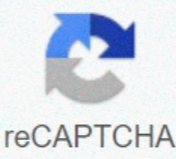




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Daniel felsenfeld rebel music analysis

1.

The significance of Felsenfeld’s literacy narrative was to explain how he became to be a composer and the part where it all begins for him and becomes the most significant is when his friend shows him Beethoven’s Ninth Symphony. 2. Felsenfeld’s stance in his narrative is that he is passionate about the right type of music but also put some sarcasm in it calling it rebel music because it was not what the people around him were listening to during the 80’s. His stance begins when he starts talking about how when he was 17 a rebellion was a staple in his life and as he says the rebellion reached the height when this music became a passion. As I explained in sentence one he uses the term rebel music because he thought other people besides his friend, Mike, did not listen to this type of music. He was breaking the mold as he said and was in his eyes a music rebel. 3. Music literacy is similar in the fact that you must learn to read the certain notes in music especially when playing an instrument. You learn new things and how they fit and work in literacy whether its music or reading and writing. The latter prepares in the sense that even if something does not work out you might find something that you never thought you would and whatever you are doing be passionate. Rebel MusicDaniel Felsenfeld’s “Rebel Music” was originally published in the Opinionator in March of 2010. In this essay, Felsenfeld’s goal is to show his readers that even though he was born musically inclined, he was not brought up with the classical music that he would later compose. “Many composers, whether traditional or experimental, have been steeped in Western classical music from the cradle. That was not the case with me.” He uses Ethos in his article by telling the audience about his life as a composer in his later years. He shows them that he is knowledgeable in the subject of music, even though he was not brought up in it. Felsenfeld also utilizes a good bit of Pathos by being so passionate about his music. He is able to draw the audience in and make them feel just as he felt the day he discovered his passion. Felsenfeld uses personal anecdotes and description, along with a good bit of humor to convey his opinion on Classical music in his essay. Early on, Felsenfeld uses personal anecdotes to enlighten his audience about his deep need to find something to inspire him. He says, “Now I realize: even though we had enough water to keep the manicured lawns just so, I was experiencing my own personal drought, an arid lack of culture of all kinds, especially music.” Using this technique, he is able to bring his readers in by making them feel his complete lack of enthusiasm for his life at the time , and his desperate need to find something to inspire him, as most readers can relate to at some point in their lives. Everyone has that need to feel inspired. In this respect, his approach is brilliant, and can make the reader sympathetic to his plight, whether they have any interest in music or not.Shortly after his opening, Felsenfeld throws in a little humor to keep the reader entertained. He speaks of his family’s complete lack of musical ability. “I was, by no means, unmusical, though any talent I have remains a mystery, coming from perhaps the least musical of families (who would be the first to admit this). He does this, also, to support his opening statement, that he was not immersed in music, but rather flourished in spite of it. Felsenfeld then goes on to use a good bit of description when speaking about his piano lessons, that his mother allowed him to have. He talks about how mundane he found the pieces he performed and practiced. He says, “The music was dull, or at least had a dulling effect on me - it didn’t sparkle, or ask questions.” Explaining this makes the reader even more sympathetic, wanting him to find something to set his soul ablaze. It touches on something that the reader feels within themselves, or at least, has felt at some point. Felsenfeld informs the reader, that even though he was not inspired by the music, he did go on to play piano bars and the like, as something to pass the time, but he was bored by it. Later in the essay, he finally gives the reader what they are looking for; something to spark a fire within him. While “hanging out” with his friend Mike, Felsenfeld is introduced to Beethoven’s Ninth Symphony. The power of description is nowhere near as heavy as Felsenfeld’s thoughts on the first time he heard Beethoven’s Ninth