

## Television, Musical Register, and the Franchise: Continuity and Change

### Introduction

Television has long played an important role in the ecosystem of the media franchise. Franchises are networks of media texts (i.e. films, television programmes, video games, etc.) which are connected by specific relationships. These connections are not simply one-off references by one text to another but situate the individual text as part of a particular group of media projects, unified through shared or interrelated components. As a result of these connections, a distinct set of media products can be grouped together as a ‘franchise’. The media franchise is not an exclusively modern phenomenon. During the early so-called ‘Golden Age of Television’ (c.1947–c.1960), television featured many successful series that were sequels, spinoffs and adaptations from other media.<sup>1</sup> The television industry has continued to serve as one of the crucial sites for franchise media to the present day – including television series of franchises like *Doctor Who* (1963–), *Scooby Doo* (1969), *Power Rangers* (1993–), *Pokémon* (1997–) and *What We Do in the Shadows* (2018–) amongst innumerable others. The granularity of the television format – short episodes which form longer series, which in themselves can relate to companion franchise media – seems to be particularly well-suited to reinvention and adaptation. Reworkings of the same intellectual property can be tested and rejected, or pursued for as long as they are creatively and commercially viable, whether that means never progressing beyond an unaired pilot, or running for multiple annual seasons. Television plays a significant role in franchises, alongside other media like theatrical films and video games.

Beyond financial concerns, franchise television series allow creative agents the opportunity to explore characters and ideas in new contexts and manifestations. While television has continually produced prequels, sequels, adaptations and spinoffs, the textual complexity is particularly prominent in on-demand streaming. Such services frequently attract subscribers by providing access to a back catalogue of prequels, sequels, adaptations and spinoffs which can be explored at the viewer's leisure. This freedom to navigate textual networks has brought the importance of the franchise into sharp focus. For example, the *Star Wars* television series *The Mandalorian* (2019–) and the multiple TV miniseries belonging to the Marvel Comics universe have been central to the marketing of the Disney+ service. In the same way, Netflix invested in *The Witcher* series (2019–) based on the books and games, while Amazon Prime gambled on the established appeal of Tolkein's *The Lord of the Rings* in the hope that their considerable expenditure on *The Rings of Power* series (2022) would attract customers to their platform.

This chapter proposes a model for understanding television music within a broader franchise space, exploring how continuity and change operates both within, and across, television series. Specifically, this framework proposes the concept of a musical register for analysing such musical intertextuality in television and beyond. More specific than genre, a musical register serves as a coherent, but ever-developing musical identity for a franchise. Our concept of register identifies musical practice which is flexible enough to evolve over time but remains sufficiently consistent to serve as a musical thread between fragmented elements of a franchise. This adaptable sonic language can develop alongside changing televisual aesthetics, even traversing media boundaries to film and video games, whilst satisfying fan expectations. Our model accounts for musical connections that are broader and more complex than explicit musical recapitulation, but remain distinctive enough to link texts. As franchises continue to be central to mass-market

corporate entertainment strategies, this model illuminates how music serves as part of that creative and business agenda, as well as the implications of franchise music for producers, composers and fans. While this approach is applicable to a wide range of franchise contexts, this chapter will use the case study of the *Star Trek* television series to illustrate our model of a franchise's musical register.

Though musical underscore in television has received less academic investigation than film music, some antecedent work has dealt with discussions of musical style and television, most notably the work of K.J. Donnelly, Janet Halfyard, Ron Rodman and Philip Tagg. Donnelly's exploration of music on television paid particular attention to the structural qualities of music in the medium, serving as 'punctuation' binding together the form and content of television programmes (2005, p. 113). Donnelly, building on Tagg's comments about the 'reveille', 'preparation' and 'mnemonic identification' functions of television title themes (2000 [1979], pp. 93–97), also explicitly notes the importance of the musical 'branding' of television programmes, including in situations where stock underscore cues are re-used repeatedly across episodes of the same series, building viewer familiarity with the materials (2005, pp. 113, 123–127). Rodman (2010) emphasises the traditions of television programme genres (the police drama, westerns, sitcoms, commercials, and so on) especially the development of genre codes and conventions. Rodman's analysis segments the landscape of television by chronological periods of televisual style and by genre. In that way, Rodman's work serves as a perpendicular counterpart to our investigation of the franchise, which instead tracks change and development of the same fictional world longitudinally. Janet Halfyard's *Sounds of Fear and Wonder* (2016) is similar to Rodman's approach, but focuses particularly on cult television series. Using case studies including *Buffy the Vampire Slayer* and *Hannibal*, Halfyard outlines stylistic threads in cult television scoring. These studies represent important methodological precedents for our discussion, but also highlight how

little attention has been given to the role of music for television drama in a broader context of franchise continuity and change.

### **Musical Register and the Franchise**

One of the challenges of discussing music in franchise contexts is the often nebulous and flexible musical identities they articulate. Franchises can certainly generate musical identities and expectations, and symbiotically, music can help to articulate a franchise's identity. These are keenly illustrated when radical departure from an established musical aesthetic leads to poor reception by audiences, as was the case with Éric Serra's score for the James Bond film *GoldenEye* (1995) (Burlingame, 2012, pp. 200–208). Yet many of these musical franchise identities are not as straightforward as simply mandating that a particular theme is used. Such complexity is particularly apparent in franchises that have a long chronological span and have adapted to a variety of media.

We propose that a franchise's typical mode of musical communication can be understood as a register. Our model of register illuminates how music within a franchise may evolve over time yet remain recognizably coherent with an established identity.<sup>2</sup> This register binds the franchise together. It is part of how franchise texts and audiences relate to each other. Our discussion of musical register draws on Michael Long's landmark exploration of the concept. Like Long, we consider register to be 'function[ing] within living systems of expressive discourse' (2008, p. 6). Long uses register to link 'sensory aspects of cultural products to the expressive value of the registers (i.e., collections) in which they are understood to be located' (p. 12). A musical register is distinct from tenor, tone, style or genre. It is a 'lexical and syntactic arsenal of gambits and gestures' that encompasses not only

words, but also ‘vocal and instrumental timbre, harmonic and melodic structures, and in the case of multimedia, visual images’ (p. 13).

Constituents of registers, including special terms and formulas, provide communicative shorthand in some cases; in others, they might serve as markers or signals of the register or might create rapport between conversational participants. For music [...] aural collections based on gesture-type, texture, timbre, and more must be added to the phonetic content of texts (2008, p. 15)

Long traces how register is signalled by a wide variety of musical features, not simply melodic quotation. Components of registration can include musical contour, trajectory, timbre, attack, dynamics, pitch values, and so on. Registers can be nested and overlap, and are typically highly contextual, rather than existing as sonics in isolation (Long, 2008, p. 24).

One of the advantages of defining registers, especially for something like film music, [...] is that doing so provides conceptual spaces in which signifiers or markers are understood to be alive and in flux. [...] [We can] locat[e] conventions in registral systems that may be shuffled in any number of ways to create meaningful loci of intersection (p. 22)

A piece of music can imply a broader register of which it is a part. Long claims that, based on memory and/or intuition, listeners understand that an individual piece is one possible expression of a register (2008, p. 26). To apply that to our context, listeners can easily understand that “*Star Wars* music” can encompass more than just the specific musical pieces written by John Williams for the films – there is a wider space of possibility under the banner of that register.

We propose that the musical register is located in a franchise's identifiable set of recurring musical features. These features could encompass any musical aspect, but most often reside in instrumentation (the instruments present in the score), orchestration (how those instruments are used), compositional gestures and motifs. Such musical features may be more or less explicitly signalled to viewers – perhaps an opening title cue may explicitly foreground elements of a musical register, announcing a 'main theme', though less musically spectacular moments can equally perpetuate a musical register. Recurring themes are a subset of the musical register, serving as part of its lexicon, but subtle musical details are just as important in maintaining a viewer's sense of the textual 'fit' with the franchise. Viewers learn to recognize the broader parameters of the musical register as they watch the series; these more generalized features are at the center of our discussion, avoiding too much emphasis on the already well-known efficacy of direct thematic quotation.

A register is a mode of musical discourse. It does not have explicitly defined strict boundaries about what 'is' and 'is not' part of that register – there is no fixed line for inclusion/exclusion. It is flexible and retains a fluidity which ensures creative possibility within the register's discourse. Neither is it necessary for musical hallmarks of a register to be exclusive to that specific register. We do not claim that it is essential for the music of a franchise's register to be specifically or exclusively identifiable as belonging to that franchise outside the multimedia context. For instance, music that sits within the *Game of Thrones* musical register is not confined simply to music that would, in isolation from the series, be immediately identified as specifically belonging to *Game of Thrones* and no other franchise (see Broad, 2020; Cook, Kolassa and Whittaker 2018).

