

**ROLE OF HIGHER EDUCATION INSTITUTIONS IN SOCIETY:
CHALLENGES, TENDENCIES AND PERSPECTIVES**

Academic papers

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INNOVATION IN MUSIC

Prof. Fil. Dr. Jan-Urban Sandal

Fil. Dr. Jan-U. Sandal Institute, Kloverveien 31, No-1475 Finstadjordet, Norway

Abstract

Innovation in music relates to what is in music and how innovation changes the pattern and expression of contemporary music at the point of time when the new combinations of land and labor in production of music occur. The art music of the Western world has developed from one era to another over the time span of early and modern capitalism. Each period of music refers to a common-practice tonality, known by names of composers and performers, is characterized by formality and complexity in its musical form and harmony and is considered a formal component of Western culture made by individual composers and shaped by their personalities and beliefs.

Keywords: innovation; music; performance; production; art; development.

Introduction

Since the beginning of early capitalism, we have witnessed a number of different music art periods in Western classical music. A specific period in classical music is characterized by formality and complexity in its musical form and harmony and is considered a formal component of Western culture made by individual composers and shaped by their personalities and beliefs. In the scientific literature embracing the music industry, the specific music period begins and ends with reference to and information about the birth and death of the most prominent people of the period in question. However, transformations during the capitalist era do not take place based on longevity of prominent individuals; transformation does not happen automatically either. Music art is not created specifically on technological devices or as a response to market forces under capitalism. Development of music art is based on innovation in music, as analyzed in the article. How can transformation from one period in music art to the next be scientifically explained and what kind of science and methodology is needed to fully understand the process?

Methods

The methods are based on musicology, music and economic history, and innovation and entrepreneurial science. The theory stretches over a time span of more than 300 years. Furthermore, the analysis is based on independent science. The conclusions are drawn solely from the presented theory and scientific arguments and represents a vision for further scientific research on the topic.

The Music Industry – Theoretical and Empirical Approach to Innovation in Music

Reactions and challenges to existing positions, structures and formats in the contemporary music industry and society at large may encourage inspirations that lead to meaningful changes, advancements, creation and redesign in the production, performance and expression in music art, but must not be confused with innovation in music. Creating unique pathways and perspectives in music production, performance, technology and business based on a focus of misuse and reuse, or reimagining and repositioning or re-contextualization may create great popularity, fame and huge profits, but it does not represent the process of innovation. Successful innovation, in any industry, does not arise from the need for rebellion or struggle to satisfy human, ideological, religious or political desire or greed. Thinking differently when it comes to making and performing music is an absolute necessity to make the music come alive, and is part of the nature of music, but does not represent development. Each composition, performance and attraction represents something unique in man. More people listen to more music now than ever before, thanks to the rise of music technology, and the library of music is almost endless. Listener can live their daily life while listening to music in the background in a scale never seen before. In any case, playing music as a background stimulus is not an innovation; music has always been a useful input factor in production, commerce, politics and religion. Democratization of work has long made it possible for workers to listen to classical music while on duty, and the effect has more than anything been the truth that music creates a situation of happiness and meaning of life in man and thus increases productivity. At the same time, it is obvious that manipulation, exploitation or extraction of the flesh, soul and spirit of man cannot be understood as innovation. Music's long roots and its cultural value means that it cannot be easy to change habits in an industry such as music. Nevertheless, there have been some changes over time. Technology is involved everywhere, also in the music industry and technological transformation has been ongoing from the very beginning, although at varying pace and intensity. Novelties in technology occur, impose themselves on the creation and performance, and manipulate

preferences for music throughout history, but only innovations are known to survive and create successors in the long run of history. Growth is the long-term tendencies based on the traditional way of producing in the economy and is the result of a static culture and lifestyle that bind people to miserable conditions throughout history. Development is breaking the old static patterns of culture, production and lifestyle and occur through the innovative process. Innovation should not be confused with invention, while the first is development and the latter is growth. Throughout the capitalist period, we have seen enormous amounts of inventions that have contributed to change the ways and patterns of music. To mention some amazing inventions, and the list could be even more extended: Music Box (1811), phonograph (1857), Phonograph (1877), microphone (1877), headphones (1910), the first radio station (1920), magnetic tape (1928), the LP (1931), AEG magnetophon tape recorder (1935), Bell labs two channel stereo (1937), transistor radio (1954), JTM45 amplifier (1962), Phillips compact cassette tape (1963), 8-track tape (1965), the Walkman (1979), commercial compact disk (1982), the World Wide Web (1989), the MP3 (1995), and iPod (2001) (the Grand Theatre, Blackpoll). These inventions, individually and in combination, partly define what we can make of music and what previously could not be done, or at least not at the same scale and scope. It obviously opens up a giant step in the production, consumption and enjoyment of music, not to mention the opening up of new markets and thus allowing the lower social classes to have access to the unlimited selection of music, but also to enjoy music in a democratic context. The Innovation in Music Conference in 2019 at the University of West London (InMusic19) including keynote interviews, performances and panel discussions and the radio Science Orchestra was a forum for industry experts and professionals and researches and academics and illustrates what now is possible. The Radio Science Orchestra ensemble played live in separate studios in London and online in real time with musicians in Edinburgh (Hepworth-Sawyer, Paterson & Toulson, 2021). No doubt, that the latest technology has opened for completely new perspectives of what the music industry is capably to achieve.

