

## **Abstract**

This bachelor thesis defines and explains the terms such as “songness” and song symphony, clarifies their role in the cultural politics of the Soviet Union, and illustrates their realisation in the symphonic music on the example of three symphonies by Nikolai Myaskovsky. The works under discussion are Symphony no. 8 op. 26, no. 16 op. 39, and no. 26 op. 79 which all, in their form structures, contain parts that bear characteristic features of “songness”. The analysis here focuses on the role of these song themes in the given symphonies. In relation to Socialist Realism, there is the term “song symphony” present in the contemporaneous musicological literature, with its sources of inspiration being searched for and its ideological function being promoted. This thesis aims to designate the impact of this dogma on Myaskovsky’s work, him having born the label of an “intellectual” or “subjectivist” artist despite the fact that up to a certain point he tried to meet the historical norm and incorporate it into his work.

**Keywords:** song symphony, songness, Nikolai Myaskovsky, analysis, thematic work, Socialist Realism, USSR, cultural politics, artist and totalitarianism