

Introduction

“Bay City Rollers. Now That’s Music”:
Music as Cultural Code in
*Buffy the Vampire Slayer*¹

Vanessa Knights

To situate the title of this chapter for readers not familiar with the show, in “The Dark Age” (2.8), Buffy is asking Giles—her mentor, or “Watcher”—how his girlfriend, Jenny, is coping after being possessed by a demon who pursued him to presentday Sunnydale from his youthful hell-raising days, both literal and metaphorical:

[underscore enters under dialogue as Jenny walks away]

Buffy: Is she okay?

Giles: Um ... The hills are not alive.

Buffy: I’m sorry to hear that. I think.

Giles: I don’t think she’ll ever really forgive me. Maybe she shouldn’t.

Buffy: Maybe you should.

Giles: I never wanted you to see that side of me.

Buffy: I’m not gonna lie to you. It was scary. I’m so used to you being a grownup, and then I find out that you’re a person.

Giles: Most grownups are.

Buffy: Who would’ve thought?

Giles: Some are even, uh ... shortsighted, foolish people.

Buffy: So, after all this time, we finally find out that we do have something in common. Which, apart from being a little weird, is kind of okay. [underscore tails off] I think we’re supposed to be training right now.

Giles: Yes. Yes. Um, need to concentrate on your flexibility.

Buffy: And you know what? I have just the perfect music. Go on, say it. You know you want to.

Giles: It’s not music, it’s just, uh, meaningless sounds.

Buffy: There. Feel better?

¹ Most of this introduction was first delivered as “‘Bay City Rollers. Now That’s Music’: Coolness, Crassness and Characterisation on *Buffy the Vampire Slayer*,” at the Sonic Synergies: Creative Cultures Conference, University of South Australia, The Hawke Research Institute and IASPM Australia/New Zealand, 17–20 July 2003.

Giles: Yes. Thanks. Bay City Rollers. Now, that's music.

Buffy: I didn't hear that.

Music is clearly integral to this excerpt. In response to Buffy's enquiry, Giles picks up on an intertextual reference earlier in the episode by Jenny to the feel-good musical *The Sound of Music* (1965), which she employs as a signifier of happiness and zest for life.² The revelation that Giles is not the perfect father figure and has more in common with his teenage charge than might be apparent is poignantly underscored as might be expected for a moment of particular emotional resonance. This stops abruptly as they switch to discussing training, again in terms of music. Whilst their interchange may at first seem to simply signify a generational gap—Buffy gets dance music, Giles is rooted in the 1970s—as the series progresses we learn that they are again not as different as they might seem. In this particular instance, Buffy is appreciating a type of music for its function. As she earlier claims, she requires a beat to aerobicize. Giles is judging it by quite different parameters; he dismisses it for aesthetic reasons, having earlier described it as noise, exclaiming: "I know music. Music has notes." Yet Giles is not the tweedy stuff-shirt he is made to seem here. His musical tastes are admired by the musician (Oz) in the core group of friends who is impressed by his cool vinyl collection. In "The Harsh Light of Day" (4.3), as Oz flicks through the records, Giles admonishes him that there are more important things in life presumably such as combating vampires. However, he is silenced and forced to recognize the importance of music when Oz holds up the album *Loaded* by highly influential The Velvet Underground. We also hear Giles play tracks by Cream ("Tales of Brave Ulysses") and David Bowie ("Memory of a Free Festival").³ He is later revealed to be an accomplished guitarist and singer in seasons 4 and 5, when we see him performing songs by Lynyrd Skynyrd ("Freebird") and the Who ("Behind Blue Eyes"). He is most clearly coded as belonging to a rebellious 1960s-70s counterculture which could be said to correspond thirty years later to the indie youth culture comprising the majority of the bands Buffy and her friends listen to. This very brief extract serves to demonstrate how popular music, in

² In the season 3 episode "Beauty and the Beasts" (3.3), Buffy picks up on this reference once more but this time to signify the vivid nature of a dream which she describes as "Three-dimensional, sensurround, the hills are alive..."