Inventions and market extension and market development in music are democratic in the sense that more people can share profits from the music industry through their commitment, creativity, risk-taking and ownership. Large-scale production through mass consumption, new financial mechanisms, easier access to music instruments and audience make it possible for most people to produce, perform and enjoy music in a much larger scale than ever before. In pedagogy, innovations in music play an important role as commercial and popular music has found its way into higher education. Traditionally, what is taught in schools, universities and conservatoires is considered as academic and what is not taught under the same formal restrictions is seen as nonacademic. This division has left large groups of the population outside the possibilities of developing their natural access to music, which has been further concretized by audition, which are mainly based on Western classical music repertoire, music admission criteria and educational curriculum (Kladder, 2023). Strategies for improving music careers and areas for study outside the traditional Western musical genre will benefit from innovative financial resources in the near future as well as from emerging methodologies and pedagogical methods of teaching music.

Innovation and Entrepreneurial Science – An Economic Historical Approach

Innovation is a process of development carried out by man. Those who successfully manage to carry out an innovation are called entrepreneurs. Entrepreneur is primarily understood as a single individual who is capable to undertake a process of development. Without the contribution of entrepreneurs, there will be no innovations. The study of innovation is the study of entrepreneurs. Without one, the other does not exist. It is the creativity, the will, the personal strength, the ability of abstract thinking and the capacity to see the future solution of the innovation long before it is started that makes the entrepreneur a unique person and not often common in a population. Machines or artificial intelligence (AI) do not make innovations. The entrepreneur is a free individual, not a salaried man or under any restraints, he does not take any orders from anyone or anything and does not represent anyone or anything other than himself and his own free will. Traditionally and scientifically, innovation and entrepreneur are two words that occur in economic philosophy, economic theory and later in the science of social entrepreneurship. In recent time, mostly due to its popularity and thus common use, the development phenomena described by innovation and entrepreneurs have spread to other disciplines, such as culture, music, politics, religion and others. A social entrepreneur is well described and analyzed in science as the person who brings a change in society in the mission to make the world a better place for everyone. On an epistemological basis, we can derive a long list of different segments and subjects that benefit from social entrepreneurs in the process of developing society, such as e.g. economic development, equal rights, peace, freedom, a more secure society for everyone and social progress. Social entrepreneurs also develop education, children's, elderly and health care, culture, art and music, immigration and the labor market. In the same way, entrepreneurs carry out cultural innovations, entrepreneurs carry out innovations in music, political entrepreneurs develop policy and religious entrepreneurs are breakaway kings from established belief systems or they establish their own churches and faith organizations. Innovation occurs among the French physiocrats in the analysis of economic activities. Economic activities are analyzed based

