

# A Study of Chinese and Western Musical Instruments in Feng Yi Ting, Guo Wenjing

Yu Weina

*Music School of Capital Normal University, Beijing, 100048, China*

**Abstract:** *Feng Yi Ting* is an indoor opera created by composer Guo Wenjing in 2004. It, with the late Eastern Han Dynasty as background, takes the story of Diao Chan and Lu Bu as its main line. The opera is composed of a 15-member band, and narrates with the combination of traditional opera and modern music language. The employment of the band not only reflects the characteristics of Chinese and Western musical instruments, but also perfectly expresses the sound as the work requires. Therefore, the author of this paper focuses on the work's band, and makes a brief exposition from the perspectives of band organization, structure layout, and the sound form of integration of Chinese and Western musical instruments.

**Keywords:** *Feng Yi Ting*, folk music timbre, Western music timbre, vertical combination and integration

*Feng Yi Ting* is a 45-minute indoor opera created by composer Guo Wenjing on January 29, 2004. It was first performed in Amsterdam and presented in the form of a concert. Later, Tang Qifeng, an American Art Producer, with Nigel Redden and Atom Egoyan the film director, put on a stage version eight years later which was performed at the Spoleto and Lincoln Center Art Festivals this summer. The performance of *Feng Yi Ting* at the Spoleto Art Festival and New York City was well received. *The New York Times* praised Guo Wenjing's music as "a clever fusion of Chinese and Western classical styles"; the Wall Street Journal praised the production of the "integration" as "attractive", and Opera News gave a good comment.[1]

Composer Guo Wenjing once said, in an interview in New York, that the purpose of his original creation was "to introduce more voices different from bel canto into the opera world". As for the sound, it can be rock, folk or anything else. He chose opera because it was one of those music that he was familiar with. After defining this concept, he began to look for the theme, and found that *Feng Yi Ting* is a relatively common drama in all kinds of plays, so he chose to use it. And because "Diao Chan in Sichuan Opera is particularly charming and Xiaosheng in Peking Opera develops best, I decided to combine the two".

## 1. Band Composition and Timbre Layout

### 1.1 Band Composition

When music developed into the 20th century, composers, in order to obtain more outstanding sound effects and tones, attempted to expand the original composition and timbre by adding new sound sources, adjusting the intrinsic timbre, and adding folk instruments or ancient instruments, etc., so as to obtain charming sound effects. As a work created by contemporary composers in China, *Feng Yi Ting* is a typical one in the use of "new sound source". The details of it are as follows:[1]

Woodwind group: Piccolo, Flute, Dizi (Chinese bamboo flute: D-qudi, G-dadi, C-qudi), Oboe, Cor anglais, Clarinet in B flat, double bass clarinet in B flat, Sheng (Chinese mouth organ with 36 reeds);

Plucking group: Pipa;

Chordophones, stringed instruments: Harp;

Percussion I: Xylophone, High wood block, Suspend cymbal, Triangle, Cowbells, Small cymbal, (Peking Opera cymbals), small tam tam, Tam tam (large size);

Percussion II: Vibraphone, Timpani, Chinese bass drum, Single-headed tom tom, Middle wood block, Low wood block, Chuan bo (Sichuan Opera cymbals);

Percussion III: Marimba, Bass drum (large size), Suspend cymbal, 2Thai gongs, Temple blocks (Woodblocks);

Voice: Sichuan Opera Qingyi, Peking Opera Xiaosheng;

String group: Violin, Erhu double Gaohu and Zhonghu, Viola, Violoncello, Contrabass.

It can be seen from the organization of the orchestra that the orchestration group employs dizi and sheng, with the bass part occasionally presented by the double bass clarinet in B flat, and forms the spatial distance on the register; the plucking group makes use of pipa and harp, increasing the acoustic color of the orchestra; the percussion group combines Chinese and Western instruments together; the voice is conducted through the aria of Chinese opera; the string group adds erhu, zhonghu and gaoh's "String Quintet". Then, how Chinese musical instruments with distinctive timbre are integrated with Western musical instruments, and how they are presented when they are integrated become the mystery into which the author attempts to explore and unveil.