³ His coolness is contrasted to Buffy's mother Joyce who, when she regresses to being a teenager in "Band Candy" (3.6), is a fan of Seals & Croft, Juice Newton, and Burt Reynolds. Giles dreams of putting a band together whilst she muses about watching pay-per-view TV or going to the Bronze. We later discover that he had claimed to be one of the original members of legendary progressive/psychedelic rock band Pink Floyd when he was younger (in "Hush," 4.10). Joyce, whilst eventually supportive of Buffy, is never a core member of the Scoobies (her support network of friends) and is clearly coded as a separate adult figure, as opposed to Giles, who crosses the boundary between adult parental figure and member of the gang.

this case as intertextual reference and diegetic music integral to the scene, along with score function to drive the narrative, nuance characterization and provoke an emotional response.

Surprisingly, given the amount of space devoted to it in interviews and features on *Buffy the Vampire Slayer* (1997–2003) in the SciFi/fantasy/cult television specialist press and the release of four tie-in CDs, relatively little attention has been paid in academic writing to the use of music in the show. With the exception of S. Renee Dechert’s “‘My Boyfriend’s in the Band!’ *Buffy* and the Rhetoric of Music,”⁴ articles are on the whole limited to online publications such as Jamie Clarke’s 2003 article on affective entertainment in *Refractory*,⁵ which analyzes the pleasures of consumption, risk, and fandom with particular reference to the musical episode “Once More with Feeling” (6.7), and a number of articles which have appeared in the peer-reviewed online journal for *Buffy* studies, *Slayage*.⁶ These include Janet K. Halfyard’s analysis of gender and the construction of identity in the theme tunes of *Buffy* and its spin-off show *Angel* in *Slayage*, 4 (2001), which is further developed in this collection; and her essay on performance, sincerity, and musical diegesis in the two shows, published in *Slayage*, 17 (2005), an issue also containing articles by Richard S. Albright on genre in “Once More with Feeling,” and Jeffrey Middents on race in the American musical, also in relation to this episode.⁷

Most of the fansites devoted to music, such as Leslie Remencus’s now sadly defunct *Buffy and Angel Music Pages* (1997–2003), focus primarily on the songs featured on the show.⁸ Although the sites do not always agree, the various compilers have between them provided a wealth of information about music used in the series, and have in turn formed the basis of the comprehensive guide to the

⁴ S. Renee Dechert, “‘My Boyfriend’s in the Band!’: *Buffy* and the Rhetoric of Music,” in Rhonda V. Wilcox and David Lavery (eds), *Fighting the Forces: What’s at Stake in Buffy the Vampire Slayer* (Lanham, MD, 2002), pp. 218–26.

⁵ Jamie Clarke, “Affective Entertainment in ‘Once More with Feeling’: A Manifesto for Fandom,” *Refractory*, 2 (2003), accessed 12 August 2008 at <http://blogs.arts.unimelb.edu.au/refractory/2003/03/18/affective-entertainment-in-once-more-with-feeling-a-manifesto-for-fandom-jamie-clarke>.

⁶ *Slayage: The Online International Journal of Buffy Studies* (2001–) is available at www.slayageonline.com.

⁷ The bibliography of this volume contains full details of papers discussing music in the series.

⁸ That is not to say that these websites do not include information on the composers who score episodes. There are also sites dedicated to individual composers such as Robert Duncan’s webpage (www.duncanmusic.com), Kevin Manthel’s webpage (www.kmmproductions.com), and the Blunt Instrument site dedicated to Christophe Beck (run by Ian Davis) (www.bluntinstrument.org.uk/beck/index.htm), which has an informative page about other composers who have worked on *Buffy*.

