This talk discusses the history and aesthetics behind traditional Chinese instrumental music and explores its conveyance in modern practice, especially in the context of globalization and multi-cultural music making. Ancient Chinese sages consider sound and music distinct yet interconnected; only refined sound was deemed ideal music. This lecture discusses these philosophical concepts and examines their interrelationship in the context of traditional performance practice that includes composition, performance technique, transmission and dissemination. She will use the Chinese instrument zheng to demonstrate the idea of sound cultivation through subtle shifts of tones. Dr. Han argues that command of the microcosmic shifts of tone within a macrocosm of complexity is fundamental to the musical identity of Chinese Han music from antiquity to modern era. This uniqueness is not only inherited in Chinese traditional music but can also be effectively adapted in the age of globalization.