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10

Music across the Transmedial Frontier:

Star Trek Video Games

Tim Summers

In the first two decades of the twenty-first century, popular culture has increasingly emphasized the multimedia franchise. Properties like *Star Trek*, *Star Wars*, and the *Marvel Comics Universe* extend across film, television, video games, novels, comics, toys, and so on. Media consumers are now able to engage with their favorite characters, locations, and other franchise-distinguishing features in a variety of ways, through several different kinds of media. Viewers/readers/players follow the franchise, enjoying the interrelationships that are created across the textual galaxies. Such stories, characters and settings are transmedial in that they cross borders between different media, and traditional boundaries between media forms do not always hold fast or reflect the audience's experience of media engagement.¹ In this kind of multimedia network, music can illuminate the relationship between constituent texts of a transmedial franchise and may act as an agent for articulating and constructing those textual connections. Equally, the transmedial franchise is an opportunity to examine the differences between musical practices and aesthetics across media formats.

This chapter uses the music of select *Star Trek* games as a gateway to exploring the position of video games within the broader intermedial nexus of a multimedia franchise. By analyzing musical interactions between the games and sibling elements of the franchise, we can better understand how games negotiate relationships with other media. The chapter tentatively

suggests how video games, both musically and more generally, differ from, and yet are similar to, the media with which they share multimedia franchise networks.

Star Trek is a space opera science fiction franchise that consists primarily of seven television series and thirteen feature films (with a fourteenth film planned). Beyond this central body of the franchise, a huge number of *Star Trek*-themed video games have been produced. The database *MobyGames* records seventy-nine *Star Trek*-licensed titles, published from the late 1970s to the 2010s.² This impressive tally does not include the substantial number of fan-made games that also constitute part of the *Trek* transmedia universe, such as the *Star Trek* games that proliferated across university computers during the late 1960s and early 1970s.³ Neither official licensed games nor fan-made games are considered part of the official *Star Trek* canon, but they nevertheless represent a significant way in which players interact with the worlds, stories, and characters of *Star Trek*.

Textually, *Star Trek* games may be very close to a particular film or television series, as in games explicitly connected to a series or movie: *Star Trek: Generations* (MicroProse, 1997) is based on the 1994 film of the same name, while *Star Trek: Deep Space Nine—Crossroads of Time* (Novotrade International, 1995) uses characters and settings from the *Deep Space Nine* series (Syndication, 1993–99). A game may instead be more generally set in the *Star Trek* universe without adhering closely to a specific existing storyline or series conceit (e.g. *Star Trek Online* (Cryptic Studios, 2010) and *Star Trek Bridge Commander* (Totally, 2002)). The diversity of *Star Trek* games illustrates the variety of ways that games may position themselves with respect to another narrative. Even those games that are directly tied to a series or film exhibit a range of textual relationships. Some games cast themselves as an additional episode (or episodes) of a television series, complete with on-screen episode titles (e.g. *Star Trek: The Next Generation—A Final Unity* (Spectrum HoloByte, 1995) and *Star Trek: Judgement Rites* (Interplay, 1993)), while others may anchor themselves to specific episodes or films, either by interpolating game action into the film narrative (*Star Trek: Generations* (1994)) or by continuing a film's story from where the movie left off (*Star Trek: Hidden Evil* (Presto Studios, 1999) picks up after the end of the movie *Star Trek: Insurrection* (1998)). Given such a large corpus of video games, I will here focus on three dimensions of transmedial musical encounter: first, the transfer of musical material from *Star Trek* television episodes or films to video games; secondly, the reverse direction of travel, where music moves from a game to television; and finally, the example of composers who have written music specifically for both *Star Trek* video games and television episodes.

Musical transmission from television and film to video games

Many *Star Trek* games utilize the musical fanfare figure from Alexander Courage's main title theme for the original *Star Trek* television series (NBC, 1966–69). This motif, which underscored the famous words, "Space: The final frontier," is as close as this franchise comes to a unifying musical theme. Nevertheless, while this motif is the musical material that stretches across the widest span of the franchise (from the titles of the 1960s series to the end credits of the 2016 film), it is not always present—*Star Trek: The Motion Picture* (1979) does not sound the motif, and neither do the title themes of the series *Star Trek: Deep Space Nine*, *Star Trek: Voyager* (UPN, 1995–2001), nor *Star Trek: Enterprise* (UPN, 2001–2005).⁴ *Star Trek*, then, is a far less musically unified universe than, for example, *Star Wars*, where John Williams's musical material appears in every film and the overwhelming majority of games. Even beyond the particular themes, *Star Trek*'s music exhibits greater stylistic variety than *Star Wars*. Williams's style, modeled on classic Hollywood scores of the 1930s and 1940s by composers such as Erich Wolfgang von Korngold and Max Steiner, has defined the (literal) tone of *Star Wars*'s musical world. In *Star Trek*, the style of, for example, Gerald Fried's dissonant and abrasive music for the Vulcan ritual fight in "Amok Time" (1967), is very different from Dennis McCarthy's far less auditorially obtrusive score for *Star Trek: Generations* (1994) or Cliff Eidelman's brooding Stravinskian underscore in *Star Trek VI* (1991).

