



Performance Pedagogy: Transmitting Cultural Memory Through Music Education In Diverse Societies

Liliia Shevchenko^{1*} Olexander Murza², Tetiana Levytska³, Liudmyla Zyma⁴, Iryna Serediuk⁵

¹Department of Special Piano, A. V. Nezhdanova Odesa National Academy of Music, Odesa, Ukraine

²Department of Folk Instruments, A.V. Nezhdanova Odesa National Academy of Music, Odesa, Ukraine

³Department of Theoretical and Applied Cultural Studies, A.V. Nezhdanova Odesa National Academy of Music, Odesa, Ukraine

⁴Department of Chamber Ensemble, A.V. Nezhdanova Odesa National Academy of Music, Odesa, Ukraine

⁵Department of Methods of Music Education and Conducting, Educational and Scientific Institute of Arts, Vasyl Stefanyk Carpathian National University, Ivano-Frankivsk, Ukraine,
* education_world@ukr.net

DOI: 10.26417/ps8ab543

Abstract.

In diverse societies, music education is becoming a means of dialogue between generations and cultures and an effective tool for preserving cultural identity. Today, performance pedagogy is entrusted with not only developing the musician's technical skills but also transmitting cultural memory. In the context of this study, the phenomenon of cultural memory is understood as a set of values, traditions, intonation codes, and historical experiences accumulated through music. The main objective of the study was to analyze how music education curricula can include performance to promote cultural understanding. The current study conceptualizes music performance pedagogy as the primary medium through which cultural memory is encoded, shaped, and transformed. Adopting a qualitative approach based on an interpretivist epistemology, the study draws on systematic secondary research in musicology, performance studies, cultural memory theory, and the digital humanities. Through thematic and comparative analyses, it consolidates understanding of embodiment, repetition, canonical structures, and digital mediation in music performance pedagogy. The study emphasizes the role of music performance educators as curators of cultural memory and

the need to tap into the potential of hybrid live-digital spaces as new archival environments. These findings have implications for contemporary pedagogical practice, demonstrating that performance not only preserves but also actively reshapes cultural memory in both the physical and digital spheres.

Keywords: musical performance pedagogy, transfer of cultural narratives, performance traditions, cultural identity, musical catalog, digitalization, culturally sustainable pedagogy.

Introduction

Background of the Study

Cultural memory has emerged as a focus of the modern humanities, especially through the works of Maurice Halbwachs, Pierre Nora, and Jan Assmann. The concept of collective memory as socially framed remembering was first proposed by Halbwachs (1992), who argued that memory is not an individual cognitive process but a socially organized one, structured by symbols, rituals, and institutions. In this same sociological approach, Nora (1989) also developed the term *lieux de memoire* - sites of memory - by which societies organize and accumulate historical awareness. Assmann (2011) further enriched these concepts by distinguishing between communicative and cultural memory: the former based on living interpersonal transmission, the latter on symbolic transactions embodied in texts, monuments, and artistic practices as institutions.

Music in this theory comes by as a form of cultural memory a highly powerful means of memorizing. Unlike written archives, the non-verbal symbolic system of music has the capacity to encode historical narratives, communal identities, and even emotional experiences. These melodic patterns, rhythmic cycles, and harmonic progressions, when personified by musical forms, are mnemonics that maintain and reinstate intergenerational cultural meaning (Thompson, 2013). Continuity in premodern cultures was effected in that the rituals were repeated and performed to inscribe the collective memory in orality and not in writing. Music has been used as a storehouse of a group's cultural code, capable of generating historical periods, national identity, or aesthetics, without necessarily describing them with the word (Nora, 1989).

Importantly, musical Performance makes cultural memory not an inanimate repository of cultural heritage, but a dynamic process. Although musical structures can be preserved in written scores and musical catalogs, it is Performance that realizes those structures in time and space. Performance entails interpreting and enacting Performance and adapting to the context of Performance, thus reactivating cultural memory through lived experience. According to Halbwachs (1992), collective memory is conditional upon existing systems of meaning; Performance is exactly a system of meaning and allows historical material to become audible and resonant in

the modern scenario. Every Performance is a renegotiation of the past, where continuity and innovation cannot be assured. Therefore, the Performance of music should not be perceived as a second imitation of a piece of writing, but rather as a working mechanism by which the memory of the culture is served, modified, and replenished.

All these aspects must be taken into account in the pedagogy of Performance for the successful transmission of cultural memory, which is a set of traditions, values, historical experience, and intonation codes of a people preserved through music.

