

Restoration of a whole picture of a musical life of the XX century and a multilaterally research of activity and creativity of the personalities forming music's unique shape, help to better understand the music progress. It is also necessary to study and to compare an extensive musical material, in particular of chamber music, the compositions of the different composers in a genre of string quartet.

Many works are devoted to life and activity of D. Milhaud (1892-1974) as one of the most prominent French composers of the first half of the XX century, but not all his heritage was studied in detail. The genre of string quartet can be a subject for extensive research because it is the most important part of the work of this composer within years 1912-1951 and consequently that string quartet reflects the composer's style. Insufficient interest in Milhaud's chamber music in the academic literature is connected with necessity to appreciate at the certain stage the leading genres of his work, such as an opera, a ballet, a cantata, a symphonic music; thereby Milhaud's quartets are not unequivocally valued in academic literature.

The main subject in this dissertation is a question of tradition and innovation in Milhaud's quartets Nos. 1-9 written in a fairly long period of Milhaud's life in years 1912-1935, based on the analysis of some elements of composers structural procedures. The choice of the above-mentioned quartets coincides with a periodization of life and work of this composer.

The question of tradition in Milhaud's quartet style is studied in two aspects - in relation to the national tradition, strongest pronounced in melody, rhythm and form, and in relation to the tradition of genre, best expressed at the level of cyclic structure. The problem of innovation is discussed from the point of view of the rehabilitation of the genre by means of features of Milhaud's individuality ...