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Published in:
[Publication information missing]

2014

[Link to publication](#)

Citation for published version (APA):
Arvidson, M. (2014). Transmedial Semiotic Structures in Brad Mehldau's Highway Rider. *[Publication information missing]*.

Total number of authors:
1

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Musikforskning idag – Växjö 11–13 juni 2014

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Transmedial Semiotic Structures in Brad Mehldau's *Highway Rider*

The purpose of this paper is to present a number of theories commonly used within the field of intermedial studies. A particular focus is directed towards concepts that emphasise so-called transmedial aspects, such as narrative, description, and meta-reference, and how these may be applied to instrumental music. The point of departure is a musical work by composer and jazz musician Brad Mehldau, namely the cyclic and programmatic work *Highway Rider* (2010). This work is the third part of an exploration of narrative techniques in instrumental music (the first part is *Elegiac Cycle* released in 1999, and the second is *Places* released 2000).

There are mainly four themes that I will focus on: 1) *Intermediality and transmediality*: here I will focus on Lars Elleström's (2010) distinction between basic, qualified and technical media on the one hand, and different types of modality on the other, since this serves as a gateway to various forms of intermedial relations, but also Werner Wolf's (2001) distinction between intra- and extracompositional intermediality which may function as a bridge towards the concept of transmediality; 2) *Description and function of reference*: a discussion on content-related features in musical description focusing on different aspects of iconicity; 3) *Narrativity in music*: here I will focus on the relationship between narrative and narrativity, mainly using Marie-Laurie Ryan's (2004) distinction between *being* a narrative and *possessing* narrativity; 4) *The function of the paratext*: one may argue for a specific type of materiality of a musical work that is enabled by how the music is packaged, or framed. The concept and different layers of paratext, defined by Gerard Genette (1997), would be useful for understanding this materiality.

With these four themes at hand, I will present a few ideas on how to study and understand *Highway Rider* within an intermedial framework.