



**Tunku Abdul Rahman University of Management and Technology**

**Faculty of Computer Science**

**BHLA2313 Music Appreciation**

**GROUP CONCERT REPORT**

Programme : **RSW Y2S1**

Tutorial Group : **6**

Lecturer : **Mister Kenny Lim Yong Jia**

Date of Submission : **13th Dec 2024**

Group members:

<b>Name</b>	<b>Registration number</b>
Chua Kim Chun	2315233
Ooi Shao Hui	2314744
Woon Wei Jie	2315202

Marking Criteria	Marks	Marks Awarded	Range of Performance				
			Excellent	Good	Average	Poor	Very Poor
1. Analysis/ Support of Ideas	40						
2. Thought/ Perception	20						
3. Organisation/ Flow/ Format	10						
4. Content/ Information	10						
5. References/ Citation	10						
6. Language & Clarity	10						
<b>Total</b>	<b>100 (25%)</b>						
Grade							
Comments							

## Declaration

**I/We confirm that I/we have read and shall comply with all the terms and conditions of Tunku Rahman University of Management & Technology's plagiarism policy.**

**I/We declare that this assignment is free from all forms of plagiarism and for all intents and purposes is my/our own properly derived work.**

**I/We further confirm that the same work, where appropriate, has been verified by anti-plagiarism software Google Originality (*please insert*).**

Three handwritten signatures in black ink are displayed horizontally. The first signature on the left is highly stylized and cursive. The middle signature is also cursive but appears to be written on a light blue horizontal line. The signature on the right is more fluid and cursive.

Signature(s):

Name(s): Woon Wei Jie / Ooi Shao Hui / Chua Kim Chun

Date: 30/11/2024

## **Table of Contents**

Introduction.....	1
Content/ Analysis.....	2
Perception.....	5
Conclusion.....	7
References.....	8
Appendix.....	9

## **Introduction**

On November 30, 2024, our group members attended the TARUMT Choir Society's 20th-anniversary concert at the Tun Tan Siew Sin Auditorium. The event, titled "*Broadway to Big Screen*," featured two sessions; we attended the afternoon session from 2:00 PM to 3:30 PM. The concert showcased 11 diverse pieces, performed by the TARUMT Choir Society, with guest performers from the TARUMT Orchestra Society and Dancing Society (Latin Group). Highlights included a clarinet solo of *An American in Paris* by Mr. Kenny Lim Yong Jia. Our group selected "*Mother's Broom*" from Joe Hisaishi's score for *Kiki's Delivery Service*. Joe Hisaishi, who has won the Japanese Academy Award for Best Music seven times, is best known as the main musical associate of the Studio Ghibli film studio (*Joe Hisaishi, 2019*). This enchanting piece reflects Kiki's journey as a young witch, with the broom symbolizing her connection to family, tradition, and growth. Passed down from her mother, the broom becomes a tool for independence and resilience, mirroring Kiki's struggles and triumphs as she finds her unique path while staying true to her roots (*Literary, 2019*).

**(176 words)**

## **Content/ Analysis**

In this report, our group selected “Mother’s Broom” from Joe Hisaishi’s score for *Kiki’s Delivery Service*. The piece is cinematic and orchestral, blending elements common to movie soundtracks with a solid orchestral foundation, incorporating modern classical elements like piano, woodwinds, and symphonic strings to heighten emotional depth. Composed in the late 20th century, it belongs to the contemporary classical period, drawing influences from both Japanese and Western classical traditions. The mood fluctuates from gentle and introspective, evoking warmth and care, to triumphant and hopeful, with bright orchestration and energetic melodies that instill a sense of empowerment and determination, reflecting Kiki’s personal growth and resilience.

