

## **Abstract**

Thematically this paper falls into the topic of second part of book being written by doc. Jurková Prague soundscapes, which looks into modes of remembering. This paper deals with one of these modes, which is music as medium of remembering. It is a case study, that inquires reminiscing of in-group of people, that formed around the year 2003 in music bar Woodstock in Prague. The central link for this group, or using the term of Thomas Turino, cultural cohort, was western popular music of the 1960s and bar, where the group regularly met. The paper examines two levels that interconnect these memories and inquires what role does the music play in memories of the members now, when the bar has come through series of changes. The first one is remembering on individual level, remembering the times of discovering the 60s music, and second is the period of the „golden age“ of the bar in its beginning. There is an important distinction between two ways in which it is possible to look back through music – revival, which is by nature activist and nostalgia, which is passive. Theoretically, apart from classic Merriam's three part model, is this work based on the concept of collective memory of Maurice Halbwachs. However, it diverts from radical Halbwachsian anti-individualism and with regard to more contemporary concepts of collective memory it follows the individual level of memories – episodic memory – from which the collective memory is composed. In this regard this paper uses some findings and studies from the field of psychology and neurology. The final image this paper presents reveals music not as a topic, but a medium of reminiscing about the time of early adulthood, in which not only one's music identity is established.