show's music that we have composed for the online *Encyclopedia of Buffy Studies*.⁹ Similarly, Dechert's essay focuses on this area: she highlights the way popular music confirms the indie aesthetics and credibility of the show and its location on the fringe of the mainstream whilst contributing to the identification between fans and the program.¹⁰ It also provides a thematic backdrop and contributes to characterization. Apart from the considerable discussion of "Once More, with Feeling," relatively little attention has otherwise been paid to the music itself outside Halfyard's 2001 essay, and Neil Lerner's conference papers on thematic scoring in *Buffy*.¹¹ This should perhaps come as no surprise as, in contrast to the increasing volume of writing on music in film, there is relatively little available on the role of music in television and what exists tends to look, as Dechert's essay does, at the way popular music is used. Meanwhile, as Keith Negus and John Street note in their introduction to the special edition of *Popular Music*¹² on music and television, television has on the whole been conspicuously absent from studies of popular music and vice versa.¹³ This is despite, as Tagg has noted, music's almost ubiquitous presence on the small screen.¹⁴ They note that much is to be said about music in soap opera and drama, not just what is used and how but also the processes of sound selection and the imperatives the music has to meet—for example regaining the viewers' attention after an ad break.¹⁵

The process of sound selection on *Buffy* is slightly different from that of many teen-oriented shows, and is explored in depth here by Kathryn Hill in chapter 10. In his preface to this volume, John King, post-production assistant on seasons 1–3 and music coordinator/supervisor from season 4 onwards, emphasizes that the show did not simply "needle-drop" hits. Tracks featured were chosen for their ability to enhance a scene, their emotional ties to what is occurring and their match

⁹ The *Encyclopedia of Buffy Studies* is hosted by *Slayage*. The music section is available at www.slayageonline.com/EBS/tables_of_contents/type/music.htm. Originally edited by Vanessa Knights, it is now maintained by Janet K. Halfyard.

¹⁰ Dechert, "My Boyfriend's in the Band!," p. 219.

¹¹ Neil Lerner, "Christophe Beck and Buffy's First Romances: Paradoxes of Musical Scoring in *Buffy the Vampire Slayer*," paper presented at *Slayage* conference on the Buffyverse, Middle Tennessee State University, Nashville, Tennessee, 28–30 May 2004; and "The Buffy-Riley Leitmotif and Musical Evidence for the Romantic Conflation of Angel and Riley," paper presented at SC3: *Slayage* conference on the Whedonverse, Henderson State University, Arkadelphia, 5–8 June 2008.

¹² Keith Negus and John Street, "Introduction to 'Music and Television' special issue," *Popular Music*, 21/3 (2002), pp. 245–8.

¹³ *Ibid.*, p. 245.

¹⁴ Philip Tagg, "Music Analysis for 'Non-Musos': Popular Perception as a Basis for Understanding Musical Structure and Signification," paper presented at the Conference on Popular Music Analysis, University of Cardiff, Cardiff, 17 November 2001, accessed 18 August 2008 at www.tagg.org/articles/cardiff01.html.

¹⁵ Negus and Street, "Introduction," p. 248.

with particular characters. In other words, they were not just chosen on the basis of lyrics: subtext and vibe were also important.¹⁶ Furthermore, King and Whedon have a preference for unsigned bands. Apart from being cheaper than licensing tracks (from song-sourcers or libraries of ready-made temp tracks and back catalogues from production companies), there is also an ethos of giving exposure to marginal groups which fits in with Dechert’s argument about the indie aesthetics of the show and its location on the cult fringe of the mainstream.¹⁷

In studies of television music, *Miami Vice* (1984–89) is frequently cited as setting a precedent for the use of contemporary pop in conjunction with stylish visuals.¹⁸ In contrast to John Fiske’s assertion that the use of top 20 songs interrupts the narrative and rarely advances understanding of character, plot, or setting,¹⁹ Robynn Stilwell persuasively argues the opposite with examples of pop music contributing to the diegesis of the show, setting mood and providing intertextual resonance (1996).²⁰ *Ally McBeal* (1997–2002) has also been analyzed for the use of pop music to reinforce its iconic and social status.²¹ In *Buffy* both dramatic scoring and source music (music produced within the implied world of the show) contribute to the diegesis, mood and setting of the show.²² Source music would include all the music we hear being played at the Bronze club where Buffy and her friends hang out, or the records and CDs characters listen to. It rarely matches cues although it may respond to events. For example, bands at the Bronze routinely break their performances when vampires attack (Jonathan’s swing band stops its performance in “Superstar” (4.17) when Karen rushes in after being attacked). In other words, groups which appear at the Bronze are not simply the band of the week chosen for commercial reasons, in contrast to bands appearing in the club P3 at the end of most episodes of the Warner Bros series *Charmed* (1998–2006). Another clear example is the closing of “Tabula Rasa” (6.8), where Michelle Branch is on stage at the Bronze performing “Goodbye to You”—which is source

¹⁶ Dechert, “My Boyfriend’s in the Band!”, p. 219.