### 1.2 Timbre Layout

It is a matter of art in music creation how composers lay out a band to embody the idea of timbre. The "movement" process of music promotes composers to seek "appropriate" timbre to enrich their situation, adapt to the needs of "movement" conception, and better express the world in narration. *Feng Yi Ting* combines opera singing and band. It is both "traditional" and "brand new". See the figure below for the specific timbre layout:

Table 1: Specific Timbre Layout

AnalysisIn Structure	Melody Timbre	Background Timbre	Center of Tune	Speed	Bar
Introduction	Sheng	Chinese folk instrument, Percussion, S.	G	Largo, 116	1-24
	Erhu, Cl., Fl.	Chinese folk instrument, Percussion, W., S.	G, B <sub>b</sub> , F <sub>#</sub>	Largo, 116	25-73
	Erhu, Vc.	Chinese folk instrument, Percussion, W., S.	B <sub>b</sub> , C <sub>#</sub>	Largo, 116	74-109
	Fl., Erhu, Vc., W., S., Harp, Sheng	Chinese folk instrument, Percussion, W., S., Percussion instrument with pitch	B <sub>b</sub> , G	Largo, 116, Andante	110-183
Preface		Harp, S., Percussion	A, B <sub>b</sub>	60	1-5
	Voice(Diao Chan)	Harp, W., S., Percussion, Chinese folk instrument	f yu, b <sub>b</sub> shang	52, 64, 60, 65	6-63
Scene	Gaohu, Dadi, Ob.	S., Percussion, W., Sheng, Pipa	G	Adagio	1-78
Aria I	Voice(Diao Chan)	S., Chinese folk instrument, Harp, Percussion, W.	c shang	Adagio moderato	1-83
Aria II	Sheng, Ob., Harp	W., S., Percussion, Pipa	C	80	1-25
	Voice(Lv Bu)and band alternate		C zhi, Polyphonic juxtaposition	80, Lento, 56	25-66
Aria III	Sheng, Cl.	W., Harp, Mar., Cb.	F	Adagio molto	1-10
	Voice(Lv Bu)	Orchestration	F gong	60	11-58
Finale		Orchestration	F	160	1-16
	Voice(Lv Bu)	Orchestration	F, C zhi	160	17-58
		Orchestration	A	152	59-73
	Voice(Lv Bu)	Orchestration	A, C	152	74-87
	Voice(Diao Chan)	W., S., Sheng, Pipa, Vib., Mar., Chinese bass drum	B zhi, G	Largo	88-102

Although the chart can not fully illustrate the subtle timbre layout, it can be perceived that the composer applies different timbres to different situations, according to the needs of plot narration. The work takes the band as the basic tone. In addition to the voice, individual instruments in other musical groups, which is mainly Chinese ones, act as the short-term dominant melody that is non-romantic big melody lines, and it either echos and cuts, or shrinks and expands. For example: in table 1, the introduction section of pure instrument performance, (bar.2) the sheng melody of (m.50) contracts for erhu voice, (b.63) , and the imitation of sheng and erhu, (bb.100-105) is condensing eight degree change contraction of erhu and violoncello melody, (bb.115-121) is the flute shift expansion, etc. In

terms of instrument selection, when Chinese folk instruments play melody, instruments such as violoncello, contrabass and so on, which forms a space distance, are occasionally added as bedding; when voice comes into play, the bands play the role of free program, functions as tight slow singing or prompt on the beat point, rather than synchronous narration. For example: the finale fragment in table 1. The specific combination form will be briefly described below.