Problem Statement

Although there seems to be a growing interdisciplinary interest in cultural memory, most of the existing musicological literature focuses on the study of composition, notation, and textual preservation, rather than on the process of transmission, which is the Performance. Research tends to focus on canonical literature, lists of themes, and historical texts, and is often put on the compositional study and the preservation of historical documents. However, despite their essentiality, these methods risk becoming a dormant depot of cultural memory (rather than a living practice).

Furthermore, very little focus has been given to structural processes in music that improve continuity of mnemonics. In particular, the impact of the musical catalog systems forming the cultural canons is less researched. The cataloging systems, the opus numbers, the thematic indices, and managed repertoires are much more than machines to organize and are orders that steal a cultural memory in an inclusion/exclusion work. Similarly, they thematize and structurally reiterate, cyclical thinking, characteristic of thematic integration, cross-movement integration, is an adaptive technique of mnemonic that enhances continuity and familiarity. Being the exclusive genre that emerged in the nineteenth century, the piano cycle embodies this principle, given that it fuses the autonomous pieces into a whole of meaning and narrative. Never has mnemonic architecture been properly theorized.

In addition, the research findings of late have failed to reflect the totality of the influences of digital mediation and digital performance-based memory transmission. The preservation and dissemination processes have radically changed with the digitalization of music, i.e., through recording technologies, streaming services, and online musical repositories. Online spaces create new channels of access and disseminate across the globe and simultaneously alter performance conditions, reception, and canon building. However, the digitalization-cultural memory axis in the musical Performance has not yet been absorbed into the theoretical patterns.

Given the important role of performance pedagogy in preserving cultural experience, there is a problem with taking these aspects into account in its conceptual-methodological solutions. Obviously, a modern culturally sustainable performance pedagogy in diverse societies should include support for marginalized cultures, active implementation of a multicultural approach with consideration for the traditions of

different ethnic groups, and ensuring the interaction of the learning environment and an open society that ensures the real transmission of cultural memory, not just its academic interpretation.

Research Aim and Objectives

This paper aims to explore the idea of pedagogy of musical performance as a way of relaying cultural memory in both traditional and modern artistic work including digital places.

To meet this goal, the research will take the following objectives:

To investigate what underlies the theoretical basis of cultural memory in relation to music analysis.

To study the formation of a music catalog as a form of cultural archiving.

To determine how the digitalization of processes has changed the transmission of memory through performance.

To analyze the key possibilities of music performance pedagogy for the transfer of cultural memory.

Research Questions

The following research questions were covered as part of the study:

How does musical performance work as embodied cultural memory?

How can cyclical thinking be used to reinforce mnemonic continuity?

What is the working of the piano cycle structure as a memory structure?

What changes in the context of the digitalization of cultural memory transfer in the pedagogical process?

With music performance as the key in the analysis of cultural memory, this research intends to equate the theoretical perspectives of sociology, musicology, and digital humanities towards a manner that justifies the conceptualization of pedagogy of performance as the primary instrument of cultural memory and transmission, and not as reproduction.

Literature Review

The literature review and discussion should be expanded to directly engage with fundamental social science and educational theories. The inclusion of Bourdieu's (cultural capital), Vygotsky's (socio-cultural learning), or theories of social cohesion and identity formation would provide a stronger analytical lens and deepen the contribution of the paper.

Cultural Memory Theory in Music Studies

The theoretical bases of cultural memory are best expressed by the works of Maurice Halbwachs, Pierre Nora, and Jan Assmann. Halbwachs (1992) claims that memory is highly social: people can remember within the frames of collective groups. The implication of this suggestion is immense to music studies since musical practices are enshrined within the societal rituals, institutions, and aesthetic traditions. In this case, music, however, does not simply reflect the memory, but it is involved in the formation of common structures of remembering.

Nora's (1989) idea of lieux de mémoire extends this view further by indicating that contemporary societies externalize the memory in symbolic spaces, in the form of archives, monuments, and artworks. In musicology, such sites may also be canonical music, musical collections, and institutional music. But other aspects that Nora stresses are that lieux de mémoire do appear at the same time memories in the living sense are becoming weak. This is a critical tension because, in their case, musical works are determined as the objects of archival preservation, and, accordingly, does the performance become secondary to the textual memory?

