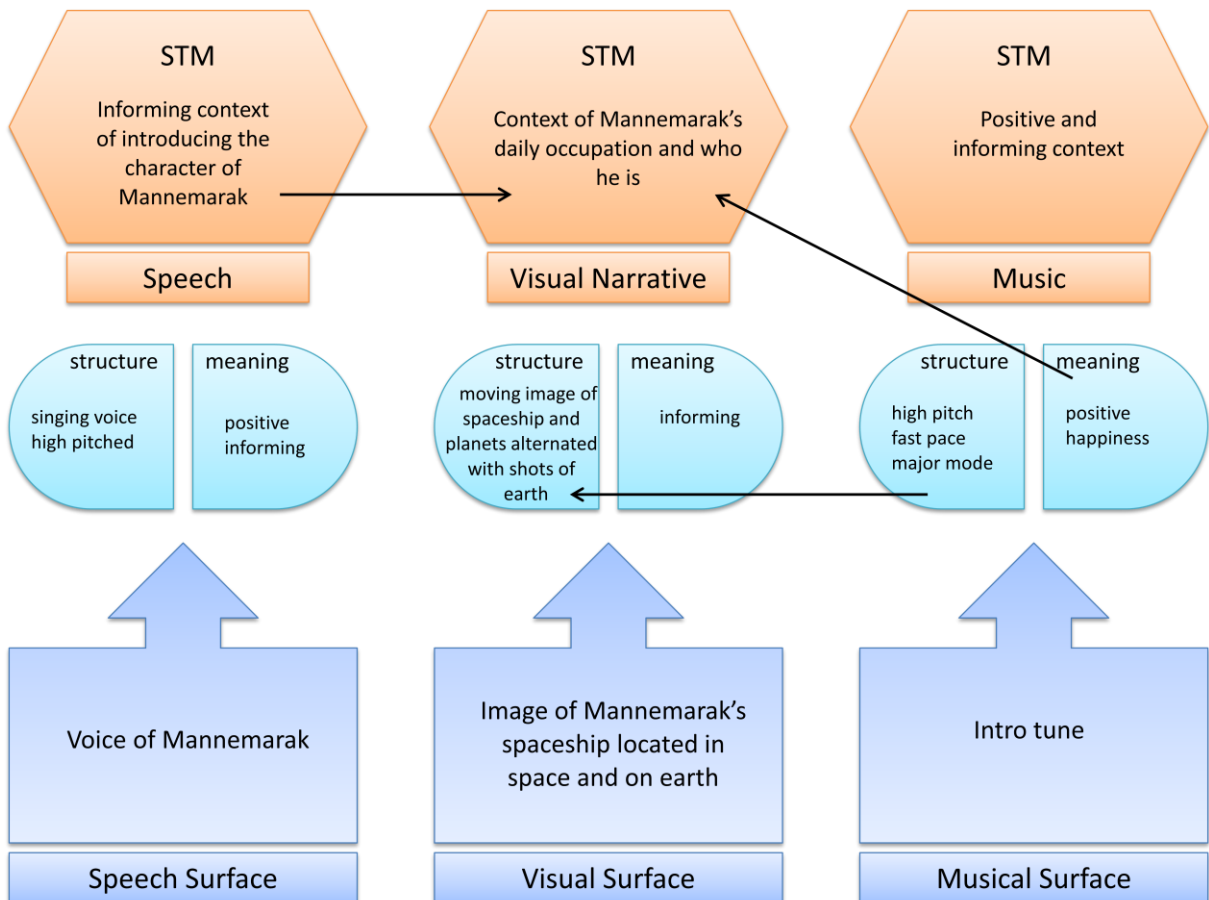
= Level B

= Level A

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B.5. *Woepies Wurm*: Scene example 1 – Eerste, in die middel, laaste
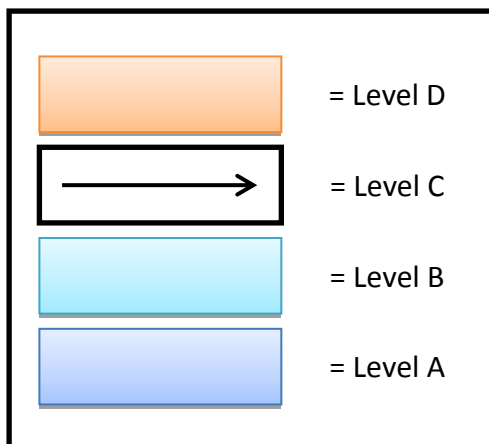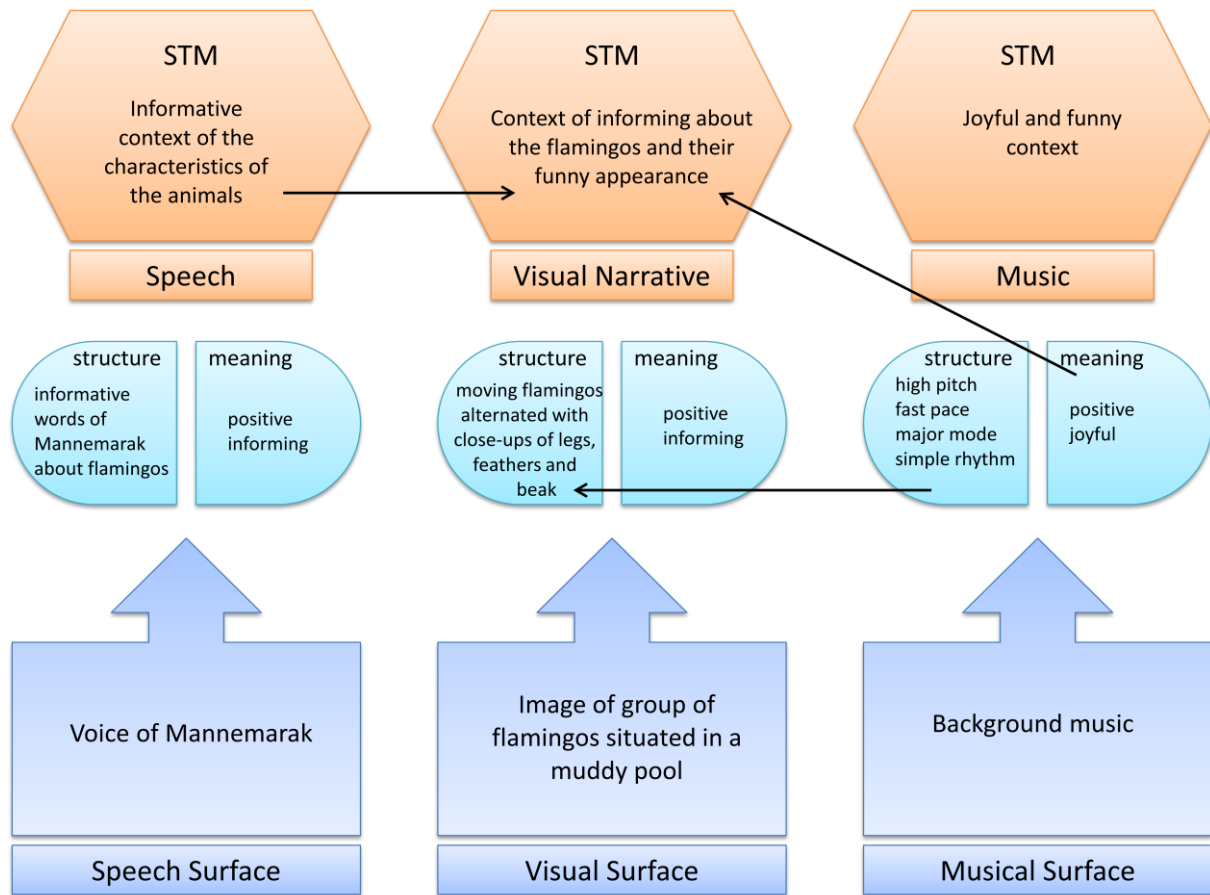