Yet, audiences can clearly identify when music 'does not go' with the franchise and clashes with the expected musical register. Conversely, music that fits solidly within the franchise's established register can exert a force in bringing the individual media text into a

relationship with its sibling texts – hearing the familiar musical materials and style of a series, even if an episode begins with an unexpected setting, reassures viewers of the textual identity of the episode or series. Register is useful for understanding the franchise, its relationship with the audience, and how these viewers navigate and encounter the franchise space.

### *Anchor Points*

One of the most obvious ways that musical registers are defined and connected to a franchise are through what we term “anchor points.” (Though it is important to emphasize this is not the only way that the link between the musical qualities and the franchise is established.) An anchor point is a specific audiovisual gesture that recurs in similar forms across a franchise. In doing so, it establishes an association between musical content and the particular franchise. It features characteristic qualities of the franchise’s musical register and connects these qualities with distinctive franchise moments. Anchor points make it clear to viewers that the franchise’s musical register is active. We might think of the characteristic harpsichord and finger snap ‘clicks’ of the Addams Family, the slow-motion fight scenes accompanied by electronica in *The Matrix* media, or the pre-existing ‘nostalgic’ songs heard on a crackly radio that often begin *Fallout* video-game media. Many television series use their opening title sequences as moments to establish their musical registers. Anchor points do not have to involve identical thematic reprise, nor appear in all texts of a franchise (indeed, a core strength is this flexibility). Anchor points are not a necessity for franchises, but they are useful devices to cement the association between a musical register and a specific franchise. Viewers encountering an anchor point can link this instance to other moments from the same

franchise, thus reinforcing the franchise connection. Anchor points are especially useful for bookending media texts, where they can draw viewers into the franchise world early on, and reassert that identity at the end, even if franchise norms have been challenged elsewhere in the text. Anchor points perform the musical register obviously and usually in attention-grabbing ways through their musical content and their multimedia presentation. Like any discourse, a franchise's register can morph and develop. The semiotic units can change their signification and new musical styles can be adopted over time. Such development is key for long-running franchises that have to adapt to changing media and aesthetics (lest they appear outdated).

### **The *Star Trek* Television Franchise**

In order to explicate our concept of the franchise musical register, we here use an extended case study. The example of *Star Trek* is particularly useful for discussions of the media franchise, not least because of its longevity and diversity. This space opera science fiction franchise has its origins in the television series created by Gene Roddenberry (1966–1969). Since that series, the fictional universe first introduced with the “voyages of the starship Enterprise” has been articulated across film, television, and many other media. We are here primarily concerned with the eleven television components of the franchise. The television series can be understood as comprising three groups, based on chronology, the producers of the program, and the aesthetic styles (Figure 1). The first group (1966–1974) consists of *Star Trek* (retrospectively called *The Original Series*), and the *Animated Series*, both created by Gene Roddenberry. The music of these series is not subtle; scored with a small orchestra chosen for maximum sonic impact, it tends toward ear-catching dramatic punctuation of the episode's events. The second group (1987–2005) comprises four series, all (co-)supervised



by Rick Berman. Roddenberry created a sequel series to his original program (*The Next Generation*) and one of the producers on this sequel, Rick Berman, would become his protégé. Berman oversaw the franchise's productions when Roddenberry's health failed. These series have a generally consistent aesthetic style. Though scored by a sizable orchestra, they tend to focus on sustained textures, background 'ambient' styles and avoid relying heavily on attention-grabbing thematic/leitmotivic processes. Where synthesizer instruments are used, they typically appear for colouristic effect. The most recent era of *Star Trek* television consists of series produced by Alex Kurtzman since 2017, following his producing role on the *Star Trek* films. These scores still use acoustic instruments, but often integrate clearly artificial timbres too, alongside the orchestra. The style clearly seeks to emulate cinematic 'blockbuster' aspirations, particularly in action sequences (perhaps as a consequence of the rise of prestige filmic TV since the Berman years). Crucially, however, despite the changes in musical style, we argue that there is a musical register at work both within and across series.

Previous discussions of the music of *Star Trek* have already mentioned the series' musical discourse in terms of identifying specific thematic recurrence and evolution (Getman, 2015; Lerner, 2012) and discussions of musical style (Bond, 1999; Halfyard, 2010; Rodman, 2011). We here build on antecedent research by proposing a framework to understand the continuity and change of the franchise's musical identity on the broadest scale of chronology. Despite *Star Trek*'s musical evolution, the scores still coalesce to create a cohesive franchise space. We will observe that this consistency is reinforced by the hallmarks of *Star Trek*'s musical register; notably the orchestral timbre (with a repeated reliance on soloistic brass) and frequently-used instrumental combinations/textures (such as sustained string textures and solo horn passages). Individual composers can write music with an awareness of the register (i.e., composed within the parameters for '*Star Trek*' music), but their independent creative

processes also ensure that each newly-written score is unique and not simply regurgitating the past. In the process of doing so, the composers develop the ever-evolving register. Jeff Russo, composer for the majority of recent *Star Trek* television additions, confirmed the existence of this composition strategy in an online interview:

I think that the idea of what Trek sounds like is pretty apparent in all the scores, in terms of the instrumentation and how we go about doing it. It's so funny — we have a joke when we're recording the scores for *Discovery*; I sometimes will record the strings and the woodwinds together, and then in a separate session record the brass. And I always sort of joke around that it doesn't really become a Star Trek score until after the brass session — because once you add that brass to some of these big cues, all of a sudden you're like, "Yeah, there it is, there's the Trek sound." So, while there's a certain sound to the type of orchestration that I do to make it feel like it's in the Trek world, I haven't really inserted anything musically [thematically] from any of the prior projects (Trekcore, 2017).

This collective understanding of shared scoring gestures is the exact type of compositional approach we propose can be read through the framework of a musical register.

For *Star Trek*, arguably the most consistent element of the musical register is its locus in orchestral timbres. The use of the orchestra for underscore and the opening titles across the series establishes expectations for the franchise which strengthen with every reinforcement of the conventions. The sheer number of episodes produced during *Star Trek*'s continuous run from 1987 to 2005 (614 episodes), an overwhelming majority of which were scored by the same small roster of composers, ensures that the vast majority of *Star Trek*'s televisual output adheres to these standards, further cementing the requirement for contemporary series to reference these choices or risk the ire of a nostalgic and loyal fanbase.

The use of broadly orchestral language certainly does not make *Star Trek* unique in its approach, in fact the opposite is true. A vast number of television series and films cling to the musical ideals of neo-romanticism and incorporate the orchestra into their soundtracks. This brings us to an important distinction: it is not that we claim, ‘using the orchestra means *Star Trek*’, rather than ‘*Star Trek* means invoking some orchestral gestures’ – a viewer might not be able to pick a *Star Trek* cue out of a pool of generic television underscore, but they could certainly identify a scene in the series where the music is at odds with the expected conventions. When writing for *Star Trek*, composers adopt the franchise’s register for the musical discourse: they refer to previously-established qualities of the soundworld, but they can still ‘say’ something new in that register, with fresh themes, adjusted or developed instrumentation, and so on. The result is a healthy balance between exploring the new and referencing the old.

To demonstrate *Star Trek*’s musical register in action we will explore three moments from the franchise which permit comparison across the series: the title themes, crew log monologues, and scenes where the crew’s shuttlecraft engage with an adversary. By tracking these instances across the various television series, it will be possible to observe how the musical register develops over time whilst maintaining a sense of internal cohesion for the franchise.