Indeed, *Star Trek* films and episodes even employ other musical genres, such as swing in the *Deep Space Nine* episode "Badda-Bing, Badda-Bang" (1999; score by Jay Chattaway) and the Spaghetti Western idiom in the *Next Generation* (Syndication, 1987–1994) episode "Fistful of Datas" (1992; Chattaway). As a franchise, *Star Trek* has scope for considerable stylistic and thematic divergence, without such diversity being understood as incompatible with the core franchise identity.⁵

The Courage fanfare is heard at the start of several games, including *Generations*, *Starfleet Academy* (Interplay, 1997), *Starfleet Command I* (Interplay, 1999) and *II* (Taldren, 2002), *Armada* (Activision, 2000), *New Worlds* (14 Degrees East, 2000), *Hidden Evil*, and *Star Trek Online*. By using this theme, the games assert their connection to the *Star Trek* universe. However, these games then do not continue with the rest of the title theme, nor segue into another pre-existing piece from the *Star Trek* world. By invoking the theme but not providing a full statement, the games imply their departure from the established narratives. It at once prompts the audience to remember the

Courage theme, sounded clearly on horns in the games, almost always without dialogue (maximizing auditory clarity and the chance of identification by the player), and yet, as the player remembers how the theme *should* go, it makes the divergence all the more obvious as the music defies the conjured expectation of a full thematic statement.

Not all games choose to deploy this expectation-defying strategy, instead preferring to simply use newly composed music from the outset, but the number that deploy this musical process is striking.⁶ Through musical divergence, these games articulate their textual relationships, “branching” from the film/television universe, telling parallel stories separate from the causal chain of the canonical franchise world. The consequence of at once linking the game to the other films/series, and yet asserting difference, has implications for the players’ understanding of their participation in the *Trek* universe. Here, the player can assume that the broader fictional franchise universe invoked by the theme is present and correct (whether or not the appropriate characters, worlds, etc. are directly visible at that moment). Yet this is a new story and scenario.

We are beyond the limits of the defined franchise canon. When a franchise has a fictional chronology as complicated as *Star Trek*’s, where the chronological progression of the storyworld is not the same as the order of production, the result may be that narrative possibilities become limited by pre-defined canonical “facts.” In games, musical divergence helps to illustrate that the future is unknown, even if the game is set at a point in the fictional chronology that has already been bounded by other films/episodes. Sitting at a textual tangent, the game outcome is uncertain, and so player agency is significant.

If large amounts of pre-existing music specific to particular episodes or films were used in a game, there are two particular risks. One is that a kind of narrative dissonance might occur: the music may appear to accompany the “wrong scenes,” where music from one situation is applied to another. Without careful appreciation of the potential signifying resonance of such a strategy, this may be more confusing or mysterious than apt. A second major risk is that by musically referring to canonical storylines, the lack of player agency might be emphasized, as gameplay and player possibility become restricted by the narratives of established franchise texts. Instead, using new music avoids a situation that might imply pre-determined outcomes.

Some games balance using music to help invoke the franchise universe with the open possibility of the player’s agency by recreating music from the title sequences of television series, but otherwise using newly-written music. *Star Trek: Deep Space Nine—Crossroads of Time* does precisely this for its menu music, while both *Star Trek: The Next Generation—A Final Unity* and *Star Trek: Deep Space Nine—Harbinger* (Stormfront Studios, 1996) both

do so as part of video recreations of the title sequences of the respective series.⁷

In the strategy game *Star Trek: Armada*, when the player controls human Federation forces, the score cites the Courage fanfare and Jerry Goldsmith's theme for *The Motion Picture* (later used as the title theme for *The Next Generation*). This game references the wider world of *Star Trek* music by also clearly referring to Goldsmith's distinctive music for the Klingons in *The Motion Picture*, which sounds, appropriately enough, when the player commands Klingons. These musical references further help to bind the game universe and franchise universe together, by musically invoking familiar depictions of the species involved. The majority of *Armada*'s music, however, is newly-composed for the game.

Given that the majority of games do not extensively use music from other films or series, the exceptions are notable and striking. *Star Trek: 25th Anniversary* (Interplay, 1992) and its sequel game *Star Trek: Judgment Rites* are two games that are unusual, in that they score the gameplay primarily using pre-existing music from the franchise.

Star Trek: 25th Anniversary and Star Trek: Judgment Rites

In the early 1990s, game developer Interplay Entertainment began its series of *Star Trek*-licensed games with two point-and-click adventure games. In this kind of game, characters are directed by the player by clicking on items and locations in the world. These games emphasize story, which is developed through exploration and puzzle-solving. In contrast to games that focus on fast-paced action (jumping, shooting, fighting), this game type primarily consists of collecting and using items to solve puzzles, and engaging in conversation with other, non-controllable characters.

Both of these *Star Trek* games, specifically based upon the original 1960s television series, have two modes—one in which the player pilots the *Enterprise* spaceship, either in ship-to-ship combat, or in interplanetary travel, and another mode in which the player directs the *Enterprise* crew on missions in typical adventure game style. It is this latter mode that makes up the bulk of the game and features the pre-existing music. Both *25th Anniversary* and *Judgment Rites* are split into segments that follow a particular narrative. Each of these sections is presented like a television episode with the level/episode's name shown on-screen.

Several composers worked on the original series of *Star Trek*. While eight composers (Alexander Courage, George Duning, Jerry Fielding, Gerald Fried,

Sol Kaplan, Samuel Matlovsky, Joseph Mullendore, and Fred Steiner) wrote underscore for the series, not every episode used music written specifically for that installment: out of the eighty filmed episodes of the *Original Series*, fewer than half featured music specifically composed for that particular episode.⁸ As was typical for a dramatic television series of the 1960s, episodes of *Star Trek* were scored in one of three ways; either by using a composed score for the episode (much like a feature film), by using pre-existing music from earlier episodes or the show's music library, or by combining these two approaches so that earlier music was supplemented by new music.⁹ The process of using music from earlier episodes (or the series library) was known as "tracking." The music library for the series was created by adapting excerpts of earlier episode scores to fit generic situations and structured to facilitate easy editing. The library also included music specifically written to serve as library cues for the series. Musicians' Union regulations at the time of *Star Trek* did not permit recordings from one season of a show to be used in another, so fresh recordings of all musical material were created for each season.¹⁰ Where musical material written for earlier seasons was re-recorded as library cues, this allowed the arrangers to revise the cues to ensure maximum malleability for editing.