## 2. The acoustics of the combination of Chinese folk instruments and Western instruments

In the 21st century, the development of music is as diverse and colorful as a kaleidoscope. According to their own aesthetic ideas, composers use different techniques to create music works with different styles. In the arrangement of *Feng Yi Ting*, where the Chinese folk music or Western music are dominant, the two are combined and integrated vertically, and the slight difference in timbre, the sound level and the diversified arrangement of musical instruments presented are the ingenious consideration of composers in the process of creation. The specific music segments dominated by various timbres are summarized as follows:

Table 2: Summary of Specific Music Segments

The timbre is Chinese folk instruments (CFI) is dominant		The timbre is Western instruments (WI) is dominant		The harmony and integration of the timbre of CFI and WI		
Only CFI	When CFI are combined with WI, the timbre of CFI is dominant	Only WI	When CFI are combined with WI, the timbre of WI is dominant	A fabric of tones with melody and accompaniment	Music with a harmonic background	Music between melody and accompaniment and harmonic background combination
Introduction: (bb.39-49), (b.110); Scene: (bb.15-42); Finale: (bb.88-89). Solo Aria II: (bb.63-64).	Introduction: (bb.1-33), (bb.149-165), (bb.173-183); Preface(bb.18-19), (bb.34-43) ; Scene: (bb.1-14); Aria I : (bb.61-73); Aria II : (bb.1-17); Aria III : (bb.1-10); Finale: (bb.17-58).	Introduction: (bb.63-68), (bb.69-73), (bb.137-140); Preface: (bb.1-6); (b.11).	Introduction: (bb.50-53), (bb.89-99), (bb.111-124).	Introduction: (bb.100-105), (bb.125-129), (bb.130-136); Preface: (b.27), (b.13), (b.31); Aria I : (bb.1-12), (bb.13-37), (bb.38-60), (bb.74-81); Aria II : (bb.65-66); Aria III : (bb.11-58); Finale: (bb.74-87).	Introduction: (bb.34-37), (bb.54-61), (bb.143-148), (bb.166-171); Finale: (bb.1-16).	Introduction: (bb.74-88), (bb.106-109); Scene: (bb.46-59), (bb.60-65), (bb.66-78); Aria II : (bb.18-24-62); Finale: (bb.59-73).

It can be seen from the figure 2 that the arrangement of Chinese folk and Western instruments' vertical combination and integration is the most common segment of the whole music, followed by the segment of Chinese folk instruments as dominant voice color, and the segment of Western music with dominant voice color is not as often used. When it comes to the characteristics of timbre[2], it can be found that the music segments dominated by the timbre of Chinese folk instruments are the most prominent, which is obviously related to the meaning of "label" and the structural layout of the works when Chinese folk instruments expresses the charm of Chinese music and opera; the music segments dominated by the timbre of Western music are mostly presented in the form of accompaniment, long tone foil, melody and its deformation, with a wide range and a high degree of timbre fusion. Although the length of Chinese and Western instruments is large in the whole music, they often play an emotional role in momentum, when reflecting the reasonable layout of mixed timbre.

### 2.1 The timbre is Chinese folk instruments is dominant

*Feng Yi Ting*, as a work of integration of Chinese folk and Western instruments, plays an important role in Chinese folk instruments in the context of Western orchestra. Among them, the timbre of pure Chinese folk instruments echos long and boasts of personality.

Example 1(Introduction: bb.39-46)

Dizi

Sheng

Pipa

Erhu

*p* *mp* *p* *mp*

*p*

*gliss.* *gliss.* *gliss.*

*mp* *mf* *mp*

*gliss.*

*mp* < >

In example 1, the combination of dizi, sheng's long sound, pipa's tremolo and erhu's glissando are as background music, which seems to have a deeper sense of desolation at night. The pure Chinese folk instruments of such emotions also includes the scattered transition of dizi, sheng and pipa of introduction: (b.110).