# Star Trek Series Timeline

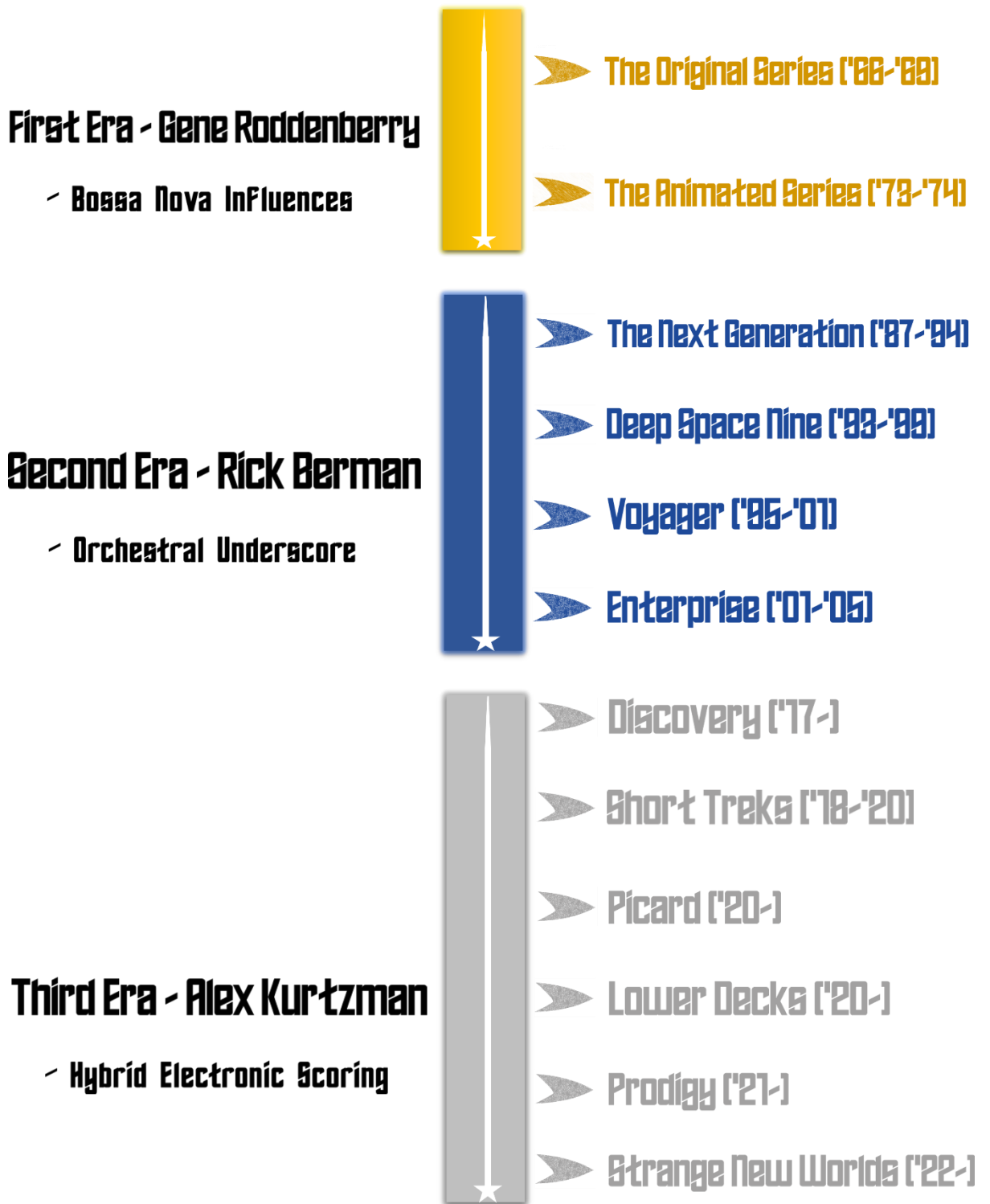


Figure 1: Series timeline

### **Title Themes – Suspended Tones and Fanfares**

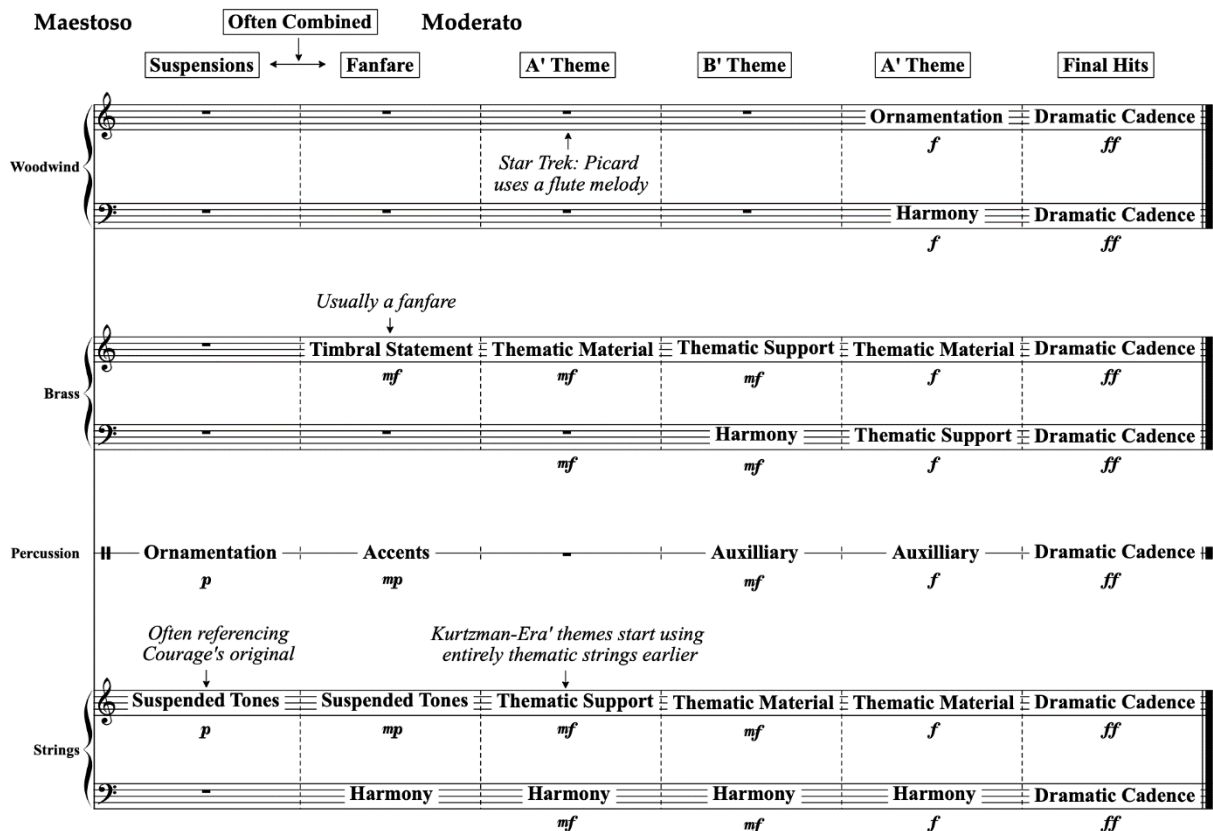
The title themes of the *Star Trek* television series clearly show how a franchise's musical register can be articulated. These themes use recurring musical qualities and gestures which help to establish the identity of the franchise. They all bear a family resemblance to each other as "*Star Trek* themes," even when they do not quote pre-existing materials, because they rely on characteristic qualities of the franchise's musical register. They are each unique pieces of music but are all concordant with the franchise identity and work within the franchise's musical register—with one exception, which we shall mention below.

From examining the corpus of *Star Trek* title themes, a template—or at least collection of musical elements—can be identified. The elements of the template constitute and help to articulate the musical register of the franchise, and when they are deployed together with a title sequence, they form an anchor point of the type described earlier, where each theme exists in dialogue with the others of the franchise (Figure 2). Structural similarities between the themes are immediately evident, and despite variations in the length and prominence of each section, the close alignment between the series themes marks these gestures as core elements of the register.

Full Score  
Structural Outline

# Star Trek Title Themes

*Structural Gestures - later series evolve these conventions*

Franchise Register  
Comp. & Orch. VariousFigure 2: The structural outline of *Star Trek* title themes.

The opening title cue of the original *Star Trek* series by Alexander Courage establishes important elements of the title theme convention. Especially prominent are what we call the “suspended tones”: a slow, even-rhythm melodic line in unison or octaves that creates an ethereal atmosphere and sense of anticipation. It was originally played by vibraphone, woodwinds, and harp (Figure 3). It is followed by another important feature: Copland-esque fanfare material played by horns with prominent fourth leaps. These important gestural components of the series’ register, initially underscoring the iconic dialogue of “Space... The Final Frontier” and heralding the audience’s entrance into the franchise space. The second main section of Courage’s theme is a lyrical, swooping melody, usually heard in the original

series sung by a wordless soprano or electric violin, depending on the arrangements across the seasons. It is accompanied by a propulsive rhythm in a two-beat feel, featuring Latin American hand drums. Whilst the bossa nova influences of *The Original Series* may have faded, the musical gestures established in the first few moments of *Star Trek* television shaped numerous conventions for the series' musical register.