Tracked episodes, then, result in a combination of multiple composers' music: "The Alternative Factor" (1967), for example, features seventy cues from five composers, while the 54 cues in "Journey to Babel" (1967) include contributions from six composers, and "All Our Yesterdays" (1969) uses fifty-two cues from five composers.¹¹ As is typical for tracked scores, all of these episodes use at least one cue multiple times within the episode; Jeff Bond notes that "[o]ne of the reasons the music of the original *Star Trek* is so deeply embedded in our memories" is likely due to the tracking process where "the musical cues themselves were repeated endlessly not just in ensuing episodes, but often several times within the *same* episode."¹² Certain cues found especially frequent use in tracking, becoming all the more familiar to viewers.

Both *25th Anniversary* and *Judgment Rites* make extensive use of music from the 1960s series. The games' producers recreated MIDI versions of some of the most frequently-tracked cues (see Table 10.1). Just like the tracked episodes, cues appear multiple times within each game, and within each story of each game. The music is deployed primarily based on location—so certain areas within the virtual world will loop particular cues. However, frequently, dramatic events and ludic success/failure will prompt a change of cue as a response to the narrative development. Rather than any specific musical transitions to smooth between one piece of music and the next, most often, the musical changes are abrupt, immediate, and obvious (much like the music editing of the series).

TABLE 10.1 Cues from *Star Trek* recreated in *25th Anniversary* and/or *Judgment Rites*

Cue	Original Episode	Composer
Main title theme	Similar to second season arrangement	Alexander Courage
Theme from <i>Star Trek</i> 9MA pt 1	First season library cue adapted from <i>Balance of Terror</i>	Alexander Courage, arr. Fred Steiner
Brass Monkeys M10	<i>The Naked Time</i>	Alexander Courage
Joe Berserk M21	<i>The Naked Time</i>	Alexander Courage
Lurch Time M42	<i>The Naked Time</i>	Alexander Courage
Party Time M44	<i>The Naked Time</i>	Alexander Courage
Time Reverse M63	<i>The Naked Time</i>	Alexander Courage
Planet Atmosphere M16	<i>The Cage</i>	Alexander Courage
Bottled M31	<i>The Cage</i>	Alexander Courage
Vina's Punishment M51 (first and second parts used independently)	<i>The Cage</i>	Alexander Courage
Rabbit Music M10B	<i>Shore Leave</i>	Gerald Fried
2nd Ruth M31A	<i>Shore Leave</i>	Gerald Fried
Old English M33	<i>Shore Leave</i>	Gerald Fried
Knight/Joust M41	<i>Shore Leave</i>	Gerald Fried
Distress Signal M22	<i>Friday's Child</i>	Gerald Fried
Contrary Order M16	<i>Amok Time</i>	Gerald Fried
Ritual M43	<i>Amok Time</i>	Gerald Fried
2nd Kroyka M52	<i>Amok Time</i>	Gerald Fried
Romulan Centurion M43	<i>Balance of Terror</i>	Fred Steiner
Radiation M23A	<i>The Corbomite Maneuver</i>	Fred Steiner
The Crew That Was M21	<i>The Doomsday Machine</i>	Sol Kaplan
Goodbye M. Decker	<i>The Doomsday Machine</i>	Sol Kaplan
Impension	First season library cue	Joseph Mullendore

Why, then, do these two games depart from the typical processes found in *Star Trek* games by using so much in-game music from the main franchise canon, and what, if anything, might we learn from these examples? One hypothesis might be that the musical practice in these games both relies upon, and reveals, the aesthetic parallelism of 1960s *Star Trek* scoring and video game music, and this similarity is far greater than between rather more typical film music and game music.

As a simple observation, *Star Trek* episodes of the 1960s typically contain a large amount of music: a high percentage of the runtime of an average episode features underscore, with relatively little musical silence. While there are, of course, exceptions, taken as a general aesthetic pattern, video games also tend to accompany a large proportion of the playing time with music. Music in games is frequently prominent, high in the audio mix, often emphasizing its ludo-communicative properties (e.g. signaling “enemies are approaching,” “the game state is changing,” and “your avatar has been detected”).¹³ In addition, with games featuring a far lower sonic density of spoken dialogue than film, music appears all the more perceptually noticeable. In games that aim for music to be obviously communicative, the signification is not subtle or allusive; it is loud and semiotically unambiguous. I have elsewhere suggested that video games use music, in part, to extend beyond what is seen, to develop beyond the pixelated avatars and blurry backgrounds, which motivates an aesthetically impactful approach to presenting music in the media makeup.¹⁴ *Star Trek* of the 1960s follows a similar agenda, as music helps to bolster the limited visual/special effects of the series by adding to the alien-ness of worlds, the danger of perilous situations, and the strangeness of the “new life forms and new civilizations” mentioned in Captain Kirk’s opening narration. The approach and destructive acts of the “Planet Killer” alien weapon in the episode “The Doomsday Machine” (1967) is accompanied by music that is so loudly mixed that it becomes distorted, clipping as it strains at the limits of the recorded volume range. One need only witness this, and many other similar examples throughout the series, to know that musical unobtrusiveness is hardly part of the agenda here: “unheard melodies” these are not (contra Gorbman¹⁵). Of course, musical obviousness in television is not limited to *Star Trek*: when Philip Tagg refers to television title themes as serving as a reveille, a “call to watch,” this necessarily seeks to sonically grab an audience’s attention.¹⁶ Big music from a small screen is common to both television and video games. Perhaps this is not so surprising when so much gaming takes place on a television set, sharing the physical technology with television. While Robert Alan Brookey has argued that part of the synergy between games and Hollywood comes from the shared medium of DVDs, perhaps the elephant in the (corner of the) room is that television is even closer to games than Hollywood in terms of technological mediation.¹⁷

I earlier suggested that using music from specific episodes in a game might result in signifiatory dissonance or imply a lack of player agency. With the practice of tracking in *Star Trek*, the frequently-used pieces have been heard in so many different contexts that they are dissociated from specific situations, avoiding the potential dangers of confusion or constraint. Even the repeated re-use of this music throughout the game has precedent in the *Star Trek*'s tracked episodes that reprise the same cues multiple times within the course of one episode. Here, again, television and game musical practices converge: whereas a composed Hollywood film underscore rarely repeats precisely the same cue multiple times in one film, it is common that a game or tracked episode of *Star Trek* will make repeated use of the same cue.