According to our analysis, the structure of this piece follows a modified ABA form (ternary form), creating a balance of unity and contrast. In the middle section, the clarinet takes a prominent solo, offering a moment of introspection with its smooth, expressive timbre. This contrast adds emotional depth before the piece returns to its lively, uplifting theme. The piece is in C Major, conveying brightness and optimism (H, 2019). The tone color blends the violin’s lyrical warmth, the clarinet’s soulful reflections, and the cello’s depth, with the piano’s delicate arpeggios tying the ensemble together into an enchanting soundscape and it has a mellow sound. The piece has a homophonic texture, with the clarinet carrying the main melody, while the piano, violin, and cello provide harmonic and rhythmic support. The moderate tempo also enhances this distinction, allowing the melody to shine while the accompaniment complements it. The steady pace creates a smooth flow, emphasizing the piece’s reflective and expressive nature.

The movement "Mother's Broom" begins with a piano and violin ensemble shortly, and the prelude is played with the violin as the main melody and the piano as the secondary melody. After the prelude, the piano and clarinet cooperate to lead the audience to explore the soft music. After that, the involvement of the violin makes the music majestic. The melody is lyrical and flowing, with a sense of quiet, wistful longing. The melody is smooth and flowing, never abrupt or aggressive. It moves in a graceful, legato fashion, often transitioning between notes with gentle slurs. The melody is simple and clear, creating an effect of purity and tranquility. It gently weaves through the piece, often supported by lush harmonic accompaniment. The tone color is warm and mellow, with a focus on the soft timbre of the piano or the gentle plucking of string instruments. The dynamics of the music stay within the piano to mezzo-piano range, ensuring a quiet and intimate sound throughout. There may be occasional crescendo and decrescendo moments, but they are subtle, contributing to the overall softness of the music. The lower registers add depth without ever becoming heavy, while the higher registers ring out delicately, providing lightness.

In the second theme (Part B), it introduces a shift in mood and texture, providing contrast to the more introspective A section. The clarinet takes a prominent role, delivering a lyrical solo that is both expressive and soulful. This section is more introspective, with a slight reduction in tempo and dynamics, creating a moment of reflection. The violin and cello provide subtle background support, adding depth to the clarinet's melody. The piano plays delicate, flowing arpeggios, supporting the harmonic structure without drawing attention away from the soloist. The homophonic texture remains intact, with the melody clearly defined while the accompaniment supports without overshadowing it. The harmony is mostly consonance, with brief moments of dissonance that add tension before resolving back into calm, reinforcing the

piece's reflective and introspective mood. The shift in dynamics and tempo in Part B adds emotional depth, offering a brief moment of intimacy before returning to the more energetic and expansive A section. This contrast enriches the overall structure of the piece, highlighting the journey of self-discovery and growth.

Moving on, repeating the Part A again, as we can hear the piece reintroduces the familiar themes, but with subtle variations that give a sense of growth and progression. The violin and piano reclaim their roles, with the violin's lyrical melody soaring gracefully over the piano's soft arpeggios. The dynamics are slightly more pronounced this time, hinting at the culmination of the musical journey. The interplay between the instruments is more intricate, with delicate counterpoints that add richness to the texture. The harmony remains warm and consonant, reinforcing the piece's overarching sense of tranquility and wistful beauty. As the piece transitions to the coda, the tempo slightly accelerates, adding a sense of urgency and resolution. The clarinet joins the ensemble once again, blending seamlessly with the violin and piano to create a lush, harmonious tapestry. The melody, now carried by all three instruments in unison, swells with emotion, building toward a gentle yet poignant climax. The violin occasionally employs pizzicato, adding a playful yet elegant touch, while the piano introduces shimmering high-register arpeggios that evoke a sense of wonder. The dynamics gradually fade, with a decrescendo leading the music into a serene conclusion. The clarinet and violin trade soft, fading phrases, while the piano delicately outlines the final harmonic resolution with a series of descending chords. The piece ends on a single, sustained note in the violin, accompanied by a faint whisper from the piano, leaving a lingering sense of peace and introspection.

**(877 words)**



## **Perception**

The performance of *Mother's Broom* was truly captivating, with several standout moments that made it unforgettable. Among these, two particular highlights left a profound impact on us.