*The Animated Series* and *The Next Generation* ensure adherence to the franchise register by following the template of the *Original Series* closely. As Neil Lerner has noted, 'the main theme from the animated series is a nearly identical mirror image of the Courage theme' (Lerner, 2012, p. 60). The animated series title theme follows the same structure as the original theme. It, too, begins with a series of notes in a metallic timbre followed by a fanfare. The introduction uses five notes rather than four, but the rhythm, open octaves and timbres are similar to the Courage theme. The fanfare swaps Courage's fourths for fifths, but the connection between the musical gestures is clear.

*The Next Generation*, is an even closer emulation of the *Original Series*, copying the four note 'suspended tone' pattern and fanfare, even if it subsequently uses Jerry Goldsmith's martial theme from the *Star Trek* films, rather than Courage's original lyrical melody. While *The Next Generation* and *The Animated Series* stick closely to the model of Courage's theme, *Deep Space Nine* and *Voyager* represent further exploration while belonging to the same registral world as the original theme. The sonic connection means that the link with the rest of the franchise is not simply asserted by the programs' titles, but it is aesthetically incarnate. Music is one of a number of elements that ensure *Deep Space Nine* and *Voyager* are not simply called *Star Trek* but sound, look, and feel like *Star Trek*. *Deep Space Nine* and *Voyager* use the idea of 'suspended tones' and fanfare material in different ways: they conflate the two to happen simultaneously, beginning with solo fanfare-like melodic fragments and additional orchestral accents supporting the held tones (Figure 3). Rather than

stating the suspended tones and fanfare separately, these gestures instead converge, offering a condensed semiotic package which is shorter than the extended registral statements of previous series. The musical gestures here are nudging at the expectations laid in the pre-existing media, however there are sufficiently obvious connections to satisfy the viewer.

As Lerner notes (2012, p. 64), *Deep Space Nine*'s horn fanfare starts with a rising fifth and fourth, emphasising fifth and fourth leaps throughout the fanfare before the main melody is introduced (the equivalent to *Courage*'s 'B' section and *Next Generation*'s Goldsmith march). *Voyager*'s fanfare instead uses a repeated gesture of a descending fifth and rising octave. Both of these title themes include a prevalence of perfect intervals, though the period of solitary exposed suspensions is also adjusted and reduced, likely compensating for the lack of an overdubbed monologue. The point, however, is not melodic quotation, but the similarity of gesture as a musical totality of orchestration, topic, tempo, and, crucially, audiovisual context, help to conform to the expected franchise register.

The streaming-era continues to evidence components of the musical register established in earlier series, albeit in a variety of configurations. They all include the suspended tones prominently: *Discovery* offers the original suspensions re-orchestrated for celeste with tremolo string pedals appearing in a lower register, whilst *Picard* uses a four-note motif played by flute underpinned by high held string tones. *Strange New Worlds* reverts to the point of allosonic quotation (Lacasse, 2000, pp. 38–39) as it presents a faithful restatement of *The Original Series* suspensions before its own orchestral flourishes begin to appear. Both *Discovery* and *Strange New Worlds* also feature fanfares after the suspended tones: the former uses a fanfare with prominent rising fifth and fourth, while the latter quotes *Courage*'s fanfare. Curiously,



*Discovery* also replicates Courage's fanfare (thus making two references to registral hallmarks), but the fanfare appears at the end of the piece.

Score Reduction

## *Star Trek* Opening Titles

Franchise Register

*Star Trek: The Original Series (1966)*

Ethereal ♩ = 72 Comp. Alexander Courage

*Star Trek: Deep Space Nine (1993)*

Ethereal ♩ = 60 Comp. Dennis McCarthy

*Star Trek: Lower Decks (2020)*

Ethereal ♩ = 88 Comp. Chris Westlake

Figure 3: Opening title cues.

*Lower Decks* is a particularly instructive example (Figure 3). This series is an adult comedy animation which differs considerably in tone from its fellow iterations. Yet it shows

a close adherence to the title theme conventions, invoking the franchise's musical register. *Lower Decks* begins with the pitches from the *Original Series* in similar orchestration (glockenspiel, flute, trumpet against tremolo strings), before a horn fanfare of perfect fourths and fifths heralds a main theme. There are subtle differences: we hear three, rather than four, suspended tones and the final third pitch is different from *Courage's*, but the musical gesture is undeniably similar. The adherence to the franchise's registral conventions helps to bridge the potentially isolating differences to the live action series, alongside boosting the ironic and referential connections on which much of the series' humour is based. What is important here is not that any of the themes are quoted directly, rather that the gesture of the music cements us within the franchise space. Hearing the suspended tones, no matter their precise pitches, informs the audience that we are entering the world of *Star Trek* through a familiar route even though contrasting musical development might appear imminently on the horizon.

*Picard* does not prominently feature a fanfare figure as we would expect in the opening moments of the theme, instead the opening brass references are reduced to single held horn notes with a crescendo/diminuendo breath pattern which is quickly overtaken by a flute melody. Nonetheless, this subtle acknowledgment of *Star Trek's* horn-led thematic identity (often, but not always, in the form of a solo) is still enough to remind us of Captain Picard's glory days in *TNG* and to establish the series within the franchise's registral world. The flute melody which serves as the series' main theme is based on material written by Jay Chattaway for the *Next Generation* episode "The Inner Light," where it is heard briefly as source music played by Picard's son in an alternative reality. After the flute, the *Picard* theme is handed to a solo cello, which performs a thematic duet with a horn. Thus, a brass melody line is present, albeit in a

more subtle guise than an extended solo, harking back to the tradition of brass melodies in the other franchise themes. The flexibility of register, particularly timbral conventions, is drawn upon to assert the music within the franchise space without an overt thematic brass statement. The *Picard* theme also ends with a brief quotation of the *Next Generation* theme. *Picard* walks a fine line between referring to the registral conventions, while articulating the different approach the series seeks to take to its subject matter. If *Lower Decks* conforms to the conventional expectations, *Picard* pushes at those gently, but both never depart from the register to an incongruous degree.

The most obvious example of registral transgression in the *Star Trek* franchise is in the case of the title theme of *Enterprise*, which was a pop song sung by Russell Watson, a choice which attracted criticism and ridicule: *Star Trek* actor and writer Simon Pegg once commented:

I think that the theme music to *Enterprise* was probably the most hideous *Star Trek* moment in history. I couldn't believe that they had this great idea [...] and they gave it a dreadful soft-rock music start. [...] I've never seen *Enterprise*, because I couldn't get past that music. It would still be ringing in my ears when the show starts. (Adams, 2011)

Lerner suggests that the song 'may have worked against the strong mnemonic functions of the earlier title themes' (2012, p. 68). We may add that it both ignores the long and semiotically rich precedent of the gestures from the antecedent themes, and transgresses the "Star Trek" musical register. Even popular commentary has alluded to the existence of a musical register: one headline testified, 'it feels so weird when *Star Trek* uses pop music' (Seibold, 2022). This 'weirdness' is the result of musically contravening the franchise's identity.

In contrast with the *Enterprise* theme, *Picard*, *Discovery* and *Strange New Worlds* all return to the orchestral timbres of the established register and use quotations of fanfare material to ostentatiously link their themes with the past. This is particularly obvious in *Discovery*: Russo's new material comes to a natural conclusion when it is dramatically, incongruously overtaken by a brass rendition of Courage's original fanfare. This overt statement of the earliest franchise material assures viewers that we are absolutely situated in the world of *Star Trek*, using thematic references to support the existing registral connections.

*Star Trek*'s title themes show how a franchise's musical register encompasses more than quotation, allowing flexibility and room for adaptation. Composers selectively draw on musical gestures to create unique themes that are concordant with the franchise's identity, without becoming derivative. Suspended tones and fanfares, along with the other musical features identified in Figure 2, accompany scenes of spaceships flying through dramatic spacescapes to create anchor points where a franchise's identity is articulated. However, not all important moments of register are so immediately obvious.