The most frequently tracked cues in *Star Trek* come to signify a kind of scene or mood. By using this music in the game, the game scenes are aligned with the analogous "scene type" from episodes with which they share music. For instance, when the comedic figure Harry Mudd appears in *25th Anniversary*, he is accompanied by the melody of the jolly "Rabbit Music" cue, originally written by Fried for the episode "Shore Leave" (1966), but tracked throughout the series for subsequent moments of comedy. Mudd's humorous presence in the game is musically supported by the jolly music and intertextually linked to moments of comedy in the series. This part of the game is identified as equivalent to one of *Star Trek*'s comic scenes, for which this music was also used in the series. In both the television series and game, players/viewers learn the signification of the repeatedly-heard cues.

The similarity of processes in games and the 1960s television series also breeds a similarity of musical structures. Many of the cues for *Star Trek*, written with a view for reuse in tracking, are formally episodic, in order to allow extracts to stand in isolation without any sense of incompleteness. The use of sequences, ostinato, and repetition allows editing (extension or contraction) to facilitate synchronization with action in new contexts. This repetitious editing is similar to the ubiquitous "looping" in video game music, so much so that when the MIDI versions of the cues are actually looped in the *Star Trek* games, there is little aesthetic difference to the series. When video games that implement dynamic music change between musical stems or segments in reaction to the game's progress, the discrete sectionality of the musical output may also articulate an episodic musical structure.¹⁸ Game music continues to be challenged to produce prompt and smooth musical transitions from one musical moment to another. A similar difficulty faced those editing music from stock cues for *Star Trek*, which often resulted in choppy transitions between music and a degree of musical incoherence as snippets of music from many different source scores were combined. At the

same time, however, abrupt musical changes are in keeping with a sonic aesthetic that emphasizes music “to be noticed.” By either reasoning, the scoring for games and television come to resemble each other in their looping-episodic structures and distinct formal boundaries between cues.

If the values and practices of both game music and music from 1960s dramatic television are, to an extent, shared, this might indicate broader affinity between the media. Episodic television programs like *Star Trek* often deploy similar scenes repeatedly throughout a series: consider the “Captain’s Log” moments in *Star Trek*, the interview scenes in police dramas, revelation scenes in murder mysteries, diagnostic scenes in medical dramas, speeches in law dramas, and so on. It is accepted, even expected, that a program will reprise familiar scenes in similar ways over the course of a series. By having such scenes with a particular format or pattern reprised across a series, episodes of *Star Trek* sometimes approach a modular structure with discrete modes and moods, from the aforementioned “Captain’s Log” narration, to encounters with alien spaceships, the fight scenes (normally with Captain Kirk), or the reflective and/or comedic epilogue. This is partly why the library of stock cues was so useful for the series—apt for similar scenes across episodes. In turn, the reprised music emphasizes this similarity.

Repetition is fundamental to games, since players expect to encounter the same (or similar) challenges repeatedly.¹⁹ The modularity of modes in a game and the repetition of similar sequences resonates with the similar repetition and scene types of series television. Just as the musical intertextuality emphasizes the televisuality of the characteristic scenes in the game, by implication, it also illustrates the game-like segmentation and discrete modes of the television series.

Even though modern television scoring has developed considerably from that of the 1960s model represented by *Star Trek*, it is still common for television episodes to obviously musically demarcate their formal structure with attention-grabbing music (title themes, act in/out cues, etc.), to help emphasize spectacle that is straining against a limited television budget. Modern dramatic series still make repeated use of cues—even a high-profile program with cinematic aspirations like *American Horror Story* (FX, 2011–) will re-use pieces across the episodes of a series. The fixation upon, and allure of, cinematic aesthetics as a stated goal for games likely has much to do with the cultural prestige of the silver screen that is not shared by the small screen.²⁰ While the differences between film and games have been noted, perhaps it is series television that is closer to game aesthetics than the cinematic sibling, and thus may even prove a more fruitful opportunity for transmedial exchange than the famously tricky adaptations between film and games.²¹ The newer series of *Star Trek*, made post-1987, however, aimed for a distinctly different

aesthetic, which may be part of the explanation why the musical strategy of *25th Anniversary* and *Judgment Rites* is not found in games linked to these later series.

Musical transmission from video games to television

Given that the primary media of *Star Trek* have been film and television, it is unsurprising that examples of music moving from the games to films/television is rare compared with the opposite direction of transfer observed above. There is, however, one notable example of music written for a *Star Trek* video game which has made the leap to the canonical world. Rather than orchestral underscore, the piece in question is music shown to be performed and/or heard by the characters; what media music scholarship refers to as “diegetic music.”

The filmic and televisual world of *Star Trek* does not often showcase music produced by the nonhuman species. The exception to the otherwise scant depiction of alien music is with respect to the Klingons. One of *Star Trek*’s most famous aliens, Klingon culture has been developed over many episodes and films. The popularity of the Klingons during the airing of the post-1987 *Star Trek* series prompted a video game, *Star Trek: Klingon* (Simon & Schuster Interactive, 1996). The game uses filmed video clips with actors from *The Next Generation* series to tell a murder-mystery story set in Klingon culture. Filmed from a first-person perspective, the player adopts the role of a Klingon and, at certain decision points, must correctly choose a course of action that is the most appropriate for a Klingon, thereby demonstrating their successful assimilation of Klingon thinking and values.

