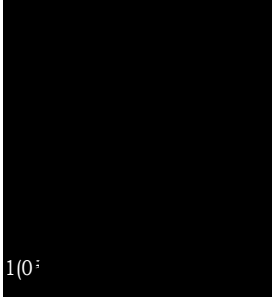


Ruth Katz

Philosophie der Musik



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I. Contemplating Music (with Carl Dahlhaus) is a projected four-volume work on the philosophy of music: Vol. I, *Substance*, Vol. II, *Import*, Vol. III, *Essence*, Vol. IV, *Community of Discourse*.

Volume IV was completed at the Kolleg.

The work as a whole attempts to pinpoint the kinds of issues raised and some of the answers given in the course of systematic philosophizing about music. The four volumes should facilitate the tracing of major ideas over time, making clear their relative primacy in different periods and coextensiveness or possible interrelationship with other ideas. It is hoped that the bearing of philosophical systems on musical thought, on the one hand, and the bearing of musical thought on philosophical contentions, on the other, will foster "conversation" within the books and facilitate discussion among the arts and between the arts and the history of ideas.

H. The research for a monograph which will bear the title *History as 'Compliance'* was completed at the Kolleg and some of its parts written.

An essay bearing the same title was also written at the Kolleg for *Coherent Worlds*, a volume in honor of Nelson Goodman (Mary Douglas and David Hull, eds.). The central theme of the book will relate to 'coherence' and to the social organization of knowledge.

The monograph as well as the essay (the latter is a shortened, non-technical rendition of the former) attempt to show that musical notation in the West, as it evolved in the centuries bridging the early Middle Ages and the Renaissance, incorporated a basic understanding of Western music. Via selections, circumscriptions and the opening up of possibilities, it took part in the making of a world of sounds with its own mean-

ing and coherence. The development of music in the West seems to support Goodman's theory of "worldmaking" in more obvious and readily recognizable ways than do many other cognitive efforts that go into the making of coherent worlds. Moreover, the early development of *written* music in the West may be viewed — only in retrospect, of course — as an evolutionary struggle to eliminate "ambiguities", as if striving to achieve Goodman's Notational System.

III. The 'ut musica poesis' Turn: Correspondences and Differences Among the Arts in 18th-Century Writings.

The topic of this book was further researched at the Kolleg and several chapters of the book written.

The work as a whole calls attention to the historic significance of some of the aesthetic treatises of the eighteenth century in which the attempt was made to distinguish between the different ways of "domination of certain specific characteristics of symbols". These treatises, in a way, tried to obliterate the distinctions between the 'natural' and the 'artificial'. As such, they are early contributions to a development which will eventually lead to the conception that the *self-made* are the actual worlds we live in.