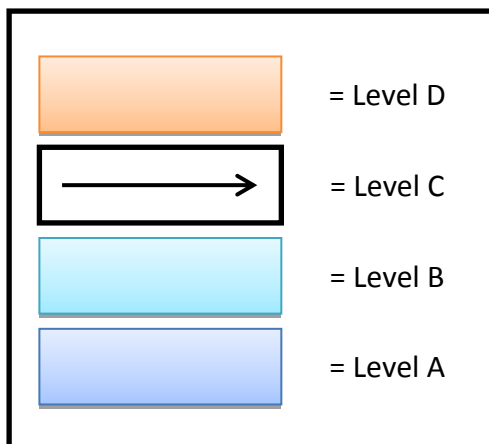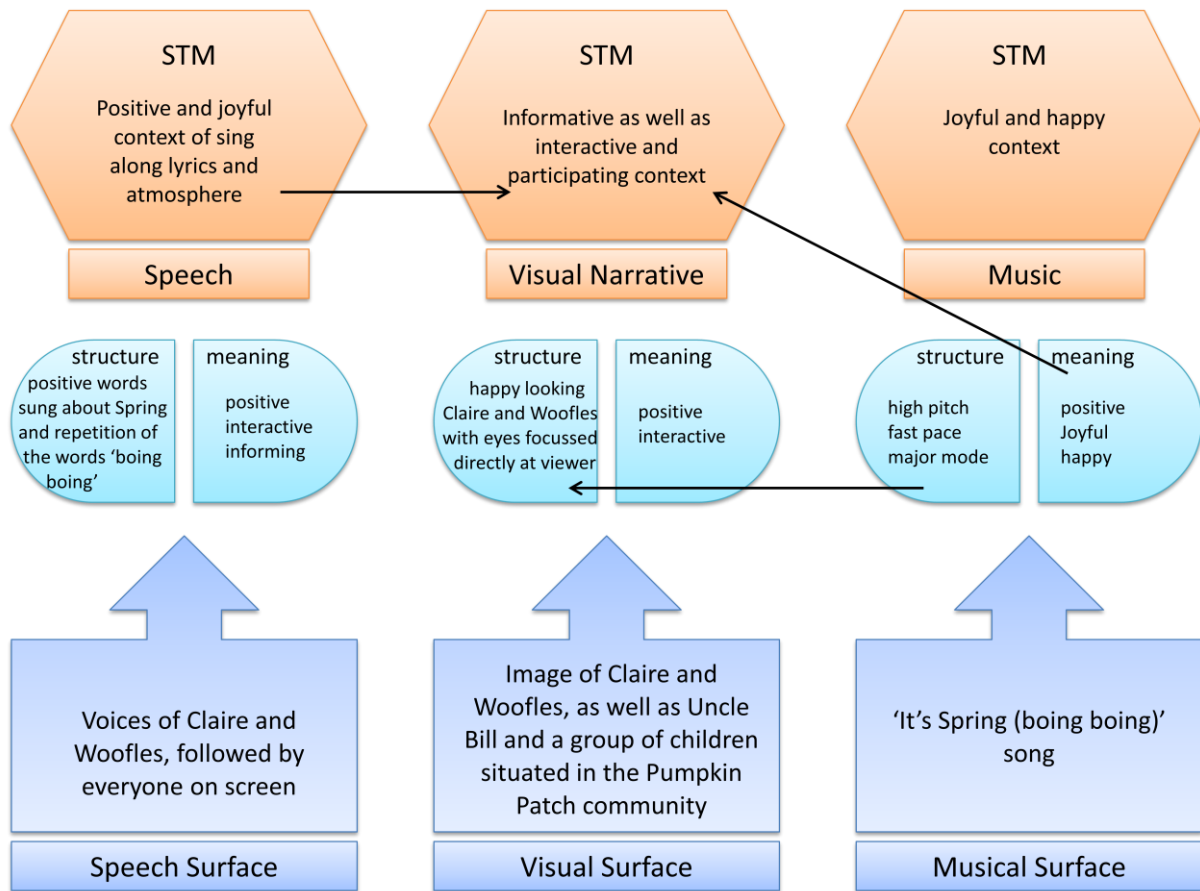**B.6.** *Woepies Wurm*: Scene example 2 – Woepies Wurm is sad

