

This Ph.D. thesis deals with the musical phenomenon *Balkan music* in Prague. The so-called *Balkan music* (in the sense of Shelemay's 2006 soundscape) is considered to be the result of social negotiating (counterpoint) between the agents, i.e., the Czech musicians and audience, and also those (musicians and audience) who originally come from the Balkan countries. Using the tools of ethnographic research, the thesis explores the nature of this relationship. Specifically, I focus on the very creation of the concept *Balkan music* in the Czech scene and the role the Balkan migration plays in its formation. It turns out that the very imagination of the 'Balkans' plays a key role in defining the phenomenon, and the form of music itself is the result of the imaginations of (an imaginary) milieu (i.e., stereotypes) that is perceived as culturally distant (Todorova 2009).