A culture with great emphasis on ritual and tradition, Klingons are one of the few species shown singing in post-1987 *Star Trek* episodes. Klingon folk songs function as a cultural memory to immortalize famous adventures and to articulate mythology (e.g. “The Way of the Warrior” (1995)). Klingons also have a thriving tradition of operatic entertainment (e.g. “Looking for par’Mach in All the Wrong Places” (1996)). Klingon music plays a large role in *Star Trek: Klingon*, even providing the solution to a climactic puzzle, where the disarm code for a bomb matches a Klingon opera melody heard earlier in the game. But it is not this piece that makes the transmedial hop.

In *Star Trek: Klingon*, when the Klingon spaceship upon which the player’s character serves gets underway on its mission, the Klingons begin to sing a song, which begins “Qoy qeylls puqloD/ᑭᑭᑭᑭᑭᑭ ᑭᑭᑭᑭᑭᑭ/Hear! Sons of Kahless.”²² The Captain signals the start of the song by beating a pulse

on his command chair. The rest of the crew progressively join in until the song is sung in a rowdy, rousing fashion by the entire assembled group. The song's lyrics were written by Hilary Bader, who wrote the script for the game, and translated by *Star Trek*'s long-serving Klingon language expert, Marc Okrand. From reports of the game's production, the melody appears to have been devised on-set by the game's cast, director and executive producer Keith Halper.²³ As one might expect from a song composed in this way, the melody is simple, repetitious and memorable. In this way, it is entirely in keeping with the folk songs shown sung by the Klingons in television episodes, which are also based on repeated phrases and sequential melodies, along with some rhythmic irregularity (as evidenced by the Klingon songs featured in "Melora" (1993), "The Way of the Warrior," "Barge of the Dead" (1999), and others). The song, untitled in *Star Trek: Klingon*, has become known as the "Klingon Warrior's Anthem."

The "Anthem" was subsequently featured in the *Deep Space Nine* episode "Soldiers of the Empire" (1997), written by Ronald D. Moore. The plot involves series regulars Worf and Dax joining a Klingon ship with a crew who are suffering from low morale and motivation. The song is heard twice, both times on the bridge of the ship. Early in the episode, it is heard with lackluster singing, betraying the poor attitude of the crew. At the end of the episode, the adventure having restored the Klingons' sense of purpose, they illustrate their newfound *joie de vivre* by singing with energy and passion. In the episode's script, the game is referred to by name as the source of the song, and the lyrics are written phonetically for the actors (so "Qoy qeylls puqlōD . . ." is written as "Koi Keh Less Pook Load . . .").²⁴ Scriptwriter Moore, who was a consultant on the game, remembered the song when writing the episode, and decided to induct this moment of Klingon cultural portrayal into the official *Star Trek* canon.²⁵ Thus, the games and series are not institutionally divorced from one another, but the producers/writing staff of the series engage with the games as significant media products of the franchise. The song has also been included in other *Star Trek* media, such as novels set in the *Star Trek* universe.²⁶ Even if a novel cannot present the musical material of the song, knowledgeable readers can fill in the tune from their cross-media experience with the episode and/or game.

The transfer of the song from the game to the series relies on its musical-stylistic coherence with the television's representation of Klingon music. If the "Anthem" were dissimilar to prior "Klingon music" in the series, it would not be easily admitted into the official depiction of the world. This particular song's transfer is aided by its memorability: as a catchy tune, it provides the impression of a well-known folk song as part of a shared culture.²⁷ That the "Anthem" is memorable also enhances the song's function in terms of *Star Trek* as a cult

franchise mega-text. In Henry Jenkins's description, this is the phenomenon whereby "popular texts [are treated] as if they merited the same degree of attention and appreciation as canonical texts . . . [with r]eading practices (close scrutiny, elaborate exegesis, repeated or prolonged rereading, etc.) . . . [a]ppplied to the more 'disposable' texts of mass culture."²⁸

In his volume on games based on films, Robert Alan Brookey writes that "[f]ilm studios realize that they must address fans in order to attract fans, and to do that they must appeal to fans' specialized knowledge." He goes on to argue that intertextual references between franchise media are "part of the reward system" of engaging with franchise media.²⁹ Whether first encountering the song in the game, series, or book, knowledgeable players/viewers/readers who subsequently recognize the song are rewarded for their attention to, and engagement with, the franchise across media. A memorable tune enhances the probability of the intermedial reference being recognized by fans, rewarding fan engagement with the peripheral franchise texts (here, games and books) by textually enriching the main franchise canon. In the case of this diegetic song, the viewers/players also share knowledge with the characters in the fiction, since both parties know the song. The song's mobility has also prompted it to be included in other games (*Star Trek Online*) and even enter fan discourse, where it serves as part of the transmedial franchise materials that help to fuel the culture of Klingon language enthusiasts. YouTube recordings of the song sung by Klingon connoisseurs at conventions testify to the song's further transmedial move, this time to real-world singing activity.³⁰

By its transfer across media, the song is constructed as a persistent artifact in the franchise universe, much like places or characters. Simultaneously, such transfer is part of the very construction of this notion of a virtual storyworld that exists beyond the depiction of any one text or medium. By inducting this song from a game into the official *Star Trek* lore, games (even as second-degree franchise canon) are implied to be significant components of the franchise.

Post-1987, *Star Trek* dispensed with the practice of tracking underscore cues that was so widespread in the original series. Because underscore cues were tied to particular narrative situations in these series, the music is less immediately primed for direct recontextualization in the style of *25th Anniversary/Judgment Rites*. However, the song, as an entity within the narrative, the product of narration, rather than part of the narrative "voice," is well-placed to transfer between media, as part of a forged shared transmedial world.

