**Music and Affect in the Legacy of Xing zi ming chu**  
**Franklin Perkins (NTU, Singapore)**

The *Xing zi ming chu* (性自命出; Dispositions come from what is Allotted) (XZMC) includes an unusually explicit model for how human affects (*qing* 情) arise at the intersection of our dispositions (*xing* 性) and events in the world. The process by which emotions are stimulated is analyzed in terms of the movement of *qi* 氣, which is stimulated by things in the world. While one can find traces of this account of affect in the *Mengzi*, its closest application appears to be in discussions of music, particularly the "Yuelun" and "Lilun" chapters of the *Xunzi* and the "Yueji" chapter of the *Liji*. The link between this psychological model and music may go back to its origins, as music plays a particularly central role in self-cultivation in the XZMC. In this paper, I will examine the link between discussions of music and the particular psychological model that appears in XZMC, particularly as music relates to self-cultivation. Aside from clarifying the application and development of this psychological model, I hope to address the tensions between the psychological model that appears in the music and ritual chapters of the *Xunzi* and the explicit discussions of human motivation in other *Xunzi* chapters.

---

**The Ethical Implications of the Musical Expression of Emotions in Early Confucianism**  
**Myeong-seok Kim (Yonsei University, Korea)**

The purpose of this essay is to examine what kinds of ethical implications the idea of musical expression of emotions might have in the context of the *Analects*, the "Yuelun" (Discourse on Music) chapter of the *Xunzi*, and "Yueji" (Records on Music) in the *Liji* (Book of the Ritual). Commenting on the first poem of the *Poetry* that its song and music express joy and sorrow to an appropriate degree, Confucius pointed out that music has the function of expressing human emotions. However, this idea that music can make its listeners have special affective experiences through expressing or arousing emotions has encountered severe criticism since the publication of the *On the Musically Beautiful* by Eduard Hanslick in the nineteenth century. According to Hanslick, the core of emotion is conceptual representations, and music cannot express emotions because music, unlike language, is incapable of representing concepts or thoughts. In this essay, I show that the ancient Chinese discourse on musical expression of emotions is still meaningful today by presenting Jerrold Levinson's and Jenefer Robinson's counterarguments to Hanslick, which argue that a piece of music could be interpreted to express cognitively higher emotions such as hope when its musical movement is considered in the temporal context of the musical work as a whole. Most importantly, I argue that the phenomenon where a listener feels the same kind of emotions as what music expresses through emotional contagion or empathy is ethically significant because it opens a new interpretive horizon that enables one to view one's own life and others around oneself from a positive perspective.

---

**Music and Ritual in Early China**  
**Michael Puett (Harvard, US)**

In a number of Warring States and Han texts, music and ritual are often paired together. This paper will be an attempt to explore how and why different texts pair music and ritual and draw distinctions between them. My hope is that an exploration of these pairings will shed light on the contested conceptualizations of both ritual and music in the early period.
Musical Conservatism in Ancient Confucianism
Kathleen Higgins (Texas Austin, US)

Ancient Confucian writings on music display a profound musical conservatism with regard to musical practices and melodies. Confucius complains that the foreign music of the Zheng is licentious and corrupting, and in general he objects to the infiltration of faddish stylistic touches into court music. I will consider the various grounds for this conservatism.

I will argue that given Confucian views about the value of music, there was little room for fashion. One ground for musical conservatism is the belief that music manifests the ontological order of things. Musical relations are understood as analogous to relations in many other dimensions of experience, and thus it is important for musical relationships to be orderly and harmonious in mathematical terms. Another ground for conservatism is that music was believed to have an influence on human relationships and thus to be vital for the health of the state. As Confucius understood the role of music, it was essential that music have the proper relationship to the tradition in order to serve its ethical and political function.