¹⁷ Furthermore, the placement of the core characters at the margins, or their outsider status, confers them with more power to deal with evil than had they remained at the center (*ibid.*, p. 218).

¹⁸ Julie Brown, “*Ally McBeal*’s Postmodern Soundtrack,” *Journal of the Royal Musical Association*, 126 (2001), pp. 275–303; K.J. Donnelly, “Tracking British Television: Pop Music as Stock Soundtrack to the Small Screen,” *Popular Music*, 21/3 (2002), pp. 331–43; Robynn Stilwell, “In the Air Tonight: Text, Intertextuality and the Construction of Meaning,” *Popular Music and Society*, 19/4 (1995), pp. 67–103.

¹⁹ John Fiske, *Television Culture* (London, 1987), p. 255.

²⁰ Stilwell, “In the Air Tonight.”

²¹ Brown, “*Ally McBeal*’s Postmodern Soundtrack”; Donnelly, “Tracking British Television,” p. 333.

²² In the case of the episode “I Only Have Eyes for You” (2.19), the plot is actually driven by the Flamingos’ track which lends its title to the episode (see Dechert, “My Boyfriend’s in the Band!”, p. 220).

music for Buffy and Spike, who are at the club.²³ However, the music actually starts when Buffy and Spike are still outside and continues over a set of jump cuts and dissolves, where we also see Tara, Willow, and Dawn at the Summers's home, and Giles on a plane to England. The song is therefore also functioning as scoring, matching the emotional nuances of the scenes but also the narrative in its lyrics, Branch acting as an almost extra-diegetic narrator or Greek chorus, commenting on the events unfolding and guiding the audience's emotional response. All of the characters are upset and either leaving or saying goodbye, whether it is to relationships or the past that they knew. Music here is working in conjunction with the camerawork as dissolves and camera angles help to clearly identify the characters with one another, and the atmospheric blue lighting of Branch on stage intensifies the melancholic mood. As Stilwell argues for the use of song in *Miami Vice*, "the unspecific in the song is realized by connection to specific characters and situations."²⁴ The segment is similar to the MTV-style playouts of *Ally McBeal* episodes analyzed by Julie Brown in that images without dialogue succeed each other to draw together various story lines with remarkable economy. The disembodied voice of Branch attaches itself to the different characters we see, switching "I-you" subject position according to the visuals. As Rob Cover discusses in chapter 8 of this volume, this type of use of popular music extends into intermedial uses when fans begin creating their own music videos, drawing on music from the series and also drawing other music as commentary into the Buffyverse through their own songfics and filk-sings.

Even more closely tied to narrative function are the songs which were composed specifically for the show. In the season 4 finale "Restless" (4.22), Giles sings the rock-opera-style "Exposition Song" backed by Four Star Mary on drums, guitar, and bass, with the composer Christophe Beck on piano. Giles is performing his usual role of explaining the supernatural events but this time through the medium of song, foreshadowing the musical episode in season 6, in a performance that also provided the opportunity for the usually invisible band and composer to be made visible in a knowing nod to fans. Finally, although this event takes place within a private dream space it also signifies a turning point for Giles. Whereas he has previously been identified as lacking in confidence and has confined himself to playing his guitar at home, he will move out into the public space of the Espresso Pump, to the shock of the younger characters, in season 5.

