

## **Abstract**

The thesis is an attempt to put the topic of music into context of Martin Heidegger's early and partially middle thinking. It proceeds mainly from two impulses: firstly from Heidegger's claim of overcoming the aesthetical, i.e. the metaphysical conception of the work of art, secondly from the big question mark above the empty space through which is the music in Heidegger's penetrating thinking of the essence of art present. In the first part the thesis shows reasons, why is Heidegger calling for the overcoming of the aesthetics, and tries to show the hidden assumptions in which the aesthetics always moves and which darken the original attitude to the work of art which means also to the music. We shows mainly three of them: the scheme of subject and object, the scheme of form and matter and approaching the work of art as an object (Gegenstand) of presentation (Vorstellung). In the second part of the thesis we are attempting to overcoming this schemes through the way of phenomenological revealing of the essential structures of music. An important clue to this is the phenomenon of touch. This leads to the comprehension of music as the manner of „Being-in-the-world“ which is constituted by three moments: attunement (Stimmung), understanding and discourse (Rede). Thus shows music itself as an articulation of the attuned intelligibility.