Star Trek: Klingon's "Anthem" illustrates how musical transfer from games to film may play a role in encouraging (and/or recognizing) viewers'/gamers' investment in media franchises, constructing and cohering a shared

transmedial universe, and contributing to the depiction of entities as elements within that shared universe. The last section of this chapter focuses on a different dimension of musical connection and difference between media. Here, rather than musical transfer between games and television, instead it is the composers that are in common.

Composing for television/composing for games

Two composers who wrote extensively for *Star Trek* on television also wrote music specifically for *Star Trek* video games—Ron Jones and Dennis McCarthy. Both composers wrote for *Star Trek: The Next Generation*, while McCarthy also went on to compose for *Deep Space Nine*, *Voyager*, and *Enterprise*. Using testimony from the composers in tandem with analysis of the games in question offers some insight into how the composers treated the two media differently.

Dennis McCarthy is the most prolific composer for *Star Trek*, writing for the television series from the start of *Star Trek: The Next Generation* to the end of *Enterprise*. Ron Jones composed music for the first four seasons of *The Next Generation*, as one of the two main series composers alongside McCarthy. During his time on the series, Jones developed an increasingly tumultuous relationship with the show's producers, and ultimately departed the series, to be replaced by Jay Chattaway. The source of the conflict concerned the aesthetics of *Star Trek's* music. While the series' music continued to be well-funded, each episode using a sizable orchestra, the lead producer, Rick Berman, demanded music unlike that for the original series. He requested unobtrusive music with few identifiable themes using sustained, blended timbres. The music developed a style that prioritized less attention-grabbing material which downplayed overt musical references to the on-screen action, obvious synchronization with the image, or very close connections to a diegetic world. Berman disliked percussion and non-Western instrumentation because of its attention-grabbing qualities.³¹ Unlike McCarthy, Jones found it difficult to conform to Berman's requirements. His melodically thematic, motif-driven, and characterful scores resulted in the manipulation of his music by producers during mixing and ultimately his dismissal.³²

Star Trek: Borg (Simon & Schuster, 1996) is very similar in design to *Star Trek: Klingon*, albeit with a different species as its subject. The music was composed by Dennis McCarthy (whose involvement is touted on the game's box) and Kevin Kiner. McCarthy, discussing his score for *Star Trek: Borg*, reported that

We wanted to create the kind of music we always wanted to do for *Star Trek* but weren't allowed to. It was like the strings and French horns of the *Star Trek* TV scores meet percussion and synthesizers—things that were rarely used in *Star Trek* at that time. We used a lot of exotic Asian instruments and African instruments, things that we never used in *Star Trek*.³³

McCarthy's comments beg the question as to why the percussion, non-Western instruments and synthesizers, which were not permitted in a television context, became apt when applied in a game situation. Ron Jones, who returned to *Star Trek* by scoring *Starfleet Academy* (with Brian Luzietti) and *Starfleet Command* after he left the series, reported similar sentiments—that the game allowed him to explore beyond the musical limitations of the series:

For the Romulan [alien species] theme, I got to do what I wanted to do . . . I got to develop ideas that never got developed on the show, so I got to write the Romulan theme I never got to write on the shows . . . it was fun exploring all these different races—it would have been fun to do that on the show.³⁴

Thus, these games seem to permit musical timbres and thematic referentiality beyond the remit of the series. In both cases, the composers' testimonies concord with the music in the games. *Star Trek: Borg* features prominent military-topic percussion associated with the humans and anvil-like insistent metallic percussion and bass drums for the Borg. The Borg's characteristic clanging is accompanied by dissonant sustained choir or synthesizer cluster chords and tutti brass-led orchestral outbursts. These musical elements have been part of the Borg's musical soundworld in the television series since the first episodes that featured them ("Q Who" (1989) and "The Best of Both Worlds" (1990), both scored by Ron Jones). In the series, however, they were very rarely treated with the same aural prominence and sonic impact. In *Star Trek: Borg*, the drums are louder and deeper, the industrial clangs continue for longer, the tutti sforzando chords more suddenly contrasting and angular, and so on.³⁵ While the musical features of the Borg are stylistically concordant with the television episodes, the game features music more prominently and, as a result, it acquires even more agency to contribute to the characterization of the aliens.

Comparing Jones's game and television scores reveals a similar trend to McCarthy. In *Starfleet Academy* and *Starfleet Command*, Jones's music has greater bombast and overt expressionism than in the television scores. In the comments cited above, Jones noted the difference between writing for the Romulans in the series and in the game. The game's Romulan theme is a

march topic marked by snare drums and led by a memorable rising leaping horn melody. Unlike most marches, which are in two- or four-time, this is, highly unusually, in three-time, which gives the theme a noticeable off-kilter, though propulsive, mood (there is also some metrical displacement adding further aural surprise). Low drums, tuned percussion (xylophone) and a thick orchestral texture further aid the aesthetic weight of the score in the game. Jones's music for the Romulans in the series is rather different: in the episode "The Neutral Zone" (1988), which re-introduced the Romulan aliens to the post-1987 series, Jones devised his television Romulan theme. It is a steady, but insistent, two-measure four-time chromatic ostinato most often heard in a chiming synthesizer tone. It uses a toccata-like figuration where a repeated lower note quickly alternates with a higher pitch that sounds a melodic line. The main motif has the limited range of a fifth and a closed gestural shape. This television Romulan theme does not achieve the aural impact or striking rhythmic unconventionality of the game theme.³⁶ To be clear—I do not intend to imply a value judgment between the television and game depictions, merely to note that the approaches have different priorities.