To relieve some of this pressure, Assmann draws a line between the communicative memory, which is maintained by the daily interaction, and the cultural memory, which is maintained by the institutional form and symbolic media (Thompson, 2013). Music stands somewhere in the middle between these two spheres. On one hand, oral traditions are the transmission of oral songs by interpersonal repetition, which is a form of communicative memory. Repertoire, on the other hand, is now institutionalised and embedded into the structures of cultural memory through notated scores and musical catalogues. Still, Assmann is also criticized for focusing on textual stabilization instead of performative reactivation (Erl, 2011). In this light, performance becomes a necessity: it arouses the archived material, the cultural memory which does not lie in vital preservation but in the experience.

Other thinkers of ritual and music also detail that the functionality of repetition in performance also acts as ritualized memory (Kuprii, 2024). Musical repetition, be it in liturgical chant or national anthems, induces continuity through embodiment across generations. Therefore, although Halbwachs emphasizes collective structures and Nora emphasizes symbolic locations, it is performance that combines these two aspects by bringing back the stored memory into current situations. According to the literature, music cannot be limited to a form of archival model of memory, but it must be seen as a process of cultural transmission, and embodied as an iterative process.

Musical Performance as Embodied Archive

Performance studies have played a huge role in the re-conceptualization of artistic practices as process, as opposed to object. Schechner (2006) refers to performance as restored behavior with a focus on repetition, but with different variations. This point is similar to the cultural memory theory: performance repeated does not repeat the

past but redefines it in new situations. Auslander (2008) also claims that the very notion of liveness is a historically created one, specifically when it comes to recording technologies. This way, performance can not be divided into technological and cultural conditions.

In this theoretical change, embodiment plays the foremost role. Connerton asserts that societies have memory through their physical activity, such as gesture rituals and oral traditions (Kuprii, 2024). The body of the performer in music results in the creation of an archive of change of technique, style, and interpretation. This is more seen in oral cultures, whereby memory is passed down by way of apprenticeship, as opposed to record-keeping. Ethnomusicological studies prove that oral transmission is conducive to flexibility and adaptability; oral repertoire can be induced to change yet keep the structural continuity (Nettl, 2015).

Conversely, notated traditions seem to render works of music with some stability by fixing them through a written form. Nonetheless, researchers like Cook (2013) believe that notation does not remove interpretative agency; the choices of performance are framed. In Western art music, the performers themselves are mediators of historical consciousness because they have to play between the allegiance to the score and modern sensibilities. The performer, therefore, acts as a cultural mediator, the one between the past and the present.

Comparing these two points of view, one will encounter a fruitful contradiction: though Assmann identifies a cultural memory in the realm of institutional stabilization, performance studies focus on fluidity and embodiment (Thompson, 2013). In its synthesis, performance emerges as an embodied archive, which does not abandon structural aspects of the performance but allows one to reinterpret it. It is only in the preservation of culture, therefore in music, that takes place not only by text, but also by the corporeal and interpretive work of the performers.

Cyclical Thinking in Music

Cyclical thoughts are profoundly embedded in mythic and ritual cultures, where time is conceptualised as recurrent as opposed to being linear (Eliade, 1954). In these cosmologies, continuity is affirmed through repetition, and communal identity is revived. This cyclical worldview tends to be reflected in musical structures in the forms of repetition, variation, and transformation of the theme.

Cyclical techniques gained prominence in Western art music (especially in Romantic music). Thematic recurrence in Wagnerian opera by virtue of leitmotif: leitmotifs do not repeat but are recurred to add to earlier scenes in the drama, perpetuating the sense of unity/coherence and evoking emotion (Grey, 2009). Cyclic shapes of symphonic and chamber music, likewise, combine themes in acoustical movements to achieve a unity in their structure.

Fragmentation and recontextualization of the cyclical principles have been recapitulated by the efforts of modernists and postmodern composers. According to

scholars, thematic recall is mnemonic reinforcement, which helps the listeners to focus their perception and thus bring recognition (Kramer, 1988). This is in line with the cognitive theories that indicate that repetitions increase retention and affective engagement.

Yet, the compositional technique should not be taken to be the sole source of cyclic thinking. It is a greater cultural logic that organizes musical lists and the formation of repertoires. Repetition in and between works is also linked to the consolidation of canons and instilling some themes and genres in the shared memory. Therefore, the cyclic thinking is at once an aesthetic strategy and a mnemonic tool that enhances the continuity in the historical contexts.