#### Example 2 (Aria II: bb. 63-64)

Adagio ♩=56

dolce

Gaohu

*mf*

Example 2 is the only Solo melody of Chinese folk instruments in the whole tune. It sounds like the voice of opera "singing three sighs", and its timbre is also prominent. Later, in (b.65), it is integrated with the long sound of string group.

When Chinese folk instruments are combined with other musical instruments, the reason, why the timbre of Chinese folk instruments is not only prominent in the sound but also integrated in it, is explored in the following description of the article.

#### Example 3 (Preface: bb. 18-19)

♩=60 (h)

Sheng

Pipa

Harp

Vibraphone

Voice

*mf* *pp*

*mp* *pp*

*mf* *mp* *pp*

*mp* *pp*

紫金冠

zi jin guan

Case 3 is an example of the combination of musical instruments and voice with different texture forms. The long sound of sheng, the free and fast skipping sound of pipa, and the pentatonic of harp

and vibraphone are the background parts of human voice. In the accompaniment instruments, sheng is the overlapping of the highest pitch of the voice and the harp, and the pointy grain of pipa makes its timbre slightly significant. In addition, the music clips for voice accompaniment include Preface: (bb. 34-43), Aria I: (bb. 61-73), etc.

Example 4(Introduction: bb.1-8)

Case 4 is an example of the dominant voice of Chinese folk instruments when Chinese and Western instruments are combined, and it is also the opening music of the whole work. In the example, due to the widening of the spatial distance of different instruments, the main melody played by dizi accompanied by Chinese drums and gongs in the first section, not only plays the role of drum to emphasize the beat point, but also has the characteristics of Japanese Nene music, the characteristics of which is sorrowful and mysterious. The distance between them not only emphasizes the massiveness and thickness of bass, but also highlights the ethereal high notes of dizi. As for (bb.5-8), due to the unique timbre of dizi and sheng, it shows that even when it is presented in the form of continuous long sound and the split trisyllabic group of bass area, trisyllabic group can only manifest the effect of timbre ornament. In addition, there are also examples of highlights of Chinese folk instruments timbre: Introduction: (bb.149-165) Chinese folk instruments' continuous long tone is integrated into Western music, and "stands proudly" in addition to the timbre of other instruments in this segment; (bb.173-183) sheng plays twice the main melody of two sections, which is accompanied by other instruments; scene: (bb.1-14) the brief echo between the solo melody of gaohu and the melody of contrabass, and the stops in the melody equipped with the cleft note of remake, is the combination of melody and accompaniment, etc.[3]

In the works, the music segments with dominant timbre of Chinese folk instruments include pure Chinese folk instruments ensemble, Chinese folk instrument solo, Chinese folk instruments accompaniment for human voice, and the form of Chinese folk instruments' timbre highlights when Chinese folk instruments and Western music are combined. Of course, from how to use music to tell Chinese stories, how to express the charm of the story and other considerations, it shows that the composer's way of expressing the charm of Chinese music with the unique timbre of Chinese folk instruments also makes it function as "label". For example, as a high octave transposed instrument, dizi has a distinctive timbre; pipa's punctuating playing method is grainy, and the sound is kind of jumping off; sheng's timbre is both independent and integrated, and its timbre is charming when it is playing solo. When playing harmony, it can be integrated into other instruments as well as erhu does. This is not only a personalized expression, but also a narrative of the charm required by *Feng Yi Ting*.

## 2.2 Western music is dominant

In different musical works, Chinese and Western musical instruments makes full utilization of their own timbre, takes different combinations as forms, and blooms charmingly between timbres. Among them, there are relatively few specific Western music fragments that are independent. They are either accompanied by human voice, or combined with national instruments, which are shown as follows:

## Example 5(Introduction: bb.69-73)

The synchronous fan-shaped sound pattern of flute and string music is matched with the long sound of cor anglais and clarinet, and the synchronization and response of contrabass, Chinese bass drum and Chuanbo clapping points, where listeners can “taste” the pure tone of Western instruments. Besides this, it also render the rhythm and drumbeat of Chinese national Percussion music. Preface: (b.11) is a Western musical instrument accompanied by human voice. The gradually sparse rhythm of the harp (six legato, five legato and three legato) is accompanied by a weakening force. The fan-shaped melody of the double bass clarinet is a 32-minute note and the free and repeated continuation of the single note skipping. The beat points of the two instruments together with the Chinese bass drum are accompanied by human voice.