The statements and compositions of McCarthy and Jones suggest that these games provided the opportunity for more aesthetically weighty and directly referential music than when scoring for *The Next Generation*. I earlier identified some of the ways in which the 1960s television scoring was similar to game music. Contrasting with these priorities of attention-grabbing cues, music to depict fantastic worlds and creatures beyond the limited visual effects, and so on, *The Next Generation* series producers' demands were counterintuitive to television composers—so much so that Jones ultimately found the situation unworkable. Now scoring for games, in this format Jones and McCarthy are permitted, and/or are required, to depart from the *Next Generation* scoring paradigm. These games present music in a more perceptually impactful, distinct, and directly referential way than in the series. I would suggest that this is due to both the removal of restrictions in the transmedial change and to how these priorities align with the musical priorities of the game medium. Of course, video games may include unobtrusive, "ambient" music, similar to the musical style of the latter *Star Trek* series. In games, these unobtrusive styles are often found during pause menus or low-action moments.³⁷ Nevertheless, given the importance of auditory communication with players in the interactive context of games, and less emphasis on voice in video games, I would like to suggest that games encourage a tendency toward producing "heard" musical aesthetics: even games that prioritize "ambient" music (such as, to stay with the science fiction genre, *FTL: Faster Than Light* (Subset, 2012) and *Mass Effect* (BioWare, 2007)) also typically include moments where music is striking and brought to the foreground. I do not mean to suggest that all

game music adheres to a perceptually-obvious approach; merely that the nature of the medium encourages and affords this mode.

Music in a transmedial world

By considering music and transmediality in *Star Trek*, we can begin to understand some aspects of the relationships between these media, and the role of music within them. Music is part of the way that these games construct their storyworlds (to use Marie-Laure Ryan's term for the projected imagined universe generated by a narrative³⁸), and music articulates how the particular worlds of the games integrate with, and/or depart from, the storyworlds generated in the other *Star Trek* media. This aspect becomes especially evident in the degree and nature of musical-thematic borrowing across media, where similarity and difference are carefully balanced to articulate fictive divergence and intersection. While little film music is used in *Star Trek* games, the site of the most extensive *Star Trek* transmedial musical exchange is from the 1960s television scoring to the Interplay games. This sharing may imply that it is here that musical priorities are most congruent: where music supports an aesthetic of impact and excess, and is designed to bear repetition and recontextualization. Although the "Klingon Anthem" song easily moves between media, the same is not true of underscore in later series. The composers report different musical demands for the series, illustrated when those same composers write for video games.

We are only just starting to theorize musical transmediality in franchises. Nevertheless, beyond the specific conclusions and hypotheses I have outlined with respect to the *Star Trek* franchise, the broader implicit proposition is that music can be a useful way to investigate the interactions and dynamics of transmedial franchises. As we trace music across a franchise landscape, the musical connections and discontinuities prompt us to ask questions about the media, practices, audiences, and texts we deal with. By focusing on music as a thread of a franchise, we might not only understand the role of music in this domain, but also the wider forces and media parameters at play. When we voyage boldly across the media frontiers, we might do so with music in our ears to help us chart these galaxies of "strange new worlds."

Notes

- 1 Chiel Kattenbelt, "Intermediality in Theatre and Performance: Definitions, Perceptions and Medial Relationships," *Culture, Language and Representation*

- 6 (2008); Mikko Lehtonen, "On No Man's Land: Theses on Intermediality," trans. Aijaleena Ahonen and Kris Clarke, *Nordicom Review* 22, no. 1 (2001); Irina O. Rajewsky, "Border Talks: The Problematic Status of Media Borders in the Current Debate about Intermediality," in *Media Borders, Multimodality and Intermediality*, ed. Lars Elleström (London: Palgrave, 2010).
- 2 "Star Trek Licensees," *MobyGames*, accessed December 6, 2017, <http://www.mobygames.com/game-group/star-trek-licensees>.
 - 3 David H. Ahl, *Basic Computer Games: Microcomputer Edition* (New York: Workman 1978), 157.
 - 4 *Star Trek: The Motion Picture* does use other parts of the Courage theme during the "Captain's Log" sequences. Jerry Goldsmith, who wrote the score for the film, originally took the assignment on the condition that using Courage's theme was not compulsory (Jeff Bond and Mike Matessino, "The Musical Voyage of *Star Trek: The Motion Picture*," liner notes to *Star Trek: The Motion Picture Limited Edition*, LLLCD 1207 (Burbank, CA: La-La Land Records, 2012), 13). The opening of Goldsmith's own fanfare-like theme nevertheless holds some similarity with Courage's fanfare.
 - 5 There are limits to such musical difference: the reception of the first trailer for *Star Trek: Beyond* (2016), with its ostentatious use of the Beastie Boys song "Sabotage" was criticized for its apparent generic inconsistency with the franchise identity, despite the song's brief use as diegetic music in an earlier film.
 - 6 Of course, there are likely to be issues concerning the licensing of the use of the *Star Trek* theme at play here. While this explains the games that use only new music, given that Courage's music has already been licensed in order to sound the fanfare, it seems unlikely that the full theme would involve a considerable further financial/legal hurdle.
 - 7 Once again, however, there are examples of games that do not replicate television series themes, even when they are clearly positioned as linked to a series. *Star Trek: Voyager—Elite Force* (Raven, 2000) and *Star Trek: Deep Space Nine—The Fallen* (The Collective, 2000) do not sound the themes of the respective series.
 - 8 The accounting of the precise number of episodes with newly composed music depends if one includes pilot episodes and pieces of diegetic source music (Jeff Bond, *The Music of Star Trek: Profiles in Style* (Los Angeles: Lone Eagle, 1999), 33, 39).
 - 9 Fred Steiner, "Keeping Score of the Scores: Music for *Star Trek*," *The Quarterly Journal of the Library of Congress* 40, no. 1 (1983); Fred Steiner, "Music for *Star Trek*: Scoring a Television Show in the Sixties," in *Wonderful Inventions: Motion Pictures, Broadcasting, and Recorded Sound at the Library of Congress*, ed. Iris Newsom (Washington: Library of Congress, 1985), 287–309.
 - 10 Steiner, "Keeping Score," 7–8.
 - 11 Cue sheets in Bond, *Music*, 42–54.
 - 12 *Ibid.*, 34; italics in original.

