

Abstract

The thesis deals with the Czech community of musicians who play so-called „Balkan music“. The research deals with those coming originally from the Czech Republic and who do not have any obvious links to the Balkan peninsula. The emphasis is put on their stereotypical notion about Balkans.

The content of the music works they produce and the way how are performed are considered as the key moments how the musicians express their feelings and visions about Balkan.

The most of the thesis originates from my personal experience with the „Balkan music“ in the Czech environment and from my participation in the Džezvica band. This band is also utilized as an reference model of the „western idea“ about the Balkan.

The work comprises of both theoretical part denoting the stereotypization and balkanism and the field research carried out during years 2010-2012 in Prague. As an integral part follows the analysis of semi-structured interviews with selected musicians on the (general) topic „balkan music“.

As the main outcome, the thesis captures and analyses whether we can evaluate the „czech balkanism“ with the balkanism and if and how are such musicians' concepts being made.