If we consider the strong association between music and ritual in ancient Chinese thought, however, we can see that the intended result of Confucian musical conservatism was not the ossification of musical structures but instead the continual freshness of music. Music is akin to ritual in having set procedures that are so deeply familiar that one can direct one's attention to the experiential present. The element of freshness arises through the reiteration of what is established in new circumstances by new generations. According to the Confucian view, to give life to the music by means of musical innovation is to draw attention to the wrong kind of thing; the liveliness should come about through the personal investment of those participating. Perhaps ironically, the Confucian objection to foreign elements in music was aimed at ensuring circumstances in which music would be experienced as maximally alive.

Musical Harmony in the Xunzi and the Lüshi chunqiu: different implications of musical harmony resulting from their dissimilar approaches to the concept of resonance between sound and qi

Jungeun JO (Seoul National University, Korea)

This paper discusses two interpretations of musical harmony around the third century BCE, mainly exploring the Xunzi and the Lüshi chunqiu, and contrasts how the concept of resonance between sound and qi is discussed in each interpretation of musical harmony.

The Xunzi and the Lüshi chunqiu share the same idea of resonance between sound and qi, but their dissimilar philosophical positions cause their views on musical harmony to diverge. The Xunzi, where moral edification guided by ritual is one of the main concerns, supports the moral influence of the sage kings’ music, and ethical resonance between sound and bodily qi serves as firm ground for musical harmony engendering social harmony. In contrast, the Lüshi chunqiu, with its special interest in the cosmic world, advocates the idea of physical resonance between sound and cosmic qi, thereby musical harmony acts as a contributor to cosmic harmony.

In discussing resonance between sound and qi, the Xunzi restricts its scope to the human realm while the Lüshi chunqiu extends it more broadly to the cosmic realm, conveying the idea that humans foster cosmic harmony. I would suggest that this broadened perspective is an adequate reflection of the germinating idea of resonant correlation between the human and cosmic realms during the later Warring States period.
Musical Cultivation in the 'Xiu wen' 修文 Chapter of the Shuoyuan 說苑
Scott Cook (Yale-NUS, Singapore)

Our knowledge of musical thought in Warring States China comes not only from works associated with its philosophical masters containing texts transmitted directly from that period, but also indirectly from compilations of the (Western) Han dynasty stitched together from a variety of materials, many of which also date from that former period. In terms of musical texts, the most famous of these Han compilations is undoubtedly the Yue ji 樂記, or Record of Music, which deservedly stands unparalleled among surviving early Chinese musical treatises. There are, however, other invaluable Han-dynasty sources of early musical thought that are no less deserving of our scrutiny. This paper will examine what is perhaps the richest of those other (albeit partially overlapping) sources: the musical portions of the "Xiu wen" 修文 ("Cultivating Refinement") chapter of Liu Xiang's 劉向 (77-6 BC) compilation Shuoyuan 說苑 (Garden of Persuasions). It will explore both how this chapter elucidates the role of music on its own terms and how its passages may relate to associated excerpts from Warring States philosophical literature.

Singing Shijing Poems: Historical, Theoretical and Practical Interpretations
Joseph S.C. Lam (University of Michigan, US)

Shijing or the Classic of Poems is an anthology of court and commoner songs from ancient China that Confucius (551-479 BCE) compiled. Historically read as a Confucian classics by generations and generations of Chinese scholar-officials, Shijing includes many poems that vividly comment on ancient Chinese musical aesthetics, theories on musical structures and styles, and prescriptions for performance. Since the Northern Song, many Shijing poems were actually sung as ritual or didactic songs by young scholars at academies, generating a tradition of shiyue (music for singing Shijing poems) and a body of theoretical treaties and notated scores. In fact, one of the earliest available and decipherable notation of Chinese music is the score for singing twelve Shijing poems, one that Zhu Xi (1130-1200), the Neoconfucian sage, has preserved for posterity. Recently, as 21st century China strives to reconstruct its classical heritages, singing of Shijing poems has once again become a cultural and musical concern. To contribute to the current reconstruction of shiyue, this paper examines ancient Chinese concepts on musical structure and performance, and explores ways they can be realized in contemporary singing of Shijing poems.