The soundtrack to *Buffy* does not, however, just consist of pop songs. Indeed, the quality of the scoring by composers such as Christophe Beck has been noted as enhancing the often filmic quality of the show as opposed to the use of stock music in most television, particularly the standardized repeated cues often found

²³ This song also featured in the centennial episode of *Charmed*, in which one of the sisters (Paige) is whisked into a parallel universe. Whilst the song does not match the visuals, it could be seen to be related to the main theme of the episode in which Phoebe is finally rid of her ex-husband Cole.

²⁴ Stilwell, "In the Air Tonight."

in generic television.²⁵ Beck estimates that each episode may have 19–20 minutes of scoring.²⁶ In particular, action, comedic moments, and moments necessitating a particular emotional range are often scored, and this latter area is discussed by Arnie Cox and Rebecca Fülöp in their chapter here on the emotional affect of scoring in *Buffy*. There are three key innovative episodes in this respect, all written and directed by the show's creator Joss Whedon, and several chapters in this collection focus on these including those by Paul Attinello, Amy Bauer, Gerry Bloustien, Katy Stevens, and Diana Sandars and Rhonda Wilcox. "Hush" (4.10), scored by Christophe Beck and featuring *Danse Macabre* by Camille Saint-Saëns, is notable for 25 minutes without dialogue; "The Body" (5.16) starkly lacks any music and the sonic landscape is therefore focused on aspects of sound design, most conspicuously the use of ambient silence; and "Once More, with Feeling" otherwise known as "*Buffy* the Musical" takes the series into new musical territory altogether.

Many writers about music have historically contended that it is non-representational or non-referential. Although this view increasingly has less currency in musicological discourse, it has never been a credible position to take in relation to film and television music, where production music libraries clearly exist indexed by categories such as mood, geography, period, genre, structural function, and action. Clearly there is some sort of communicative system at work here dependent on cultural associations with particular musical signifiers. The empirical research done by Philip Tagg and Bob Clarida on listeners' responses to title themes from film and television indicates a certain degree of consistency between encoding and decoding.²⁷ The scoring of *Buffy* both uses and plays ironically with these conventions: for example, in the teaser for "Flooded" (6.4), the audience is falsely cued by Thomas Wanker's score and the camera work to expect the monster of the week. We are in a darkly lit place, a basement reminiscent of *A Nightmare on Elm Street*. We hear the dramatic scoring of low, atonal strings with no discernible rhythm, typical of a horror build-up. There is a low rumbling sound which is possibly diegetic or part of the horror-coded score. We then hear a drip ... and this is, in fact, the villain of the week: Buffy's domestic problems, a leaking pipe, highlighted by the comic reveal of Buffy saying "So, we meet at last, Mister Drippy" as the pan discloses the stairs up to the rest of the Summers' house. Conventional musical coding from film and audience expectation are used to comic effect.

²⁵ See Donnelly on *Star Trek* and *Dr Who* in "Tracking British Television," pp. 334–5. Beck won an Emmy for Best Dramatic Score for "Becoming, Part 1" (2.21).

²⁶ Nancy Holder, with Jeff Mariotte and Maryelizabeth Hart, *The Watcher's Guide* (New York, 2000), vol. 2, p. 434.

²⁷ Philip Tagg, "An Anthropology of Stereotypes in TV Music?", *Swedish Musicological Journal* (1989), pp. 19–42, accessed 12 August 2008 at <http://tagg.org/articles/xpdfs/tvanthro.pdf>.