### **Captain and Crew's Log – Brass Melodies and Massed Strings**

The musical register of a franchise is not only expressed in musically ostentatious moments like title themes. A less conspicuous anchor point comes in the form of "Crew Log" scenes, a feature that recurs in most episodes, which sees the Captain (or other major characters) dictate their thoughts to the ship's computer to complete their daily records. Other crew members are able to initiate the anchor point through their logs which are a direct parallel to those offered by the Captain. Though no two log scenes are identical, and the narrative and emotional contexts differ considerably, this recurring scene type permits examination across

the entire breadth of the franchise. In each log cue, the music provides a similar underscoring function allowing for a point of comparison, charting continuity and change within the established register. This highlights a more subtle form of anchor point: the audiovisual connection remains in the guise of a repeated narrative feature as opposed to a fixed and duplicated visual sequence. Unlike the title themes, which are shared between all episodes of the series, the music for log scenes varies: with the exception of tracked episodes of the *Original Series*,<sup>3</sup> these cues are composed specifically for each episode and reflect the dramatic context for the monologue. The scenes illustrate the versatility of musical register – though the scoring will vary between each episode to align with the producers’/director’s desired audience response, there remains registral consistency between the cues. The following examples have been identified because they are a suitable representation of their respective series and reflect the *Star Trek* sonic identity at the time they were written (Figure 4). In doing so, they highlight how a franchise’s musical register can provide consistency through underscoring, while allowing for stylistic change over a franchise’s lifetime.

Score Reduction

# Star Trek Crew Logs

Franchise Register

## Star Trek: The Original Series Captain's Log - Friday's Child (1967)

Comp. Gerald Fried

Optimistic ♩ = 107

Musical score for Star Trek: The Original Series, Captain's Log - Friday's Child (1967). The score is in 4/4 time with a tempo of 107 beats per minute, described as 'Optimistic'. It features three staves: Brass, Upper Strings & Woodwind, and Low Strings & Brass/Timpani. The Brass staff includes a Trombone part. Dynamics include *ff* and *ff alla fanfare*. The Upper Strings & Woodwind staff starts with a *mf* dynamic. The Low Strings & Brass/Timpani staff starts with a *f* dynamic.

## Star Trek: The Next Generation Captain's Log - The Naked Now (1987)

Comp. Ron Jones

Ethereal ♩ = 58

Musical score for Star Trek: The Next Generation, Captain's Log - The Naked Now (1987). The score is in 4/4 time with a tempo of 58 beats per minute, described as 'Ethereal'. It features three staves: Horn in F, Piano & Chimes, and Strings. The Horn in F staff includes an *alla fanfare* marking and a *mf* dynamic. The Piano & Chimes staff starts with a *mf* dynamic. The Strings staff starts with a *mf* dynamic.

## Star Trek: Discovery Personal Log - Magic to Make the Sanest Man go Mad (2017)

Comp. Jeff Russo

Dark and Menacing ♩ = 120

Musical score for Star Trek: Discovery, Personal Log - Magic to Make the Sanest Man go Mad (2017). The score is in 4/4 time with a tempo of 120 beats per minute, described as 'Dark and Menacing'. It features four staves: Horn in F, Electric Guitar, Pulsing Synth, and Strings. The Horn in F staff starts with a *mp* dynamic. The Electric Guitar staff starts with a *mp* dynamic. The Pulsing Synth staff starts with a *mp* dynamic. The Strings staff starts with a *mp* dynamic.

Figure 4. Crew Logs

“Crew Log” cues are typically characterised by a soloistic brass line with string support providing harmonic grounding. The chordal variation is often minimal, instead relying on transformations of chord voicings to propel the cue forward, and frequently a further instrument might be added for compositional colour. This combination of musical devices crafts a “quasi-classical” underscore (Booker, 2012, p. 109) which Janet Halfyard defines as consisting of “smooth sounding brass instruments and massed strings” (2016, p. 30). These instrumentation and orchestration choices, especially when they recur repeatedly as part of the log scenes, help to establish this component of the franchise’s musical register. The musical parameters of the register are flexible enough to allow suitable scope for adjustment depending on the demands of the individual episode, but are distinctive and consistent enough to be part of the aesthetic articulation of *Star Trek*.

A characteristic example of a crew’s log cue from *The Original Series* is “Captain’s Log [M13A]” from “Friday’s Child” (1967) written by Gerald Fried (Figure 4). It is heard immediately after the opening title sequence and underscores Captain Kirk’s monologue recording his captain’s log [03:27]. The cue draws upon the brass melody conventions already presented in the title themes and foregrounds the franchise connections with a trombone quotation of Courage’s opening title fanfare. An emphatic cue, this is scoring which draws attention to itself, making use of moving upper brass and a fortissimo, accented performance of the melodic material.<sup>4</sup>

The intensity of Fried’s cue contrasts with the log cues of *The Next Generation* and other Berman-era series. A representative example of the log cues for the 1987 to 2005 era of *Star Trek* is “Captain’s Log” M21 by Ron Jones from “The Naked Now.” This cue captures the unobtrusive underscoring style that was ubiquitous throughout the second era of *Star Trek*. Whilst it is not unusual for Jones to draw on Courage’s thematic material in the crew log cues of the Berman era, it is performed with a legato restraint and at a considerably more

leisurely pace, settling into the background rather than announcing itself to the audience. Similarities in the string writing between the log cues of Fried and Jones are evident with the alternating interval of a major second creating a sense of forward progression in the music. Like the log cues of *The Original Series*, we still hear static or non-directional harmonies, a lack of rhythmic density, and similar choices of instrumentation, orchestration and texture. Despite the difference in prominence and vigour, the musical gestures of these cues remain near identical and invoke identifiable registral traits which situate them both firmly within the world of *Star Trek*.

Though the exact harmonic and orchestration details of crew's log cues will inevitably vary from episode to episode, the broader timbral choices evident in these examples help to carry continuity across the series. This is compounded by a small pool of composers being reused across *TNG*, *DS9*, and *Voyager* which inevitably leads to a homogenous musical language, something for which the producers strived.<sup>5</sup> Of course, there are numerous variations to the musical intricacies of even the selected case studies – the bass elements of *TOS* are exchanged for delicate upper string voicings in *TNG*, the brass melody has been moved to a solo horn, and the tempo/harmonic rhythm are reduced by half. This is where the versatility and flexibility of a franchise's register comes into its own: these adaptations are readily accepted by the audience when musical qualities of the register are more broadly satisfied. It is comparatively inconsequential whether the brass instrument is a trombone, horn or trumpet, or whether the string voicings and fixed harmonic rhythm are absolutely identical – these are not the kind of specific criteria by which a register is assessed. Adjustments to the sound can be tolerated and, with repetition,



familiarised, providing that the viewer is able to hear enough of what they were anticipating.

*Star Trek: Discovery*'s score continues the evolution of the musical register as it successfully synchronises a live orchestra with electronic instruments and samples, while still retaining characteristic musical-registral qualities. The result is music that still fits within expected registral language, even while introducing musical elements that have not been previously evident in comparable cues. Jeff Russo's "Personal Log" from "Magic to Make the Sanest Man Go Mad" (2017) (Figure 4) is a neat example of the Kurtzman-era scoring. Though the electric guitar ostinato and pulsating synth might initially appear distant from the established sound world of the *Star Trek* register, the characteristic presence of the solo horn remains, alongside the held strings which alternate between two harmonic centres (matching the *TOS* and *TNG* approach, though at a much slower rate). Despite the horn acting as a pedal point rather than outlining a fanfare, the recognisable soloistic brass timbre grounds the audience within the *Star Trek* world, later corroborated by a rising fifth interval. The writing here is textural rather than focusing on melodic content, however there is a sufficient quantity of timbral gestures here for the audience to accept this cue within the musical register, and by extension the franchise space. This demonstrates the breadth of register – musical techniques can evolve dramatically when the mere presence of the instrumental timbres provides an adequate registral connection. The unification of the horn, strings, and synthetic and electronic textures reminds the audience that even as the franchise expands, the roots of the series are still present and situates the series alongside its historical counterparts. As noted earlier, music that conforms to the musical register of the franchise is part of the aesthetic manifestation of the franchise's identity in the series. Such moments of conformity, we might suggest, also facilitate the development of the franchise's register and stylistic language: new textures, timbres and approaches to scoring (that might otherwise be heard as not conforming to the registral parameters) can be introduced alongside a reassuring continuation of franchise

tradition and identity. The amalgam of established processes and new elements helps produce an expansion of the register, rather than its transgression. Musical registers, because of their flexibility, thus enable both continuity and change in the franchise. As the franchise expands, successive permutations have retained specific orchestral conventions; even though *Star Trek: Discovery* pairs it with new electronic sounds, the hint of orchestral timbres and the brass presence is enough to allude to the established register of the franchise space. Satisfying core tenets of the register allows for a hybrid orchestral sound that retains the *Star Trek* timbre with modern and exciting additions.

