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## Viewpoint\ Editorial

# Recognizing the Traditions' Capabilities in Creating New Works: Research on the Relationship between Tradition and Innovation

Many studies focus on previous traditions' descriptions in the East. However, today, many artists and art teachers ignore these studies. Sometimes, these studies even become a side issue in the scientific advancement of researchers and are archived in libraries and databases. Researchers inhabit a different world, and artists live in a different one. The break from tradition in creating works is so great that innovation, regardless of history, is an unwritten principle in education; sometimes, teachers and art students consider the study of history and previous theories as a side issue and a formality. On the other hand, the same teachers, regardless of the essence of tradition, emphasize Eastern originality without providing any resources for art students. Teachers emphasize innovation. Any innovation requires a response to previous traditions. Every artwork is a response to previous traditions and provokes a response in the future. Creating a work without recognizing previous achievements will either lead to an unconscious repetition of tradition or the result of coincidence. Therefore, to transcend or expand tradition, it must be acknowledged. However, why are artists not pursuing research?

The missing link is the research that exists to connect those who describe tradition with artists. A group of studies should redefine tradition and recognize its expandable possibilities, allowing artists to create works that utilize traditional elements with their precise understanding, using today's facilities. In this order, researchers can consider these study fields:

Classified studies in transforming traditional elements into educational texts: For example, they have conducted noteworthy research on the modal system of Iranian music and Radif analysis. However, they have not examined how to use them in creating today's polyphonic works. That is, they have paid less attention to the contemporary composition's topic of tradition.

Research-based on audience aesthetics: The aspect of the tradition's perception in today's audience has been less studied in terms of a statistical community. Many researchers have discussed concepts such as unity sense and the association of diverse aspects of the world in describing traditional arts. However, few studies have tested these concepts with a group of audiences. In polyphonic music, concepts such as authenticity and familiarity sense with Iranian music have been discussed. However, few studies have tested audiences to examine whether these concepts are received and why.

Research to examine concepts such as authenticity, identity, and the art crisis: The use of words without regard for their semantic connotations has confused audiences and even art students. There is almost no specific criterion for defending or rejecting innovation in works. Of course, there are philosophical studies on works in the West. However, when it comes to artistic examples in the East or works created based on Eastern art, the concepts of authenticity and identity are largely incomprehensible. Some festivals emphasize the Eastern works identity, which may be a vague concept for the creators themselves.

In short, there is a lack of research to establish a connection between traditional and contemporary works, hindering the creation of practical educational texts.

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