According to Dechert, one of the primary functions of music on the show is to establish character identity.²⁸ Characters are coded by the music they listen to and sing.²⁹ The matching of different styles of music to particular characters and the role of music in reinforcing a communal identity between characters, the show, and fans bring up a series of key questions about the construction of identity, meaning in music, and popular aesthetics which are the central issues examined from different perspectives in Catherine Driscoll's and Kathryn Hill's chapters. Which kind of music is preferred by the show and why? How does the audience identify with the characters through their musical tastes? All of the characters comprising the main Scooby gang (Buffy and her core support group) are coded as having "cool" musical tastes regardless of generational differences. The music they prefer could be described as belonging in the margins of youth culture or within particular sub- or countercultures which have evolved since the 1960s. Weinstein notes the rhizomatic nature of youth culture is such that, although it is co-opted by consumer culture, new shoots constantly emerge.³⁰ So, Giles is located in 1960s' and 1970s' youth counterculture; Spike (despite his Victorian origins as a middle-class poet) is clearly identified with an amoral, disaffected violent punk-rock aesthetic through his love of the Sex Pistols and the Ramones, and his quoting from songs by the Clash ("Rock the Casbah" in "The 'I' in Team," 4.13) and Alice Cooper ("School's Out" in "Chosen," 7.22). All of the younger Scoobies are identified with the indie bands that play at the Bronze and campus parties. They are deliberately positioned outside the mainstream of pop, which is coded as crass. Buffy's friends are shocked when Spike reveals she wanted "Wind Beneath my Wings" as their first dance in "Something Blue" (4.9), and she has to explain it away as the influence of the spell.

Meanwhile, Kathy Newman's penchant for Cher, Celine Dion and other "VH1 divas" in "Living Conditions" (4.2) signifies that she does not fit in with the Scoobies. The Viacom music channel VH1 prior to 2001 explicitly targeted an older demographic than MTV, aiming its brand at 25–49-year-olds.³¹ Whilst appearing to be a typical co-ed, Kathy is in truth a dimension-hopping Mok'tagar

²⁸ Dechert, "My Boyfriend's in the Band!" p. 219.

²⁹ Xander's fantasies in "Teacher's Pet" (1.4) convert him into a phallically empowered, Hendrix-like rock-god. In reality he is a virgin teenager drooling in class and has to be rescued later in the episode by Buffy. Cordelia in "The Puppet Show" (1.9) reveals her self-obsessed nature through her choice of the song "The Greatest Love of All" (for herself) for the talent show. The song later ironically reoccurs in an intertextual nod for fans of both shows when she is an amnesiac in season 4 of *Angel* and sings it to try to recall who she is (see Halfyard, "Singing Their Hearts Out," 30–31).

³⁰ Deena Weinstein, "Youth," in Bruce Horner and Thomas Swiss (eds), *Key Terms in Popular Music and Culture* (Oxford, 1999), p. 110.

³¹ Norma Coates, "Music Television or Television Music? Pop Music on American Television as the Implementation of Contemporary Business Trends and Strategies," paper presented at the 12th Conference of IASPM, McGill University, Montreal, 3–7 July 2003.

demon and some three thousand years old (although this is young for her species). Her repeated playing of "Believe" by Cher tortures Buffy through incessant repetition, although it is also possible to see in the lyrics an echo of Buffy's loss of Angel at the end of season 3 and her apparent lack of strength as season 4 begins. By saying that she and Buffy, in contrast to Kathy, put the "grrr" in girl, Willow not only references their empowerment and strength in demon hunting but, as Renée Coulombe discusses in this volume, she also references the Riot Grrrl bands featured elsewhere on the show, who are often held up as an indication of its feminist ideology as well as further evidence of its indie aesthetics.

Character is also set up through the use of leitmotif in the score, which is the focus of Rob Haskins' essay. These feature particularly heavily in relation to the melodramatic aspect of Buffy's love relationships, such as Christophe Beck's Buffy-Angel love theme in season 2, the Buffy-Riley theme (season 4) and Spike's theme (season 6). However, leitmotifs are not restricted to score. The Four Star Mary track "Pain" occurs in three different episodes. It first occurs in "Bewitched, Bothered and Bewildered" (2.16), where it ironically indicates Willow's joy at having a boyfriend in the band playing the Valentine's Day Dance at the Bronze (her exclamation is the source of Dechert's title). This contrasts directly with Xander's pain at being dumped by Cordelia, Cordelia's pain at his betrayal and her ostracism by the popular set, and Buffy's pain as her boyfriend Angel turns evil. In "Deadman's Party" (3.2), Buffy's pain and estrangement from her friends is central to the episode and, as Whedon has noted, the show is more interesting when Buffy is in pain.³² Indeed, pain seems to be a central trope in the show, particularly the pain of growing up and learning who you are. Finally, in "Living Conditions" it signifies the Scoobies' difference from the demonic Kathy as her Celine Dion poster is replaced by a Dingo Ate My Baby poster, but at the same time indicates that again, as a season opens, Buffy is alienated from the world around her. Having lost the love of her life at the end of the previous season, she is finding the adjustment from high school to college hard to make. In contrast, Xander's pain at being rejected by Buffy in the season 1 finale "Prophecy Girl" (1.22) is ironically played down by his over-indulgence in what he describes as the "music of pain" as he repeatedly listens to "I Fall to Pieces" by Patsy Cline.