The first was the performance of *Thank You for the Music*. The singer's beautiful and expressive voice was nothing short of mesmerizing, evoking a wave of nostalgia that transported us back to cherished memories of our younger days. The warmth and sincerity in their tone brought a heartfelt authenticity to the song, making it feel deeply personal and resonant. As the melody unfolded, it reminded us of the joy and gratitude that music brings to our lives, a sentiment that lingered long after the final note.

However, just when we thought the concert had reached its peak, the clarinet solo in *Mother's Broom* took us by complete surprise and elevated the experience even further. The hauntingly beautiful tone of the clarinet carried a sense of introspection and longing that was both touching and powerful. The soloist's technical skill was extraordinary, but it was their emotional depth and artistry that truly set this performance apart. Every note was shaped with precision and feeling, creating delicate transitions and expressive dynamics that left us in awe.

What made the clarinet solo particularly unforgettable was how it seemed to embody both vulnerability and strength, adding profound depth to the overall narrative of the piece. Watching the clarinetist live enhanced the experience even more; their body language and facial expressions drew us into the emotional core of the music, making us feel as though we were a part of the story being told.

The interplay between the soloist, the conductor's expressive guidance, and the rest of the musicians created a synergy that was nothing short of magical. This moment stood out not only for its technical brilliance but for the emotional connection it forged with the audience. It reminded us of why we admire live music—it has the power to surprise, move, and inspire in ways we never anticipate.

In reflecting on these two unforgettable moments, we were left with a deep appreciation for the artistry and passion that made this concert an extraordinary experience.

**(357 words)**

## **Conclusion**

Overall, the "Broadway to Big Screen" concert is a thoughtful concert adapted to the current trends. The song selected is rich of meaningful to inspire our memory of childhood and stand on the music trends. For example, songs and pieces such as "Memory", "I Dreamed a Dream", and "American in Paris" inspired us not to forget our original intentions even though we face troubles and the reasons that we are persistent. Furthermore, the performance of "Suzume" seamlessly complements the emotional depth of the narrative. The cooperation of the choir and musical instruments enhanced the power and strength of the singer perfectly.

This was the first concert that we ever attended, and the performance of the concert impressed us that the music had the power to evoke emotions we didn't know we could feel. Each piece seemed to tell a story, drawing us into its world and leaving us mesmerized by its beauty touching.

**( 153 words )**

**( Total: 1535 words )**

## **References**

1. H, J. (2019, June 26). *Musical Key Characteristics & Emotions* | LedgerNote.  
LedgerNote.  
<https://ledgernote.com/blog/interesting/musical-key-characteristics-emotions/>
2. Joe Hisaishi. (2019, May 21). Goldsteinmusic.  
<https://goldsteinmusic.com/joe-hisaishi/>
3. Literary, P. C. (2019, June 21). *Symbolism Saturday: Mother's broom in Kiki's delivery service*. Pop Culture Literary.  
<https://popcultureliterarytutor.wordpress.com/2019/06/22/symbolism-saturday-mothers-broom-in-kikis-delivery-service/>
4. *Scale Analysis: Degree & Exercises* | StudySmarter. (n.d.). StudySmarter UK.  
<https://www.studysmarter.co.uk/explanations/music/music-analysis/scale-analysis/>
5. TARUMT Choir -Voichestra. (2024, December 2). *10) Mother's Broom* [Video].  
<https://www.youtube.com/watch?v=Zl-vDLOvHvE>

# Appendix

12/12/24, 10:52 PM

OoiShaoHui\_WoonWeiJie\_ChuaKimChun\_ConcertReport

## Originality report

---

### COURSE NAME

BHLA2313 Music Appreciation 202409

### STUDENT NAME

SHAO HUI OOI

### FILE NAME

OoiShaoHui\_WoonWeiJie\_ChuaKimChun\_ConcertReport

### REPORT CREATED

Dec 12, 2024

---

### Summary

Flagged passages	1	2%
Cited/quoted passages	2	1%
<b>Web matches</b>		
studocu.com	2	3%
goldsteinmusic.com	1	0.7%

---

1 of 3 passages

Student passage **FLAGGED**

**Declaration** I/We confirm that I/we have read and shall comply with all the terms and conditions of Tunku Rahman University of Management & Technology's plagiarism policy. I/We declare that this...