These examples demonstrate the unifying force of a franchise's musical register. Though the instrumentation evolves and there are divergences in the intricacies of each cue, these variations validate the musical register as a framework for reading continuity across franchise space. It is these gestures which sit between quotation and genre that contribute towards the blurry identity of a franchise megatext, with suitable scope for additions and evolutions which are assimilated as the textual web grows.

### **The Shuttlecraft Saves the Day**

Whilst anchor points offer valuable opportunities for registral synchronisation, episodic television need not rely exclusively on these overt statements to ground the audience in an established sonic identity. With each *Star Trek* episode offering a unique (or at least re-worked) storyline with individualistic narrative nuances, each score can adapt to provide the best possible support for the audience's understanding of character, emotion, and continuity.

Consequently, hallmarks of the musical register can be found in the underscore for scenes across the entire breadth of an episode, and by extension a series, as the franchise identity is

repeatedly articulated in narrative moments of varying significance, compounding over time to recapitulate and evolve the established musical gestures.

While the strength of anchor points lies in the faithful reiteration of definable franchise moments, the broader potential of musical register is evident in scenes which might not be considered as particularly noteworthy. This might be the crew relaxing in their quarters or drinking in the bar, all the way through to sincere character revelations of love, or the captain facing down an adversary— the presence of such scenes are episode-dependent rather than an expected feature of every *Star Trek* episode. Though anchor points are perhaps the most obvious statements of a franchise identity, any moment from a series has the potential to connect to the musical register. Such scenes might still contain features which are franchise specific (i.e., a session in the holodeck), however these instances can be considered as a byproduct of existing in a shared franchise space— repeating contextual or narrative plot choices simply as part of the storyline rather than as a brazen announcement of the fictional universe. It is from this perspective that we might view the following example: these three case studies are moments where the crew make use of a shuttlecraft to achieve their objective, a plot device which is relatively frequent across the franchise. Each scene varies significantly in emotion, character interaction, tone, and position within the broader story-arc; nevertheless, we can observe how the gestures of soloistic brass and massed strings ground us in the world of *Star Trek*.

Score Reduction

# Star Trek Shuttle Craft

Franchise Register

*Star Trek: The Original Series*  
*Goodbye M. Decker - The Doomsday Machine (1967)*

Comp. Sol Kaplan

**Raucous** ♩ = 166

Woodwind *ff*

Brass *ff*

Bass Drum *ff*

Strings *ff*

*Star Trek: Voyager*  
*Delta Flyer to the Rescue - Tsunkatse (2000)*

Comp. Dennis McCarthy

**Dramatic** ♩ = 145

Brass *f*

Bass Drum *f*

Strings *f*

*Star Trek: Strange New Worlds*  
*Shuttle Craft Mission - Children of the Comet (2022)*

Comp. Nami Melumad

**Dramatic** ♩ = 105

Brass *mf*

Strings *f*

Figure 5: Shuttlecraft cues

*The Original Series* episode “The Doomsday Machine” sees an automated planet-destroying weapon roving the galaxy. In an effort to stop the weapon, Commodore Decker decides to pilot a shuttlecraft into the path of the machine, sacrificing himself to save the *Enterprise* starship. The bombastic energy of “Goodbye M. Decker M52/M52A” highlights the mortal plight of Commodore Decker as his shuttlecraft inevitably progresses towards its doom, while the action cuts between Decker and the crew on the *Enterprise* (Figure 5). The staccato brass permeates the upper register with violent stabs, whilst the low strings relentlessly create tension with accented quarter-eighth note hits – the terror of the narrative is reflected in both orchestration and timbral choices. The emotion of this scene is in complete juxtaposition to the hope of the *Voyager* episode “Tsunkatse” (Figure 5). At the climax of the episode, our protagonists on the *Voyager* ship are locked in a space battle trying to rescue their trapped comrade on an alien vessel. It is not going well, but suddenly, a new ship appears, revealed to be the Delta Flyer shuttlecraft – one of *Voyager*’s own. First Officer Tom Paris announces the ship’s identity to the crew as the tide of the battle turns, while the sequence intercuts *Voyager*, the imprisoned crewmember and the heroic space combat of the shuttlecraft. The crew’s newfound optimism is reflected in a trumpet section fanfare and rising quarter-note strings which eventually settle into held chordal voicings. These scenes are contrasting in their narrative context and tone, yet they offer core registral similarities—the trumpets may have moved from staccato stabs to melodic phrasing, and the strings may be more diatonic and sustained, but the broad textural and timbral soundworld of the score contains sufficient parallels to the existing franchise material. The combination of instruments is one which appears in many *Star Trek* guises depending on the storyline’s requirements, and it is a musical pairing the audience will be familiar with. This comparison further validates an important distinction: the orchestration here could apply to many science fiction series, it is not that the brass and strings can only mean *Star Trek*, rather that *Star Trek* demands the use

of these musical gestures for grounding the score in the franchise's musical register. The score developments mirror that of the logs: the intricacies of the orchestrations evolve whilst the broader musical techniques remain firmly in the register.

Further registral affirmation can be found in *Strange New Worlds* as Spock saves the planet Persephone III in a solo shuttlecraft mission in "Children of the Comet" (Figure 5). In treacherous conditions, Spock uses a shuttlecraft to divert the course of a comet away from impacting the inhabited planet. A legato trumpet line floats over the scene whilst agitated low string rhythms pick up the tension and clustered horns provide dissonance, a musical representation of the high-octane pressure mixed with the delicate precision of Spock's task. This cue assimilates the gestures of the soundworld whilst incorporating contemporary ostinato textures, giving a modern cinematic quality to the score, whilst still firmly using registral conventions. Curiously, rather than making use of the hybrid electronic elements which were introduced to the register with *Discovery*, *Strange New Worlds* keeps this cue wholly acoustic. This absence demonstrates that two shows can be airing synchronously and yet engage with the register in alternate fashions – the expansion of the register's bounds does not necessitate that all of those ideas are used, rather that the option for exploration remains open. The audience can accept multiple interpretations of the registral gestures providing none become too distant from the expectations they hold for the franchise. The tracking of discrete moments from across the series demonstrates that generic scenes which do not act as definitive anchor points offer a comparable grounding power in the franchise's musical register. The constant mirroring of scoring gestures over the course of entire episodes provides continuity on a subtle level which promotes a consistent franchise binding force parallel to the title themes and crew logs. The musical thread of these scenes

illustrates the continuity which can be found throughout the franchise: a musical identity with sufficient flexibility to adapt and evolve over time and to match the narrative.

## **Conclusions**

This chapter has proposed the model of a ‘musical register’ for reading continuity and change within a franchise. Our framework offers terminology for understanding and classifying the broader musical syntax of a franchise, synthesising a set of learned musical features which composers might employ to ground individual media in the shared franchise space. These scoring gestures remain flexible between various iterations (with their strength lying in adaptivity), simultaneously reassuring the audience of the franchise’s continuity whilst allowing sufficient scope for evolution and change as a franchise expands. The idea of a fixed musical identity for a franchise is challenged through this approach, instead we identify a more fluid reading of the franchise space which can alter over time providing sufficient connections are made to the established musical landscape. Moments where an identity is deliberately stated through an overt audio-visual connection can be considered as anchor points (title themes, individualistic narrative features, and so on), however the register is also consistently invoked in more generic scenes and casual underscore across a series. These links to prior franchise media do not need to be thematic (though this is certainly a subset of registral invocation), instead broader musical gestures (instrumentation, orchestration, timbre) which are sufficiently close to that which has come before will generally serve continuity. This is where the majority of a musical register’s flexibility and value lies, allowing a recapitulation of the sound world without a deep reliance on motific material unless required by the narrative. The musical register is perhaps most obvious when the expectations of the register are transgressed, which can result in a lack of cohesiveness with sibling texts and a negative audience reception. Whilst our example has focused on

television, a franchise's musical register can traverse media boundaries to film and video games, extending to theatre, immersive experiences, parodies, fan films and filk.