Intratextual allusions and quotations also help set up character: for example, an invisible Buffy whistles "Going through the Motions" from "Once More with Feeling" as she leaves the social worker's office in "Gone" (6.11). Indeed, since she came back from the dead she seems to be going through the motions, lacking in feeling and regard for others, as Spike points out to her. Allusions can also have a clear narrative function. The "Buffy-Angel" theme cues alert listeners that he has called Buffy from Los Angeles in "Anne" (3.1) when she answers the phone but gets no reply; and after Joyce's funeral in "Forever" (5.17), Giles listens to "Brave Ulysses," which he had previously listened to with her in "Band Candy"

³² FilmForce, "An Interview with Joss Whedon," *IGN.com*, 23 June 2003, accessed 17 July 2003 at <http://filmforce.ign.com/articles/425/425492p1.html>, p. 8.

(3.6). These intratextual allusions are all very specific to the musical history of the series, but musical allusion works at a wider intertextual level through the score's references to filmic musical genres. This also contributes significantly to our understanding of narrative and characters, which is the focus of Louis Niebur's essay in this volume.

An intertextual borrowing from outside the series is used to set up Jonathan's alter-ego in "Superstar" (4.17). In the teaser (and altered opening credits) he is visually and musically coded as one of his idols, James Bond, through the retro-sounding "spy chord"³³ and brass stab. His image of suave sophistication is identified with the actor we later discover to be his favorite Bond, Roger Moore, and he is also ironically figured visually as Angel in the altered credits for this episode, wearing the long duster coat identified with the final shot of the *Angel* credits. However, the teaser also functions to tell us that all is not right in this world through the generic horror strings and overhead shot as the Scoobies approach his desk, and Jonathan swings round in a manner more reminiscent of the baddie Blofeld than Bond. Here the sound and image work in counterpoint to each other for an audience informed by the popular cultural references of generic horror and Bond films. His polished Sinatra-style performance as a swing singer later in the episode also signifies his artificially enhanced condition, further emphasized by the fact that actor Danny Strong is lip-synching singer Brad Kane of Royal Crown Revue. Indeed, as well as the close identifications between off-center youth culture and the main characters, music is often used ironically or parodically to indicate changed character. When Xander has been magically converted into the object of every woman's desire in "Bewitched, Bothered and Bewildered," he strides through the school corridor to the Average White Band's "Got the Love" in a slow-motion sequence reminiscent of John Travolta's strut in *Saturday Night Fever* (1977).³⁴ Of course, without the spell Xander is no sex symbol and, despite the lyrics "Got the love/Got to make it work on you/Got the love/Just can't keep it hid," the one person the spell has not worked on is the girl it was cast for, Cordelia.

Intertextual musical and pop culture references abound throughout the show. Music references range from opera (Puccini), through English folksong ("Early One Morning"), World War I soldiers' anthems ("It's a long way to Tipperary"), dialogue references to musicals (*Porgy and Bess*, *The Sound of Music*), musical films (*The Wizard of Oz*, *Mary Poppins*, *Song of the South*), and references to pop from the 1950s on. Understanding these requires a particular cultural capital from the *Buffy* fan community. This capital circulates outside the text through internet sites, chatrooms and boards, printed texts, and communities who meet both virtually and physically to engage with the show. The intensity of their exchanges indicates how much music matters and the pleasure derived from the engagement with meanings experienced and shared.

³³ Tagg, "Music Analysis for 'Non-Musos'."