When Chinese and Western instruments are combined, the dominant timbre of Western music in *Feng Yi Ting* is as follows:

## Example 6 (Introduction: bb.50-53)

In example 6, the harp and flute are the cut of the cor anglais melody, the double bass clarinet is the extension of the cor anglais melody. The dyeing of some harmonies in the string group and the foreshadowing of the continuation of the long sound with the sheng make the melody different in thickness, the harmony fragmented. Originally simple music layer shows rich acoustic color. Introduction: (bb. 89-99); (bb. 111-124) is the main music segment dominated by Western timbre.

From the previous analysis, it can be seen that the Western instruments as the leading music

segment is not only lack of the “label” meaning of folk music, but also lack of the personalized expression of Chinese folk instruments as the leading timbre. It is more presented in the form of accompaniment, long tone foil, melody and its deformation. Even though the recognition of musical instrument sound is not as expected, the fan-shaped melody given by the composer is quite moving in the band music. Of course, in the Western instruments, the music segment is mainly composed of timbre, which supports the narrative of the band with wide range and high integration of timbre, while the ornament of Chinese folk instruments, or integration and separation with melody, serves as the palette of the band.

### 2.3 The harmony and integration of the timbre of Chinese folk instruments and Western instruments

In band works, mixed timbre is often used in the whole performance or the music segment with more intense atmosphere. Of course, the so-called “whole performance” (melody plus accompaniment, chord style, between the two) is determined by the music atmosphere. In *Feng Yi Ting*, due to the rich compilation of works, the music fragments of mixed tone narration are quite common. Musical segments with mixed timbre in the form of melody and accompaniment are as follows:

Example 7(Introduction: bb.100-105)

In example 7, the synchronous melody of different degrees between zhonghu and violoncello, accompanied by the rhythm of double bass clarinet, contrabass, pipa and percussion, is the main melody texture of melody and accompaniment. In addition, there are introduction: (bb.125-136) the same melody of zhonghu and violoncello is accompanied by the accompaniment of its instrument, to (bb.125-129) the accompaniment rhythm of dizi, sheng and part of percussion; music segments with mixed timbre for voice accompaniment as follows: Preface (b.27); Aria I: (bb.1-12), (bb.13-37), (bb.74-81); Aria I: (bb.65-66); Aria I: (bb.38-60); Aria III: (bb.11-58), Finale: (bb.74-87).

In *Feng Yi Ting*, the Chinese and Western musical instruments function as the color palette of the band, and the timbre of the instrument itself becomes the musical segment with the background characteristics of the chord style.

Example 8(Introduction: bb.166-171)

Continuous voice is the background voice.

G-dadi  
Cor angl. b. Cl.  
Sheng  
Pipa  
Hp.  
Chuan bo  
Low wood block  
single-headed tom  
C. b. d.  
Timp.  
Vln.  
Erhu  
Vla.  
Vc.  
Cb.

Example 8 and Finale: (bb.1-16) both have very strong chord as background. This kind of music also includes Introduction: (bb.34-37) sheng and erhu perform chords simultaneously as a member of the band, and dizi plays the role of “coloring” the long sound; (bb.54-61), (bb.143-148) different chords are presented in the form of rhythm.

Music fragments between melody and accompaniment and chord combination are as follows:

Example 9 (Introduction: bb.74-81)

The timbre of Dizi is separated from other musical instruments, froming the contrast and unity between individuals and groups.