on the production function by means of the three input factors land, labor and capital. Richard Cantillon (1755), states that the farmer is an entrepreneur as he combines land and labor and takes the risks of the economic activities, and thereby fills a greater role than just as a mere producer of agricultural products. Jean Baptiste Say (1821) defines the entrepreneur as an economic agent who combines land, labor and capital and thereby carries out an innovation, based on his personal quality consisting of judgmental capacity, perseverance and a knowledge of the world. Throughout the periods of classical and neoclassical theories, there are a number of prominent scholars who work on the subject of innovation, but the real breakthrough comes with Joseph A. Schumpeter who is considered the father of innovation. In his book *Theorie der Wirtschaftlichen Entwicklung* (Schumpeter, 1912), he introduces the entrepreneur as an independent social agent in the economy who by his unique personality and based on the will and the act alters the traditional patterns of production by introduction innovation, which is a new and different combination of land and labor as input factors in the production process. The entrepreneur is a unique individual with unique dreams and aspirations, and is motivated by strong individual goals like reaching the top of society. Furthermore, the entrepreneur has the ability to see the results of the innovation long before the innovation has even been put to use in the market, and he is not motivated by fiscal or any hedonistic incentives. In a much later book by Schumpeter *Capital, Socialism and Democracy* (Schumpeter, 1942) this development phenomenon, creative destruction is further described. The development process first starts with the introduction of innovation, which implies that one is able to do something that previously could not be done, or at least not so efficiently or economically. The cognitive learning process by customers will eventually result in the fact that adapters change their traditional ways of producing and follow the new creation. The traditional society will be destructed thanks to the introduction of innovation. When the new way of producing, consuming and living is a fact, there is no way back to the old tradition, culture, mindset, social class structure, belief systems, tastes or preferences; the old society is gone forever. Mankind has always gone through changes based on growth, stagnations, wars, conquest, inheritance, miseries, despairs, strenuousness, distress and danger as well as starvation; all described as changes based on small steps. Innovation is of another nature; it occurs as a result of a spontaneous change in the way of producing and is not forced upon the entrepreneur from exogenous conditions of any kinds. It is unpredictable and unplanned and cannot be under any restraint be it employment, political or religious dictate or enforcement of any kinds. Innovation cannot by nature be implemented on behalf of anyone or anything; it is solely an expression of the free will and talent embodied in the mind and spirit of the unique individual. Innovation as a development phenomenon is neatly connected to the circular flow system and it would be inaccurate to use the expression to describe societies that have not reached a level described by Adam Smith (1776) as improved society. The price of commodities must derive from the cost of the three input factors embodied in the product, be it goods, methods, administrative system, educational systems or culture. Without the functioning of the price mechanism innovation will not take place. This is reality for nations during antiquity and feudalism as it is as relevant today in states dominated by classical socialist Marxist political doctrines where price mechanism is out of function. Successful entrepreneurs are usually not known to the public by their names, history cannot identify these genuine individuals. In some rare cases, they are known through different kinds of records like newspaper, journal and media reports, business history, history about businesses and industries, public and private archives and narratives and sometimes even through the patent registers, but this is usually rare, because the inventor is very often another person than the entrepreneur. Successful entrepreneurs usually do not seek the limelight, publicity, fame or glory, which does a major contributing factor to why we do not know them by their names. Adapters, which are the followers, on the other hand are usually well known to the public. They are important for the diffusion process of the innovation. They are recruited into the new from the traditional way of producing or from a very different industry or background. When an innovation is introduced in an industry, it is eventually impossible to remain in the old static environment, actors will finally be forced out of business, dissolve or adapt to the new. Competition is useless.

Innovation in Music – Musicological Approach

Innovation in music relates to what is in music and changes the pattern and expression of contemporary music at the point of time when the new combinations of land and labor in production occurs. When the innovation in music is presented to the market, and if it succeeds, the creative process is a fact and destruction can take place in the music. The art music of the Western world refers to baroque (c. 1580 – c. 1750), classic (c. 1750 – c. 1820), romantic (c. 1800 – c. 1910), modernist (c. 1890 – c. 1975), contemporary (from c. 1950), post-modernist (from c. 1960), and is characterized by formality and complexity in its musical form and harmony and is considered a formal component of Western culture made by individual composers and shaped by their personalities and beliefs (Beard and Gloag, 2016). Art music has been primarily a written tradition constructed on a sophisticated notational system and surrounded by literature, analytical, critical, historiographical, musicological, and philosophical sciences and practices (Burkholder, Grout & Palisca, 2014). The capitalist era dates back to the 16th century and coincides with the rise of baroque music as a new music era. Modern

capitalism emerged at the beginning of the nineteenth century in Western Europe and the European colonies in the Americas and Oceania and gradually spread throughout the world. The art music of the Western world has developed from one era to another over the time span of early and modern capitalism. Each period of music refers to a common-practice tonality and known by names of composers and performers (Pauly, 1999). In the scientific literature, the specific music period begins and ends with reference to and information about the birth and death of the most prominent people of the period in question. When the last of the prominent ones in the relevant music period is gone, a new period is ready to take over, more or less automatically. This is accurate when it comes to the composing of music in the specific common-practice tonality time capsule but not concerning performances. The popularity of music from bygone eras is remarkable, and performances continue on a grand scale. Famous names associated with eras of music are usually names of adapters, not of entrepreneurs, in other words, we know who successfully used the new tonality and further developed it during the time of the era, but we also need to know who the creators of the innovations were. The shift from one era to the next in music does not happen automatically based on the pass away of the elders or other traditional transfer mechanisms common to man. Transformation in music is not based on inheritance, such as passing from father to son, or taking over wealth, fortune, possessions or positions; creativity does not follow the same lines as a dynasty: creativity cannot be inherited or transferred from one person to another. Innovation is introduced to the market at the time the entrepreneur is ready to launch his new concept, he does not wait for someone to pass away before taking the move. We are facing a situation characterized by three courses of development; one is the entrepreneur, the creator of the new age tonality, one is the composer, the one who first used the new system and finally, one is the adapter, who is the one who changes his production from the traditional way of composing to the new tonality which is characteristic of the new music era. The latter represents the spread of innovation, geographically and from one generation to another. This analysis is in accordance with David Ricardo (Ricardo, 1817, p. 263) "He, indeed, who made the discovery of the machine, or who first usefully applied it, would enjoy an additional advantage by making great profits for a time". In music, the new machine is the new specific common-practice tonality, defined as the innovation. The one who made the discovery or who first usefully applied it may be the same man, but there are two distinct roles. The creator of the new tonality and the first composer using it may be the same man, but occupying two distinct roles at the same time.

