This thesis is an attempt to answer the question whether Hans-Georg Gadamer’s idiom is present in musicological reflection of the second half of the twentieth century. Thinking from the title refers not only to consideration and analysis characteristic for scientific study of music, which collective term “musicology” gained in the late nineteenth century. It comprises also musico-logy, i.e. it is statement inspired by Gadamer’s considerations in which he uses Ancient Greeks’ conception of “logos” with it’s multitude equally important meanings: language, reason, thought, concept and law. Musico-logical reflection concerns equally music of language and language of music, assuming certain resemblance of the art of sounds to language, without dictionary but ruled by certain type of logic. The common property of philosophical hermeneutics and musicology is hermeneutical shift guided by language, this shift is the result of antipositivistic breakthrough in science. Hans-Georg Gadamer’s philosophy is based on principle stating that language creates condition of cognition possibility and is dominated by music of language. Identification, what is the role of language of music in philosophical hermeneutics is the result of analysis of “musical” excerpts from “Truth and method”, essays “explicite” pertaining to the art of sounds, and also Gadamer’s works (or it’s excerpts) useful for discussion about music. In this thesis musicology is represented by Thrasybulos Georgiades and Hans Heinrich Eggebrecht, who represent “sophia” knowledge type and “phronesis” knowledge type, respectively. Consideration of Georgiades works hasn’t confirmed his reception of Gadamer’s philosophy. Conversely, this consideration shows influence of “Nennen und Erklingen” author on the final form of “Truth and method” author’s philosophy. However, existence of Gadamer’s idiom is shown not only in works of Eggebrecht but also in Wilfried Gruhn’s works who references to Gadamer and Eggebrecht thought. It is also noteworthy that in Polish scientist Karol Berger’s (representing American musicology) works all critical ideas of Gadamer are present, similarly as in Eggebrecht’s works. So they write not only about language and understanding but also about time as a condition of history and time as a condition of music. From the point of view of philosophical hermeneutics reception by German musicology in the twentieth century, interesting case is Nikolaus Harnoncourt (Austrian musician and conductor). In theoretic publications Harnoncourt doesn’t cite Gadamer’s works and – likewise Wilfried Gruhn, Carl Dahlhaus and Hans Heinrich Eggebrecht, who cited Gadamer’s works – he doesn’t declare hermeneutic point of view. Nevertheless his thought fits well to the context of Hans-Georg Gadamer’s hermeneutic philosophy. Being compatible with open and dialogue character of Gadamer’s philosophy this dissertation discuses his ideas on the art of sounds in the light of wider hermeneutical (P. Ricoeur, L. Pareyson), Polish philosophical (R. Ingarden, W. Tatarkiewicz) and Polish musicological (Z. Lissa, M. Piotrowska) perspective. Positive answer to question (being hypothesis at the same time)
stated in the title of the dissertation closes discussion “whether” it is and opens discussion “what” is “like” language's property of Gadamer’s hermeneutics in musicology.