- 13 Simon Wood, "Video Game Music—High Scores: Making Sense of Music and Video Games," in *Sound and Music in Film and Visual Media: An Overview*, ed. Graeme Harper, Ruth Doughty, and Jochen Eisentraut (New York: Continuum, 2009).
- 14 Tim Summers, *Understanding Video Game Music* (Cambridge: Cambridge University Press, 2016), 62, 74, 163–4.
- 15 Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (London: BFI, 1987).
- 16 Philip Tagg, *Kojak—Fifty Seconds of Television Music: Toward the Analysis of Affect in Popular Music*, rev. edn. (New York: Mass Media Scholar's Press, 2000), 93.
- 17 Robert Alan Brookey, *Hollywood Gamers: Digital Convergence in the Film and Video Game Industries* (Bloomington: Indiana University Press, 2010), 6–11.
- 18 Karen Collins, *Game Sound: An Introduction to the History, Theory, and Practice of Video Game Music and Sound Design* (Cambridge, MA: MIT Press, 2008), 183–7.
- 19 Torben Grodal, "Video Games and the Pleasures of Control," in *Media Entertainment: The Psychology of Its Appeal*, ed. Dorf Zillman and Peter Vorderer (Mahwah, NJ: Lawrence Erlbaum Associates, 2000).
- 20 George A. Sanger, *The Fat Man on Game Audio* (Indianapolis: New Riders, 2003), 229–37.
- 21 Ben S. Bunting, Jr., "Game-to-Film Adaptation and How *Prince of Persia: The Sands of Time* Negotiates the Difference Between Player and Audience," in *Game On, Hollywood! Essays on the Intersection of Video Games and Cinema*, ed. Gretchen Papazian and Joseph M. Sommers (Jefferson, NC: McFarland, 2013); Marcus Schulzke, "Translation Between Forms of Interactivity: How to Build the Better Adaptation," in *Game On, Hollywood! Essays on the Intersection of Video Games and Cinema*, ed. Gretchen Papazian and Joseph M. Sommers (Jefferson, NC: McFarland, 2013).
- 22 *Star Trek: Klingon* (Simon & Schuster, 1996).
- 23 David Mack, "The Making of *Star Trek: Klingon!*" in *Star Trek: Klingon*, by Dean W. Smith (New York: Pocket, 1996), 211–2.
- 24 Ronald D. Moore, "Soldiers of the Empire," in *Star Trek: Deep Space Nine Companion: A Series Guide and Script Library*, prod. Kimberly A. Kindya and Elizabeth Braswell, CD-ROM (New York: Simon and Schuster Interactive, 1999).
- 25 Terry J. Erdmann, with Paula M. Block, *Star Trek: Deep Space Nine Companion* (New York: Pocket, 2000), 449.
- 26 In the novel *Diplomatic Implausibility*, the crew of a Klingon ship sing the song after a victory in battle. The whole song is printed in Klingon in the main text of the book and an English translation provided in the book's appendix (Keith R.A. DeCandido, *Star Trek: The Next Generation—Diplomatic Implausibility* (New York: Pocket, 2001), 194–5, 246).

- 27 The production staff on "Soldiers of the Empire" report that the song stuck in the memories of the cast and crew who worked on the episode, both during, and after, production (Erdmann, *Star Trek*, 449).
- 28 Henry Jenkins, *Textual Poachers: Television Fans and Participatory Culture*, 2nd edn (New York: Routledge, 2013), 17.
- 29 Brookey, *Hollywood Gamers*, 73.
- 30 Darvatron, "The Klingon Anthem," *YouTube*, August 12, 2008, <https://www.youtube.com/watch?v=to1Dh6ol-gc>.
- 31 Bond, *Music*, 177.
- 32 Jeff Bond and Lukas Kendall, "Supplemental Liner Notes," *Star Trek: The Next Generation—The Ron Jones Project* (FSM BOX 05), *Film Score Monthly*, 2010, accessed November 11, 2016, www.filmscoremonthly.com/notes/fsmbox05_notes.pdf; Lukas Kendall, "Ron Jones: Fighting for the Music of the Final Frontier," *Film Score Monthly* 1, no. 25 (1992).
- 33 Qtd. in Randall D. Larson, "Starfleet Symphony: Music from *Star Trek* Video Games," liner notes to *Star Trek: Music from the Video Games*, BSXCD-8927 (Simi Valley, CA: BSX Records, 2015), 7.
- 34 Bond and Kendall, "Supplemental Liner Notes," 48.
- 35 The diversity of timbres that McCarthy mentions is mostly evident in the sporadic use of metallic-sounding waterphones (a modern instrument related to traditional water drums common across the Americas), bongos and claves used to rhythmically punctuate sustained chords, and the gongs and large bass drums that serve accentuate tutti sections.
- 36 Jones's development of the theme in the subsequent Romulan-themed episode "The Defector" (1990) alters the steady rhythm of the melody into a dotted figure, but it remains less conspicuous or unusual than the equivalent game theme.
- 37 Winifred Phillips, *A Composer's Guide to Game Music* (Cambridge, MA: MIT Press, 2014), 151.
- 38 Marie-Laure Ryan, "Story/Worlds/Media: Tuning the Instruments of a Media-Conscious Narratology," in *Storyworlds Across Media: Towards a Media-Conscious Narratology*, ed. Marie-Laure Ryan and Jan-Noël Thon (Lincoln: University of Nebraska Press, 2014), 31–7.

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