

## Abstract

This bachelor thesis deals with visiting Metal music concerts. These events are considered to be a ritualised phenomenon which consists of particular elements and which has a particular predictable course. The attention is especially concentrated on the audience of concerts and its behaviour.

In the first part of this thesis there are concerned the related concepts such as (Metal) subculture and rituals. The fundamental theoretical basis of this work are the dramaturgic approach of Erving Goffman and the theory of interaction rituals of Randall Collins.

The second part is based on a qualitative research where is discussed and described behaviour of the participants at concerts who play in the dramaturgic perspective particular roles which bear themselves the ingrained specific behaviour and dealing by which I can define the situation in which they are.

From the point of the interaction rituals there are examined the individual components and the effect of their presence on a success rate of concerts as rituals and motivation of visitors to participate in these events.