

The doctrine of “Transcendental Aesthetic”, given by Kant in his *Critique of Pure Reason*, was not yet fully developed until Husserl deals it with the doctrine of Phenomenology from around 1919. Husserl names this interpretation of “Transcendental Aesthetic” as “*mundane Ontology*” or “logic of the life-world. This *phenomenological* revolution of Kant’s first *Critique* has transformed into a *mutual* relationship of “transcendental Aesthetic” and “transcendental Logic”. That implicates that human thought must depend on his *material* world as starting point. This concrete point is taken as *task* (Praxis) for everyone in search of practical-theoretical wisdom. This thesis will treat about Husserl’s theory of “Transcendental Aesthetic”. And we will find that his interpretation is diversified according different stages of his philosophical life. In general, we could find three definitions of the idea of “Transcendental Aesthetic”. And this variety depends on how the “material” is treated. In the last chapter of thesis, the theory will be extended into practical thinking of music. In comparison between three characters or modalities of musician – composer, conductor of orchestra and performer, they could correspond with the three definitions of “Transcendental Aesthetic”. This would be proved that Husserl’s doctrine of “Transcendental Aesthetic” is not simply a philosophical theory, but it is just the philosophy or methodology of *artists*.

Keywords : Edmund Husserl, Immanuel Kant, Transcendental Aesthetic, Phenomenology, Practical thoughts of musician