We have examined the case study of *Star Trek*, a global multimedia franchise which is so prolific that covering every example in a single chapter would be unfeasible. Nonetheless, it is evident that *Star Trek* adheres to the idea of a musical register; a series with noted stylisation (Donnelly, 2005, p. 124), yet considerable musical development as the series progresses. The same devoted audience will jump between iterations and demand a consistency of sound, however the producers must also allow for the arrival of new fans who will be expecting a contemporary score. These television series employ sonic gestures (such as suspended tones and brass-led melodies) and identifiable timbral/instrumentation choices (the consistent combination of strings and soloistic brass) to ground a new series in the sound world. This permits later contributions to gently push at the expectations (such as the streaming era's use of contemporary electronic hybrid scoring) whilst remaining within the *Star Trek* musical universe and satisfying continuity for the audience. Similarly, texts aiming to parody a franchise like *Star Trek* (like *The Orville*, 2017–) can exploit the musical register as part of their aesthetic imitations. The employment of “learnt signifiers” and timbral clichés form a safety net for new productions to experiment with music that does not entirely conform to the established register, and if well-received these scoring developments may be incorporated into the expected sound world for future audiences. This is not to say that these productions are ‘parasitic’ (Ratner, 2018, p. 740) impressions simply ‘cashing in on the success’ of the source material (Mera, 2009, p. 2), instead they are re-inventions which



successfully balance being ‘both predictable and unpredictable’ (Mera, 2009, p. 4) to maintain the audience’s interest.

Delving into the relationships between a franchise’s independently produced texts highlights that music follows the “codes and traditions established by previous works” (Allen, 2000, p. 1) whilst also developing individual nuances. Music’s essential position in shaping a franchise’s story world makes it an indispensable area of investigation for those looking to understand continuity and change, extending beyond television to the transmedial franchise. With technology rapidly developing into increasingly intriguing areas (such as virtual reality) and across social media and audio-visual hosting platforms, intertextuality will ‘become all the more vital for any would-be successful text or franchise’ (Gray, 2010, p. 221) and it is imperative to understand how television music relates to individual iterations and the overall canon. Identifying the consistencies and deviations in the music of a franchise allows the audience to embrace contemporary developments whilst the comfort of nostalgic scoring keeps the audience engaged in the franchise space they keep returning to. The musical register provides a method for engaging with these musical gestures in a way which is sufficiently broad, but without losing the identity of a franchise which is at the heart of the audience’s experience.

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# Star Trek Series Timeline

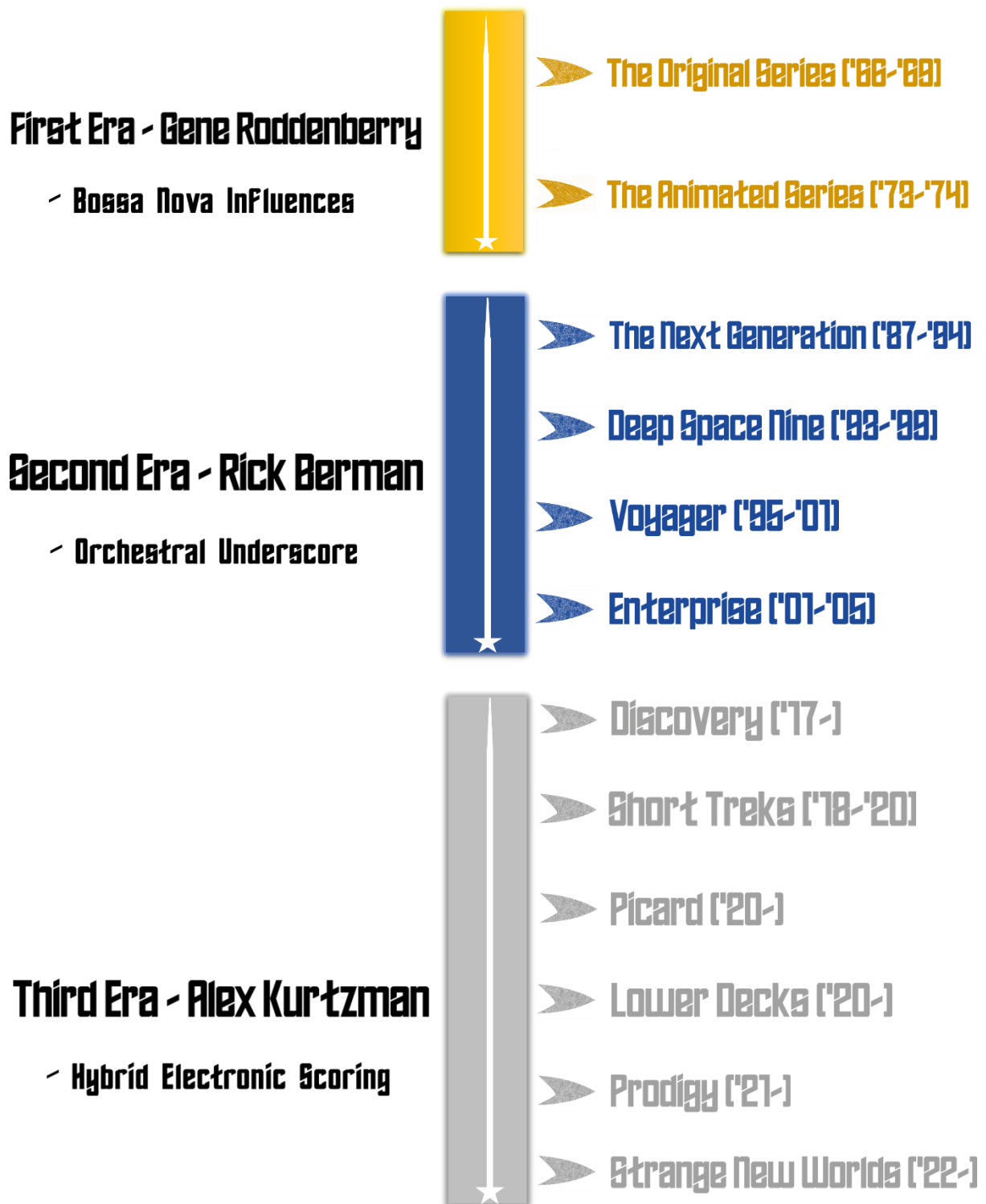


Figure 1: Series timeline

Full Score  
Structural Outline

# Star Trek Title Themes

*Structural Gestures - later series evolve these conventions*

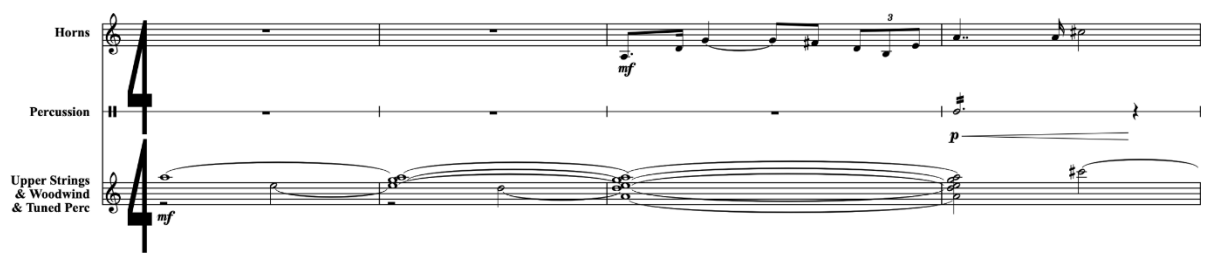
*Franchise Register*  
Comp. & Orch. Various

	Maestoso	Often Combined	Moderato			
	Sustained	Fanfare	A' Theme	B' Theme	A' Theme	Final Hits
Woodwind	-	-	-	-	Ornamentation <i>f</i>	Dramatic Cadence <i>ff</i>
		<i>Star Trek: Picard uses a flute melody</i>			Harmony <i>f</i>	Dramatic Cadence <i>ff</i>
Brass	-	Timbral Statement <i>mf</i>	Thematic Material <i>mf</i>	Thematic Support <i>mf</i>	Thematic Material <i>f</i>	Dramatic Cadence <i>ff</i>
		<i>Usually a fanfare</i>	Harmony <i>mf</i>	Harmony <i>mf</i>	Thematic Support <i>f</i>	Dramatic Cadence <i>ff</i>
Percussion	Ornamentation <i>p</i>	Accents <i>mp</i>	-	Auxilliary <i>mf</i>	Auxilliary <i>f</i>	Dramatic Cadence <i>ff</i>
	<i>Often referencing Courage's original</i>	<i>Kurtzman-Era' themes start using entirely thematic strings earlier</i>				
Strings	Suspended Tones <i>p</i>	Suspended Tones <i>mp</i>	Thematic Support <i>mf</i>	Thematic Material <i>mf</i>	Thematic Material <i>f</i>	Dramatic Cadence <i>ff</i>
		Harmony	Harmony <i>mf</i>	Harmony <i>mf</i>	Harmony <i>f</i>	Dramatic Cadence <i>ff</i>