B.7. *Mannemarak*: Scene example 1 – Intro tune

B.8. *Mannemarak*: Scene example 2 – Flaminke

B.9. *Pumpkin Patch*: **Scene example 1 – Boing boing song**

B.10. *Pumpkin Patch*: Scene example 2 – Pumpkins' song

	= Level D
→	= Level C
	= Level B
	= Level A

B.11. *Professor Fossi*: **Scene example 1 – Intro tune**

STM

Context of information about what a paleontologist is as well as that this is Professor Fossi's profession

Speech

STM

Context of story line of the programme and Professor Fossi's occupation

Visual Narrative

STM

Positive and informative context

Music

structure — positive words about Professor Fossi and his profession

meaning — positive informing

structure — changing images of Professor Fossi showing Toutie and Ton his daily occupation

meaning — informing

structure — medium to high pitch medium pace major mode

meaning — neutral to positive informing

A woman's voice

Speech Surface

Image of Professor Fossi, Toutie and Ton, located in Professor Fossi's museum, time machine as well as in dinoland

Visual Surface

Intro tune

Musical Surface

= Level D

= Level C

= Level B

= Level A

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B.12. *Professor Fossi*: **Scene example 2 – Tiran song**

STM	STM	STM
Informative and negative context of who Tiran is	Context of Tiran as the dangerous and bad character	Negative and tense context
Speech	**Visual Narrative**	**Music**

structure	meaning	structure	meaning	structure	meaning
scared voice of Prof.Fossi,warning voice of Nalinda and low-pitched voice of Tiran	negative tension	image of Prof. Fossi, Touti and Ton rescued by Nalinda,followed by image Tiran	negative danger	both music: low pitch slow pace dinosaur sounds	both music: danger tension excitement

At first the voices of Professor Fossi, Nalinda and Toutie and Ton, followed by the voice of Tiran	Image of Professor Fossi, Toutie and Ton situated in dino land, followed by Tiran situated next to Professor Fossi's time machine in dino land	Background music, followed by 'Tiran' song
Speech Surface	**Visual Surface**	**Musical Surface**

[orange box]	= Level D
[arrow box]	= Level C
[light blue box]	= Level B
[blue box]	= Level A

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Addendum C – DVD scene examples

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C.1 Scene Example 1. *Wielie Walie* **– Wielie Wielie Walie**

C.2 Scene Example 2. *Wielie Walie* **– Karel Kraai film: First day of school**

C.3 Scene Example 3. *Fanjan die Towenaar* **– Package**

C.4 Scene Example 4. *Fanjan die Towanaar* **– Introduction of Ding**

C.5 Scene Example 5. *Woepies Wurm* **– Eerste, in die middel, laaste**

C.6 Scene Example 6. *Woepies Wurm* **– Woepies Wurm is sad**

C.7 Scene Example 7. *Mannemarak* **– Intro tune**

C.8 Scene Example 8. *Mannemarak* **– Flaminke**

C.9 Scene Example 9. *Pumpkin Patch* **– Boing boing song**

C.10 Scene Example 10. *Pumpkin Patch* **– Pumpkins' song**

C.11 Scene Example 11. *Professor Fossi* **– Intro tune**

C.12 Scene Example 12. *Professor Fossi* **– Tiran song**