The Piano Cycle as Mnemonic Structure

Piano cycle gained a prominent place in the nineteenth century when composers created short pieces of character in a cycle. Schumann's *Carnaval* and *Kinderszenen* and Chopin's *Preludes* are examples of this genre where single pieces are interwoven either by theme, tonal, or idea (Rosen, 1995). The musicological analysis indicates that the piano cycle is a narrative and a mnemonic work. The difference of motifs, order of the key tones, and the arrangement with symbols promotes the growth of coherence not only in separate miniatures. In the twentieth century, authors like Debussy or Shostakovich re-read the piano cycle with the elements of modernist aesthetics and structural completeness.

Culturally, regarding the memory, the piano cycle acts as a structure of remembrance. It structures individual musical occurrences in a consistent order, stimulating the audience to feel the continuation and resurrection of the subject. However, formal analysis is usually presented in contemporary scholarship at the expense of mnemonic analysis. Cultural memory lens depicts that the piano cycle is not only a form of composition within the music genre but a museum that archives aesthetic identity and makes it a transmittable entity over the years.

Fundamental Theories in the Social Sciences and Education

In his book *Sociology and Music Education*, R. Wright (2017) argues that sociological thinking not only offers a new lens through which to examine music performance pedagogy but can also help provide a framework for organizing the processes of cultural narrative transfer. The author identifies the main approaches to social cohesion and identity, among which the most influential is the theory of social identity (Henri Tefel), which involves the typology of the individual based on the attributes of the group to which the individual belongs, as well as Jenson's five-dimensional model, which includes shared values and collective identity as one of the key components.

At the same time, S. Davies and J. Rizk (2017) describe non-financial social assets (education, skills, behavioral style, cultural preferences) as contributing to social mobility and success according to Pierre Bourdieu's (1986) concept of cultural

capital. The authors argue that over the past decade, separate streams of the concept have emerged: "DiMaggio's tradition", which uses survey methods to view cultural capital as resources that shape students' outcomes; "Laro's tradition", which uses qualitative observations to interpret cultural capital as family strategies that align with the institutional rewards of schools; and "Collins' tradition", which offers the most micro-oriented conception of cultural capital, which is seen as a store of meanings that facilitate ritual interactions.

Although research on cultural memory is increasingly focused on textual archives, compositional research, and institutional preservation, Performance as an active process of memory remains under-researched. Current research also provides incomplete perspectives on music catalog theory, cyclical thinking in composition, piano cycle formats, and digitization. To fill these gaps, this study conceptualizes music performance pedagogy as the primary medium through which cultural memory is encoded, shaped, and transformed.

Materials and Methods

Research Design

This paper uses a qualitative research design grounded in an interpretivist epistemology. Interpretivism presupposes that cultural phenomena are socially constructed and, as such, contingent on a situation, and thus in need of analytic methods that place emphasis on meaning, interpretation, as well as symbolic interaction (Schwandt, 2014). Cultural memory and music performance are practices and embodied interpretations with a historically specific location, which is why a qualitative design is quite adequate. Instead of quantifiable variables, the study attempts to analyze music structures and performance practices as cultural transmission mechanisms.

The methodological approach involves analyzing peer-reviewed academic literature in musicology, performance studies, cultural memory theory, and digital humanities as secondary data. Secondary analysis enables the synthesis of existing theoretical and empirical studies to create an interdisciplinary conceptual framework (Johnston, 2014). Since the research questions relate to the structural, aesthetic, and technological aspects of musical memory, it is important to integrate diverse academic disciplines to elucidate the phenomenon.

Data Collection

The systematic search was done in popular academic databases, such as Scopus, JSTOR, and Web of Science. Such sites were chosen because they provide an exhaustive search of peer-reviewed journals in the humanities and social sciences. The drawing of searches involved the following combinations of the following keywords: cultural memory, collective memory, piano cycle, cyclical thinking, musical catalogue, musical canon, digital performance, and music digitalization. The search results were narrowed using operators and made thematic. Literature searches were

conducted in Google Scholar, JSTOR, ScienceDirect, Wiley, and specialized (for educational research) ERIC databases based on a predefined list of keywords formed from categories obtained in the process of applying grounded theory to analyze a preliminary sample of sources.

The inclusion criteria were: (1) peer-reviewed journal articles or academic monographs; (2) publication since 1990 and 2024; (3) explicit involvement in one of the central concepts (cultural memory, cyclical form, piano cycle, musical cataloguing, or digital mediation); and (4) it would be relevant to traditional or contemporary musical practices. The 1990-2024 period is the one chosen since this is the period of development of the theory of cultural memory (Erll, 2011).