Sound and Notation: Comparative Study on Musical Ontology
So Jeong PARK (NTU, Singapore)

Music is said to consist of melody, rhythm, and harmony. Sound is assumed as if something that automatically follows once musical structure is determined. Sound, what actually impinges on our eardrums, has been so long forgotten in the history of musical discourse. It is ironic that we do not talk about music which we really hear every day but rather are exclusively concerned about the abstracted structure behind it. This is a legacy of ancient Greek ideas about music, which contemporary musical discourses are mostly based on. Under this tradition, imperceptible music has priority over perceptible music in reality.

On the contrary, music was explained in the framework of sound, tone, and music in ancient China. Although different thinkers tried to define music in a variety of ways, sound was never completely expelled out of their musical theorizations. On one hand, music was regarded as a continuum of sound and tone, namely, perceptible music and intelligible music in its structure. On the other hand, music was considered as something that cannot be reduced to its notation but associated with much broader contexts.

This paper explores two different traditions in ancient Greece and China in terms of their musical ontology. By answering differently to the question, "How is music as such?", they developed different views on such issues as the relationship of music and emotion, the role of music in society, the symbolization of music and etc.
The Musical Purity of Daoism

David Chai (Chinese University of Hong Kong, Hong Kong)

When it comes to voicing its objections to the traditional model of music as an emotionally laden, morally transformative experience, Daoism is indubitably the most vociferous of the pre-Qin period. The Zhuangzi constantly chides various music masters for blindly misleading the world as to what lies beyond the five notes. The ritualization of music has turned it into a source of fixation no longer capable of encapsulating the movement of Dao. As Dao's ability to harmonize the world is rooted in its own stillness, quietude, and emptiness, this paper will argue that music too must embody and convey these qualities to listener and performer alike. Using examples from the Zhuangzi and Liezi, I will further argue that Daoist musical purity is not to be found in the moral or aesthetic symbolism of its notes but in its ability to return people to their true form. In this way, music becomes an apophatic encounter with Dao.

Only Music Cannot Be False

Meilin Chinn (Santa Clara, US)

My paper examines and develops the provocative idea from the Yue Ji (樂記 Record of Music) that, "Only music cannot be false"(樂不可以在為偽). The sentence occurs in chapter 6, in a section called Yue Xiang 樂象 or the Images of Music, wherein music is described as a kind of blossoming of virtue. Yet the passage alone does not do much to explain the assertion that music cannot be false or answer attendant questions, such as: Is it only virtuous music that cannot be false? Is music virtuous because it cannot be false? Or is it incapable of falsehood because it is virtuous? More fundamentally, how could music be either true or false? I will attempt to answer such questions within the context of further understanding why it was commonly believed by many important early Chinese philosophers that music bears and transmits feelings and images, cultures, distant lands and eras, and perhaps most importantly, personal character.
Expressing Harmony in the Landscape: Zhuangzi's tianlai ("panpipes of tian" 天籁) and Aldo Leopold's Song of the Rio Gavilan

Qi Feng Lin (PhD candidate in environmental ethics, McGill University)

Metaphors serve as a rich source of ideas for philosophical thought (see, for example, Allan 1997 and Lakoff and Johnson 1999). However, ancient Chinese thought and modern Western thought employ different strategies of meaning (Jullien 2000). In this paper, I compare Zhuangzi (c. 375–300 BCE) and Aldo Leopold's (1887–1948) use of the metaphor of music to articulate harmony in the landscape. This comparison will enrich our understanding of the different modes of thinking between the two worldviews as well as our understanding of our relationship towards the biophysical environment.