Largo  $\text{♩} = 116$  Piccolo  $\text{♩} = 116$

Flute *ff* *ff*

Dizi *ff* Play a role of echo, embellishment and strengthening. *ff*

Cor anglais  
Clarinet in Bb *ff* *ff*

Sheng  
Pipa *ff* *ff* *f*

Xylophone  
Harp *f*

Chinese bass drum  
Percussion II *f* *f* *f*

Marimba  
Timpani  
Marimba  
Percussion III *ff* *ff* *mf* *f* *ff* *ff*

Largo  $\text{♩} = 116$

Violin I  
Viola  
Violoncello *ff* *f* *ff*

Double Bass *ff* *f* *ff*



In the above example, in addition to the vertical layout of the String group and the synchronous “sketch” style of the long sound of the Pipe group, the timbre between the instrument groups is just like that of the Woodwind group, presenting the different opinions of the “philosophers”. For example, as the echo part of its melody, piccolo has a strong starting point, and the double bass clarinet in the low voice part avoids the “interference” with the timbre of its instrument. In addition, apart from the combination of melody and accompaniment between the xylophone, sheng and string group, along with other percussion music emphasize the low voice. In the face of such rich band timbre layout, if the string group and the music performing the bass part are “separated” with the help of this instrument, listeners can clearly sense and grasp the shift of the original dizi motive in the whole song, forming the contrast between “individual” song and “group” one. The music fragments created by this method also include Scene: (bb.66-78) the synchronous or short echo melody of clarinet and sheng and the short overlap of flute, followed by the melody of gaohu accompanied by the bedding of part of the long tone; Aria II: (bb.18-24-62) it is the echo between the rhythm patterns under the rhythm rhythm, the whole play and the band’s voice accompaniment, etc.

The integration of Chinese and Western musical instruments is based upon the composer’s thinking about the band’s layout. Western instruments is based on the band’s unique broad range, while Chinese folk instruments is interspersed with it, independent, integrated or embellished. Due to the use of Western musical instruments, the momentum in the works can be reflected; due to the use of Chinese folk instruments, the longitudinal combination of timbre produces a unique sound that is not available in Western instruments, which is a good layout for musical mood. This is not only the composer’s creative thinking, but also the reasonable arrangement between “individual” and “group” in the band layout.

### 3. Music connotation

Hanslick put forward a view in *On the Beauty of Music - the Revision of Music Aesthetics* that “the content of music is the movement form of music” signifies the content and form of music has been regarded as a special topic in the researchers vision.[2] Content reacts on form. It is not separated from the content of form, nor from the form of content. They exist in music works dialectically and uniformly. They are also two inevitable sides when talking about the connotation of any work.

#### 3.1 Sentimental aspect

As for the “form” of music, Hanslick refers to the fixed form of music - the movement state of music sound, which combines the form of interval and chord, the progress of melody, the change of rhythm, the transformation of tonality and the counterpoint of parts, etc. They have order, logic law and sense of meaning.[3] Form carries the content, and also serves as an important pillar for the emotional contrast within works. As an indoor opera, *Feng Yi Ting* follows the principle of the opening of Western opera Overture and the representation of “three parts”, but it is not the structure of Italian opera’s “slow fast slow”, French opera’s “fast slow fast”, Chinese music’s “scattered slow medium fast scattered”, but the layout is in line with the aesthetic of Chinese people, just like the ring narrative of eclectic drama. In the comprehensive band, the timbre of Chinese folk instruments has its own characteristics, such as the presentation of dizi, pipa and gaohu treble, the integration of Chinese and Western music between sheng, erhu and band, etc; because of its unique range, the Western music not only makes up for the weak bass of Chinese folk instruments, but also enriches the overall sound effects of the band, and is a good help to promote the development of musical mood. Of course, the integration of Chinese and Western instruments, to a certain extent, reflects the “label” of the region, which is a good combination that propagates Chinese folk instruments to the world, which is the color that neither of pure Chinese folk instruments and pure Western music have.[4]

The so-called use of a certain structural type is the structure required by the mood of Chinese works; the reproduction of a certain timbre is the arrangement of realizing the color atmosphere; the interpretation of a certain melody is the feeling under a certain situation, whether it is the structure, timbre or the layout of other musical languages, all of which are required by the musical events and indispensable.