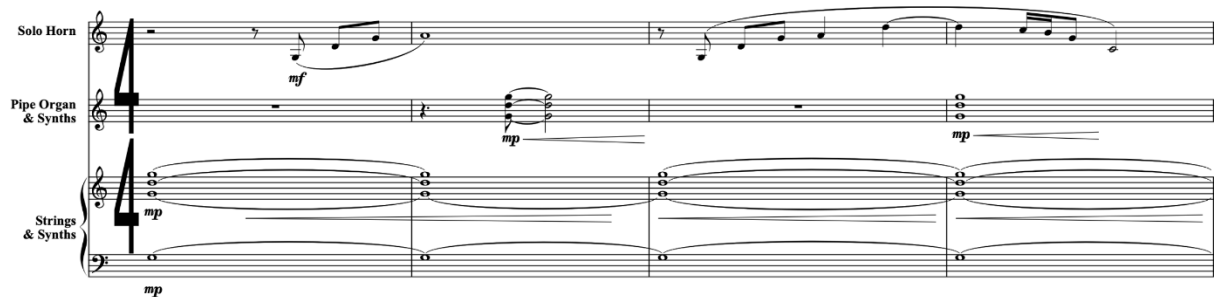
Figure 2: The structural outline of *Star Trek* title themes.

# Star Trek Opening Titles

*Star Trek: The Original Series (1966)*  
Ethereal ♩ = 72 Comp. Alexander Courage



*Star Trek: Deep Space Nine (1993)*  
Ethereal ♩ = 60 Comp. Dennis McCarthy



*Star Trek: Lower Decks (2020)*  
Ethereal ♩ = 88 Comp. Chris Westlake

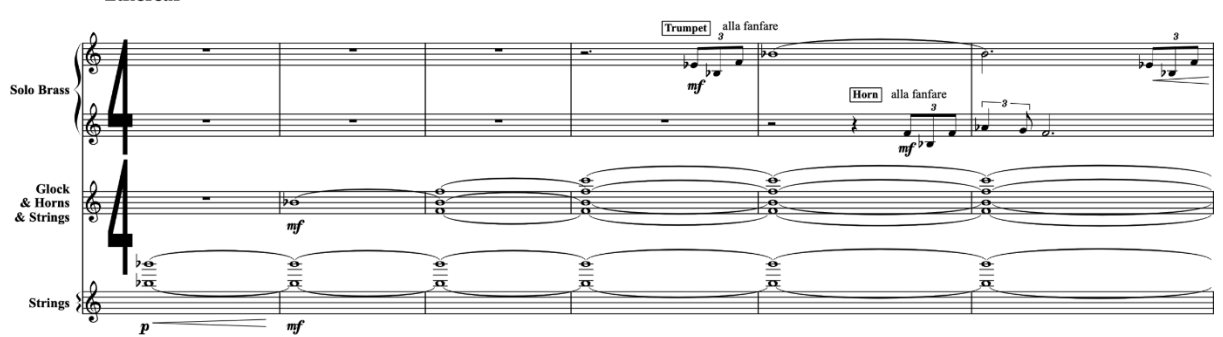


Figure 3: Opening title cues.

Score Reduction

# Star Trek Crew Logs

Franchise Register

## Star Trek: The Original Series Captain's Log - Friday's Child (1967)

Comp. Gerald Fried

Optimistic ♩ = 107

Brass *ff*

Upper Strings & Woodwind *mf*

Low Strings & Brass/Timpani *f*

*ff alla fanfare*

## Star Trek: The Next Generation Captain's Log - The Naked Now (1987)

Comp. Ron Jones

Ethereal ♩ = 58

Horn in F *mf*

Piano & Chimes *mf*

Strings *mf*

*alla fanfare*

## Star Trek: Discovery Personal Log - Magic to Make the Sanest Man go Mad (2017)

Comp. Jeff Russo

Dark and Menacing ♩ = 120

Horn in F *mp*

Electric Guitar *mp*

Pulsing Synth *mp*

Strings *mp*

Figure 4. Crew Logs



Score Reduction

# Star Trek Shuttle Craft

Franchise Register

*Star Trek: The Original Series*  
*Goodbye M. Decker - The Doomsday Machine (1967)*

Comp. Sol Kaplan

**Raucous** ♩ = 166

This musical score is for the cue "Star Trek Shuttle Craft" from the 1967 TOS episode "The Doomsday Machine". It is composed by Sol Kaplan and is marked "Raucous" with a tempo of 166. The score is a score reduction for Woodwind, Brass, Bass Drum, and Strings. The Woodwind part features a melodic line with a dynamic of *ff*. The Brass part consists of a rhythmic accompaniment of chords, also marked *ff*. The Bass Drum part has a simple pattern of quarter notes, marked *ff*. The Strings part provides a rhythmic accompaniment with a dynamic of *ff*.

*Star Trek: Voyager*  
*Delta Flyer to the Rescue - Tsunkatse (2000)*

Comp. Dennis McCarthy

**Dramatic** ♩ = 145

This musical score is for the cue "Star Trek Shuttle Craft" from the 2000 Voyager episode "Delta Flyer to the Rescue". It is composed by Dennis McCarthy and is marked "Dramatic" with a tempo of 145. The score is a score reduction for Brass, Bass Drum, and Strings. The Brass part features a melodic line with a dynamic of *f*. The Bass Drum part has a simple pattern of quarter notes, marked *f*. The Strings part provides a rhythmic accompaniment with a dynamic of *f*.

*Star Trek: Strange New Worlds*  
*Shuttle Craft Mission - Children of the Comet (2022)*

Comp. Nami Melumad

**Dramatic** ♩ = 105

This musical score is for the cue "Star Trek Shuttle Craft" from the 2022 SNW episode "Children of the Comet". It is composed by Nami Melumad and is marked "Dramatic" with a tempo of 105. The score is a score reduction for Brass and Strings. The Brass part features a melodic line with a dynamic of *mf*. The Strings part provides a rhythmic accompaniment with a dynamic of *f*.

Figure 5: Shuttlecraft cues

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<sup>1</sup> Staples like *Dragnet* (1951–1959), *Gunsmoke* (1955–1975) and *The Lone Ranger* (1949–1957) had originated as radio programmes (see Godsall, 2021).

<sup>2</sup> The *Harry Potter* films (2001–2011) of the *Wizarding World* franchise develop a significantly more mature tone as the series progresses, whereas the *Marvel* superhero franchise might be thought of as more consistent in style.

<sup>3</sup> Episodes of the *Original Series* were scored by either 1) using music specifically composed for the episode (like a feature film), 2) re-using music from earlier episodes or the series' music library, or 3) supplementing pre-existing music with newly-written score. The process of using music from earlier episodes (or the series library) was known as "tracking." The music library included music written as stock cues for the series, and excerpts of earlier episode scores adapted to facilitate easy editing (see Steiner 1983, 1985).

<sup>4</sup> We can observe the same musical features in other cues composed for log scenes including "Kirk's Log M24" (*The Enemy Within*, by Sol Kaplan), "Log M14A" (*Amok Time* by Fried), "Space Orbit M10" (*Charlie X*, by Steiner), "Standard Orbit #1 M31" (*And the Children Shall Lead*, by George Duning, also re-used for a log scene in "All Our Yesterdays") and the second-season library cue "Ship in Orbit (Big) LM6" (Courage).

<sup>5</sup> Ron Jones was one of the two composers initially hired for *The Next Generation* (alongside Dennis McCarthy). Jones wrote music for the first four seasons, but then departed the series because of a disagreement with the producers over the musical style – what we would characterise as differing visions of the musical register. *Star Trek's* producer, Rick Berman, asked for music with sustained, blended timbres. Berman wanted to avoid prominent thematic material with obvious and attention-grabbing synchronisation with the screen. Jones found it increasingly difficult to acquiesce to Berman's requirements, resulting in his music being edited against his wishes and ultimately his exit from *Star Trek* (Kendall, 1992).