Symphony. “It unrolled from the small speakers, this big, gorgeous, unruly, beast of a thing, contemporary, horrifying, a juggernaut that moved from the dark to unbearable brightness, soaring and spitting, mangleing, and dancing wildly, the Most Beautiful Thing I Ever Heard.” In this statement, he has grabbed the reader and screamed to them that he’s no longer just drifting along. He’s found something that makes sense to him; something that gives his life purpose. He’s descriptive with this line, in order to make the reader feel as if they, too, have finally found that purpose. Felsenfeld developed a craving from that moment on. He “dubbed” Mike’s cassetts and listened this new-found delight non-stop. He listened to it “in secret” on his way to school, changing to a radio station as he pulled into the parking lot. He felt as if he was a rebel, which his 17 year old self yearned for. He said he wanted to feel misunderstood. He soon realized what hard work his new passion was, studying scores, reading biographies, and getting a real piano teacher. He incorporates this into his essay as a way to show the reader that it was not something that just came easy, regardless of his passion for it. He went to New York, and studied at Fullerton. He met live composers, and learned that he was not such the “rebel” he thought he was. He lives far from his home-town now, but allows himself to drift back to those first moments that he heard greatness. “When I am composing, I try to return to that time and place of inexperience when I was knocked sideways by dangerous sounds. Why else write? Why else listen?”All in all, Felsenfeld delivers an inspiring essay, causing the reader to allow themselves to be enthralled by his own enthusiasm. The only faults with his essay, could be the fact that he did not employ Logos. Though he is knowledgeable on the subject of music, he has absolutely no facts to support his essay. He uses a lot of Ethos and Pathos to compel the audience, but has no substantial facts to back it up. Page Understanding Jingles and NeedleDrop: a rhetorical approach to music in advertising author(s): linda m. scott source: the journal of consumer research, vol. 17, no. 2 (sep,...document resume ed 092 255 cs 500 420 author baker, david n. title the rhetorical dimensions of black music past and present. institution speech communication association,...1 Inr 4931: music and global politics instructor: prof. ido oren 320 anderson hall tel. 352-273-2939 office email: oren@ufl.edu https://ufl.edu/wisiste.comidoren course description... david bowie guitar transcriptionmusica poetica musica I-rhetorical figures in german baroque music dietrich bartel uni(“[–]ny of nc-bra c 199711> the u”r,“) of -,jebra ka...rebel fretel photography: steve gabbett models: liz @ nemesis / katy @ maverick make-up: jemma stokes rebel /rebelmodel: marta kornelski photo: juan IÁpez cantalapiedra make-up: simone silva art direction: conchi Álvarez de cienfuegos production: carlos serrano nouaille special thanks:...slide 1 a reading strategy for rhetorical analysis the architecture the music slide 2 agenda 1. goals for this presentation 2. where in the world are you from?...rical rhetorical r rhetorical rhetorical I rhetorical rhetori cal rhetorical theical rhetorical r rhetorical rhetorica l rhetorical rhetori rhetorical group plc www.rhetoricalsystems.com...eos rebel 17i eos rebel 16s eos rebel 16i eos rebel 15i eos rebel 17 eos rebel 16 eos rebel sl2 image sensor size approx. 24.2 megapixels approx. 18.0 megapixels approx....general illumination luxeon rebel luxeon rebel es color family high flux efficacy on industry’s most widely used color platform the luxeon rebel color family of luxeon...rhetorical appeals: logos, pathos, ethos rhetoric: a brief history ❷ rhetoric is the study of writing or speaking as a means of communication or persuasion. ❸ the history...ver 20 the truth about rebel rebel emp 21sic cigweldcomau esabcom1300 654 674 f: 03 9474 7391 enquiries@cigweldcomau you do not know the meaning of a typical day – what...2 0 1 1 35v brown n cr awd ad 478 v bass 56v fire tige r 01v silve r / b lack 48v tenn esse e sh ad 478 v bass 03v silve r / b lue 56 v fire tige r the f91 crankbaht has the...arrangements and orchestrations billy byers song co-ordinator bruce rowland original music score chris neal original songs peter best musical director ray cook music research...rhetorical analysis of aesthetic power—in music and oratory christian kock kenneth burke says in his first book counter-statement that “form is the creation of an appetite...

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