#### 3.2 Emotional aspect

Works of art itself contain inner meanings. Each and every one of it exists in its own way, and

integrates subject matter, plot, characters, etc. with artists' aesthetic feelings and thoughts, through aesthetic selection and processing. In *Feng Yi Ting*, the ancient story, as its main line, supports the development of music works and exists as the carrier of music works. Based on the band timbre, the expression of theme, genre, theme, characters, etc. is not only the demand of drama layout, but also the emotional sublimation of the story. The support of different instruments to human voice is not only the foil of human voice emotion, but also the integration of human voice and musical instrument under story monologue.

Because of the context of the story content, composers express themselves with "appropriate" music. The so-called "appropriate" is a reasonable emotional expression in composers' eyes; it is how music tells stories and how stories turn into music stories. Stories exist as the lines of the music's development. Without stories, it is difficult for music to say that it is telling a story, and of course, it is not clear without it. No matter what kind of music, story or music story, it is the outcome of composer's understanding of life.

### 3.3 *Spiritual aspect*

*Feng Yi Ting* is set in the late Eastern Han Dynasty. In turbulent times, people praise heroes, call for heroes and expect "Superman" to rule the Han Dynasty. The protagonist in the story, Diao Chan, as the executor of the plot, revolves around the whirlpool of power with her own beauty and courage. The heroine's mission urges her to abandon the ego and make great achievements, hoping to return the world to peace by her own power. As the terminator in the story, Lu Bu can only obtain his love by relying on his own force. In the historical context of transcending the secular world, after thinking about how to better reflect the concept of "national globalization and national character of the world", the composer finally takes the aria of Chinese Opera (Qingyi of Sichuan Opera and Xiaosheng of Peking Opera) as the main narrative carrier of his works. With the combination of Chinese and Western bands, when different themes are narrated in different paragraphs, different instruments layout are given, and the layout of everything is so appropriate. Different arrangements are the needs of themes, music, aesthetics, and the "baptism" and "soaring" of composers after the game of emotion and reason.

*Feng Yi Ting* is undoubtedly a successful work, which vividly expresses the form of musical movement, attracting and moving the audience. If the composer only deals with the form and spirit of the work from one side, it is impossible to create such a successful and moving music. Of course, only through the appropriate music carrier to narrate the situation of the work can we tell the story, music and the story in music well.

## 4. Conclusion

With the emergence of various musical concepts in the 20th century, the composition technology is colorful, which promotes the formation and evolution of orchestration style. How to create musical works with different styles by different forms of orchestras has become one of the considerations of composers. *Feng Yi Ting*, as a musical work created in the early 21st century, is going out to the world. One of the key points of composers' creation is the integration of Chinese folk and Western instruments' acoustics. For example, to retain the unique personality of Chinese folk instruments and timbre; to make up for the short board of narrow range and low tone of Chinese folk instruments with the sense of massiveness and strength of Western bands, reflecting the sense of vicissitudes of history; to arrange the instruments and timbre of the band is the emotional expression of the composer in the music context.

As the composer said: "I hope to create music from the heart, not necessarily Chinese, but personal". [4] Obviously, the theme of the work comes from the composer's life. It is the medium of his emotional expression and the aesthetic idea of his musical creation through rationality. He gives the operas "*Madman's diary*", "*Banquet*", "*Feng Yi Ting*", "*Libai*", "*Camel Xiangzi*" to express the feelings of people in the world, endows the works with open ideas, careful structural layout, rich musical elements, etc., so that the works not only reflect "technicality", but also "artistry", which achieves the audio-visual feast shared by refined and popular people.

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