Conclusions

Innovation in music cannot be analyzed, explained or understood by traditional means and methods in the music industry based on its own sources alone like literature, analytical, critical, historiographical, musicological, and philosophical sciences and practices. From the beginning of early capitalism in Europe, through the modern capitalism until contemporary time, music art has developed through a number of distinctive music eras, each with characteristic features. Development from one music era in music art to the next does not go automatically. Transformation is not the result of dynastic growth or happens by change. Innovation, and thus development in music art cannot be forced on from the outside. Fiscal and hedonistic desires are not the motivating factors behind the creation of innovation in music art; successful innovation is not the result of salaried work, dictate, corruption or delegation of the creative function. Innovation in music relates to what is in music and changes the pattern and expression of contemporary music. The music entrepreneur is the creator of the new age tonality because he makes the new combinations and introduces the innovation on the market of the music industry. Further science on innovation in music will undoubtedly benefit from dealing with analyses on the individual composers and music entrepreneurs and how their contributions have been motivated, inspired and shaped by their personalities and beliefs. Future science in innovation in music will benefit from using a variety of different analytical methods and sources, especially when science of innovation and entrepreneurial theory is included.

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Anotacija

INOVACIJOS MUZIKOJE

Inovacijos muzikoje negali būti analizuojamos, paaiškinamos ar suprantamos tradicinėmis muzikos industrijos priemonėmis ir metodais, besiremiančiais vien tokiais šaltiniais, kaip literatūra, analitiniai, kritiniai, istoriografiniai, muzikologijos ir filosofijos mokslai bei praktikos. Inovacijos muzikoje yra susijusios su tuo, kaip atsiradus naujovėms muzikos kūrime, keičiasi esamos muzikos modelis ir išraiška. Transformacijos kapitalistiniame laikotarpyje nevyko dėl iškilų asmenų ilgaamžiškumo; transformacijos taip pat nevyko ir automatiškai. Vakarų pasaulio muzika vystėsi perėjimo iš ankstyvojo į modernųjį kapitalizmą laikotarpiu. Kiekvienas muzikos laikotarpis pasižymi tam laikotarpiui įprasta tonacija, žinomais kompozitoriais ir atlikėjais, muzikinėmis formomis ir harmonijomis ir yra laikoma, kad Vakarų kultūros komponentai yra sukurti atskirų kompozitorių. Muzikos menas nėra kuriamas specialiai technologijų pagalba arba kaip atsakas į rinkos jėgas kapitalizmo sąlygomis. Mašinos ar dirbtinis intelektas (AI) nekuria naujovių; inovacijas muzikoje kuria muzikos verslininkai, kurie yra naujojo amžiaus tonacijos kūrėjai, nes kuria naujus derinius ir pristato naujoves muzikos industrijos rinkoje. Fiskaliniai ir hedonistiniai norai nėra motyvuojantys veiksniai, skatinantys kurti naujoves muzikos mene; sėkmingos naujovės nėra samdomo darbo, diktato, korupcijos ar kūrybinės funkcijos delegavimo rezultatas. Muzikos naujovės aplenkia laiką, tai nėra atsakas į aplinkybes. Ateities mokslui muzikos inovacijų srityje bus naudinga naudoti įvairius analizės metodus ir šaltinius, ypač kai įtraukiamas inovacijų mokslas ir verslumo teorija.

Reikšminiai žodžiai: inovacija, muzika, atlikimas, gamyba, menas, vystymas.

**AUKŠTŲJŲ MOKYKLŲ VAIDMUO VISUOMENĖJE:
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Executive editor Balynienė Rasa

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Alytus College, Faculty of Information and Communication Technologies, Seiriju str. 2, 62114 Alytus,
Lithuania

Internet address: <http://www.akolegija.lt/>, E-mail: konferencija@akolegija.lt,

tel. (8 315) 65 012, (8 612) 79 625, fax. (8 315) 79 132.

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Interneto svetainės adresas: <http://www.akolegija.lt/>, Elektroninis paštas: konferencija@akolegija.lt,

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