[Top web match](#)

**Declaration** I confirm that I have read and shall comply with all the terms and conditions of TAR University College's plagiarism policy. I declare that this assignment is free from all forms of...

Final E- Assessment QUES - TUNKU ABDUL RAHMAN ... -

Studocu <https://www.studocu.com/my/document/universiti-tunku-abdul-rahman/marketing/final-e-assessment-ques/17938988>

---

2 of 3 passages

Student passage **CITED**

I/We further confirm that the same work, where appropriate, has been verified by anti-plagiarism software Google Originality (please insert).

[Top web match](#)

my own properly derived work. I further confirm that the same work, where appropriate, has been verified by anti-plagiarism software Turnitin.

<https://classroom.google.com/j/srNzMWnQYNTAxMTk5NzMWnQYNTAxMjz/16f92GbpF-2iA2L9moRq3k-IT2Ckn-k8Q8i0LM1YPv8>

1/2

Final E- Assessment QUES - TUNKU ABDUL RAHMAN ... -  
Studocu <https://www.studocu.com/my/document/universiti-tunku-abdul-rahman/marketing/final-e-assessment-ques/17938988>

---

3 of 3 passages

Student passage [CITED](#)

...the Japanese Academy Award for Best Music seven times, **is best known as the main musical associate of the Studio Ghibli film studio** (Joe Hisaishi, 2019). This enchanting piece reflects Kiki's...

[Top web match](#)

Dubbed "the John Williams of Japan" by Pitchfork in 2017, he has won the Japanese Academy Award for Best Music seven times. He **is best known as the main musical associate of the Studio Ghibli film...**

Joe Hisaishi's Biography - Film Composer - Goldstein Music <https://goldsteinmusic.com/joe-hisaishi/>

---

## Appendix A : Originality Report



# Programme

**The Greatest Showman Medley** Words and Music by: Benj Pasek & Justin Paul  
From "The Greatest Showman" (2017) Arranged by: Ed Lojeski

**Memory** Music by: Andrew Lloyd Webber  
From "The Cats" Words by: Trevor Nunn

**An American in Paris** Composed by: George Gershwin  
From 1951 Film "An American in Paris"

**I Dreamed A Dream** Music by: Claude-Michel Schönberg  
From "Les Misérables" Words by: Alain Boublil & Jean-Marc Natel

**The Phantom of the Opera** Music by: Andrew Lloyd Webber  
From "The Phantom of the Opera" Words by: Charles Hart  
Additional lyrics by: Richard Stilgoe & Mike Batt

**I See the Light** Music by: Andrew Lloyd Webber  
From Disney's "Tangled" Words by: Charles Hart & Richard Stilgoe  
Arranged by: Seth Heddings

**Thank You For The Music** Composed by:  
From "Mamma Mia! The Musical" Benny Andersson & Björn Ulvaeus from ABBA

**L'amour est un oiseau rebelle (Habanera)** Composed by: Georges Bizet  
From "Carmen"

**Merry Christmas Mr. Lawrence** Composed by: Ryuichi Sakamoto  
From 1983 film "Merry Christmas Mr. Lawrence"

**Mother's Broom** Music by: Joe Hisaishi  
From 1989 film "Kiki's Delivery Service") Arranged by: TAR UMT Orchestra Society

**Suzume** Music by: Yojiro Noda  
From the film "Suzume no Tojimari" Arranged by: Jonathan Shim & Chin Zin

## Appendix B : Programme List



Appendix C : Group Photos