³⁴ Dechert, "My Boyfriend's in the Band!", p. 220.

Giles’s reference to the Bay City Rollers which opened my introduction, whilst apparently setting him up as “uncool” for a teen viewer, may have the opposite effect for late twenty-somethings who caught the Rollers’s revival tour in the early 1990s, or nostalgic thirty- and forty-somethings who were fans first time round of the 1970s teen pop idols. The meanings produced by music and references to it depend on the identification processes between the music and audience which will involve their social and cultural contexts, their personal histories bound up with particular memories and emotions, as well as receptional competences—that is, “the ability to recall, recognize and distinguish between musical sounds as well as between culturally specific connotations and social functions.”³⁵ An example of multiple meanings ascribed to one piece of music would be the aforementioned use of Camille Saint-Saëns’s *Danse Macabre* in “Hush.” The connotations of death and macabre humor may be evident to those familiar with the piece or the musical conventions it employs. To British audiences it may be more familiar as the theme tune to the unusual mystery series *Jonathan Creek* (1997–2004) with its connotations of magic and the supernatural as mysteries to be solved by a male-female duo (in this case Buffy and Riley). Fans of both shows may appreciate the insider knowledge that Anthony Stewart Head, who is playing the music to accompany his exposition of the problem, appeared in *Jonathan Creek* in 1997 as the magician Adam Klaus.³⁶

The essays that follow in this collection will further elucidate the pivotal role of music in Whedon’s Buffyverse through an in-depth analysis of the work of the composers, lyricists, musicians, music executives, and producers involved, and the audience reaction to music, sound, and its absence. The three sections organize this material into three broad categories of musical activity and engagement in television in general and in *Buffy* in particular. Part I focuses largely on the composed music and sound design of the show and the way this is involved in the production meaning within the *Buffy* text through mechanisms of psychological and emotional affect, and various types of cultural musical and sonic codes. Part II focuses on popular music, both that used within the show and the musical fan communities that surround it, examining ways in which music is used to identify, position, and explore characters and narratives, and also the way viewers have used music to extend the Buffyverse for themselves as fans. Part III then looks exclusively at “Once More, with Feeling.” This is the musical area of *Buffy* that has been most discussed in existing literature already, but the three essays here offer three distinct perspectives, presenting a musical analysis in Amy Bauer’s essay, which illustrates how the musical structure of the songs supports narrative interpretations; Diana Sandars and Rhonda Wilcox’s examination of its problematic

³⁵ Tagg, “Music Analysis for ‘Non-Musos’.”

³⁶ The show revels in extratextual jokes for the informed viewer. For example, when Buffy refers to the “Time Warp” in “Band Candy” to conjure up wacky party dancing as well as a slip in time, fans of Anthony Stewart Head will also be reminded of his acclaimed stint as Dr Frank-N-Furter in the 1990 London revival of *The Rocky Horror Show*.

relationship to the utopian Hollywood film music in essay; and Paul Attinello's concluding expansion of the field of enquiry to other televisual experiments with musicals.

The essays here do not in any way attempt to have the last word on music in the Buffyverse, but this is certainly the first time a collection of essays dedicated entirely to the music of one television show has been published. Television as an area of study has made enormous gains in the last few years: from a steady representation in journals since the late 1990s to more recent collections and monographs, many from scholars associated with *Buffy* studies, in particular David Lavery, Rhonda Wilcox, and Stacey Abbott. Music, however, still remains on the fringes of the discourse. In the several collections edited and overseen by Abbott for I.B. Tauris on *Angel*, *Farscape*, *Alias*, *Charmed*, and *Firefly*, only the two volumes dedicated to Whedon's work contain essays on music, and in the growing number of volumes dedicated to particular TV series it is still common for music to be omitted from their discussion. This present volume demonstrates how important music is in our understanding of and engagement with a television series. At the time of writing, another volume dedicated to music in *Buffy* has already been announced, but while *Buffy* is a particularly rich text for musical study it is not the only one. It is, therefore, our fervent hope that this volume will be the first of many examining the contribution to television made by music.