Zhuangzi used tianlai ("panpipes of tian" 天籁) to describe how the diversity of myriad things in the landscape gives rise to harmony (Cook 2003; Ziporyn 2009, 9–10). According to the commentary by Guo Xiang (c.252–312), tianlai refers to how the myriad things in their diversity share a common characteristic, a unity, of each being spontaneously so of itself (ziran 自然) (Guo 1961, 50; Ziporyn 2009, 139). The implication is that we humans need to enter into a state of ziran while recognizing ziran in the myriad things. Further, we are not superordinate to the myriad things; rather, we are things among things.

The American conservationist and wildlife ecologist Aldo Leopold’s described a figurative song of the Rio Gavilan watershed in northern Chihuahua, Mexico (Leopold 1949, 149–154). He described the song as "a vast pulsing harmony—its score inscribed on a thousand hills, its notes the lives and deaths of plants and animals, its rhythms spanning the seconds and the centuries" (Leopold 1949, 149).

Leopold used this song metaphor, which is related to his use of the concept of noumenon (Pryor 2011), to criticize the disruption of the characteristic functioning of the land by excessive roads and tourists as well as scientists who study the landscape from a reductionistic and disciplinary perspective.

I will discuss the similarities and differences between the two music metaphors. Similarities include using the metaphor of music to articulate an underlying harmony in the landscape that prompts one to reflect on one's relationship with the landscape, and the need to meet certain requirements before one is able to "hear" the music. Differences between the metaphors include their underlying worldviews. Zhuangzi’s worldview was informed by concepts such as dao ("the way" 道), tian ("the natural/heavenly" 天), and qi ("vital force" 氣), as well as his predilection to rely on pre-reflective intuitive knowledge (Carr and Ivanhoe 2010). In contrast, Leopold possessed a scientific perspective of the land, albeit one informed by literary and ethical sensibilities (Newton 2006). I conclude by discussing the efficacy of the two music metaphors in promoting an ethical sensibility towards the biophysical environment in present-day society.
To Appreciate the Musical Work:

In the Context of Record of Music (Yue Ji, 樂記)

Wang Shun-Ran (PhD candidate in philosophy, CUHK)

Music, from the recent Confucian point of view, plays an important role in the Six Arts education (Liu Yi zhi Jiao, 六藝之教) of primordial Confucianism. Music and music education (Yue Jiao, 樂教) are commonly accepted by ancient East Asia Confucianism as an approach to self-cultivation, education and governance. Nowadays, more and more scholars, especially in mainland China, concentrate their efforts on the study of music education and aim to explore the rich cultural and philosophical heritage in Confucian music education. For these scholars, they always want to build up an effective system for people to follow in the process of cultivation. They also published lots of papers form different aspects to prove the real effects happened upon the participants according to the ancient classics. In my view, if they treated the effectiveness as a primary element of music education, they were all missing a very basic problem to explain: "how to appreciate the musical work in the ancient tradition."

This paper aims to certify the effectiveness of music education in the tradition of Confucianism by clarifying the "right" approach for every listener to appreciate the Musical Work. And in this paper, we only focus on the ideas and cases recorded in Record of Music (Yue Ji, 樂記), as it’s a great and canonical classic in the tradition of music education. Starting with the cases, we try to argue the so-called "right" approach could make the musical education much more effective with separating the approach in different steps, such as how to appreciate the musical instruments, how to appreciate the temperature (Yue Lv, 樂律) used in the musical work, how to appreciate the arousing of the emotions (both the process and the results) according to the music, and so on. In each steps, the effectiveness of the music education is directly based on the relationship of mind/heart and music in the aspect of sound (Sheng, 声), voice/melody (Yin, 音) and music/drama (Yue, 樂). On the other hand, as the appreciation of the musical work includes the rational dimension more than the emotional dimension in the Confucian tradition, we should also interpret how to appreciate the musical work with historical background to achieve the goal of self-cultivation and how to reduce the differences between the composers, the players and the listeners in this process of self-cultivation.