

## Aesthetics of Sound: Consummation of Confucian Musical Discourse

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### Abstract

This paper explores the music theory in the *Book of Music, Yueji*, as a consummation of Confucian musical discourse. The *Yueji* is not a homogenous anthology but rather a fine collection of various Confucian musical discourses on sounds and music. However, the essential questions were raised in the *Yueji*, such as how music comes into being, what makes music is so influential, and what physical and psychological foundation of music and some significant answers were attempted. For example, a unique framework of *shēng* (聲, sound), *yīn* (音, tone) and *yuè* (樂, music),” was conceived in “the Root of Music,” the quintessential chapter of the *Yueji*, which can be developed into a relevant aesthetics of sound and music from a cross-cultural perspective. I will try to rehabilitate the theory of music of *Yueji* and consider it as an alternative theory of music to explain a link between music and morality which is missing in the recent music aesthetics of the West.

**Keywords:** *Book of Music*; sound; music; Confucian; aesthetics; ethics