The criteria for including and excluding publications were spatial and temporal indicators and the level of information reliability. The criteria for assessing the quality of sources were the relevance and objectivity of the publication, completeness of coverage of the topic, and authority. The process of removing duplicate studies included identifying duplicate records through queries and then removing them. To reduce the internal bias in the publications used for this study, the strategy of open access and reuse of data was applied.

Analytical Procedure

The analytical approach combined thematic content analysis with comparative and interpretative synthesis. Thematic content analysis was also used to determine repeated conceptual categories in the identified literature, including embodiment, recurrence, canon formations, and algorithmic mediation (Braun and Clarke, 2006). These problems were coded and grouped according to their significance in the aim of the research.

A comparative study was further carried out between the conventional (e.g., oral transmission, Romantic piano cycles) and the current digital settings (e.g., streaming platforms, virtual performance). Such a comparison allowed for the finding of the continuities and changes in cultural memory transmission mechanisms. Lastly, interpretative synthesis was put into use to bring together results into a fundamental theoretical construct by focusing on the interdependency of performance, cyclical thinking, structures of music catalogue, and digitalization.

Limitations

Several limitations must be acknowledged. To begin with, the research solely depends on the available literature and limits the study outcomes to secondary readings (Johnston, 2014). Second, a significant part of the existing body of knowledge in musicology and cultural memory is Eurocentric in nature and may not be as cross-culturally applicable. Third, digital technologies change rather swiftly, and scholarly analyses are unable to fully reflect new platforms or practices (Hoskins, 2017).

Results

Performance as Living Cultural Memory

Music performance is both the active source of cultural memory and the reproduction of fixed historical artifacts, as well as the process of transmission and reinterpretation. Within cultures of ritual music/traditional music performance constitutes a collective memory that confirms communal identity and continuity of pasts through repetition (Rehfeldt, 2021). Such rituals tend to be repetitive and variable in structure, in which every act restages symbolic associations compiled across generations; the repetitions of Performance become a place of live memory in which the past is incessantly recreated rather than remembered. This performance trend in most indigenous and ritualized traditions can attest to the fact that recurrent musical practices are an enactment of shared stories and serve to perpetuate cultural ethos even after the text or written representation.

Such a dynamic can be related to the claim of Halbwachs (1992) that collective memory is socially constructed and mobilized in current contexts. Ethnomusical research also shows that oral cultures do not fix repertoires through textual means but through bodily scholarship and performative repetitions (Nettl, 2015; Turino, 2008). In these cultures, memory cannot be separated from participation, and musical continuity relies upon inter-generational transmission in lived communal environments.

This case requires performer agency. The advantages of live Performance are interpretable, may improvise within tradition, and may have an unobtrusive influence upon temporal expression, which is not the case with the frozen counterpart of the historical record or a historical item in a historical record. The performers, hence, are the mnemonic interpreters that reflect the historical information, the style conventions, as well as culture-specific interpretive choices. Music performance is not merely a historical survival of music forms, and that re-enactment of historical forms connects the audience with the historical practice, moods, and meaning. Performance should thus be considered a mode of transmission of cultural memory whereby situated Performance recreates tradition and not only reproduces the same thing. The cultural performance theory is such that it harmonizes this opinion, as it puts memory in the context of momentary Performance as opposed to the isolation of archival conservation.

Thus, Performance is no mere memory of past forms but rather an active reconstruction linking audiences to past practices, atmospheres, and significances. It supports the theory of restorative behavior, as the theory provided by Schechner (2006), where repetition remains the element that presupposes transformation. Cultural performance theory not only puts memory in a context of enacted experience, but also individual archival preservation.

The examples of concrete cultures are additional evidence of this dynamism. An example of how multipart vocal traditions act as embodied archives of local identity is the Georgian polyphonic singing, which was inscribed on this list of the Intangible Cultural Heritage of Humanity in 2008 (UNESCO, 2008). The repertoire is passed on orally by means of general assembly, marriage, and liturgy. Repetition strengthens communal memory, and nobody uses the notation. Equally, in West African griot culture, the genealogies and historical accounts are preserved by means of the direct reciting of epics as part of the musical narration, with griot practices serving as living historical archives built into musical cultures (Hale, 1998). The examples of Gregorian chant revival by the monastic movements of the twentieth century in the West triggered the revival of the medieval liturgical memory into spiritual communities of the twentieth century, showing the role of Performance in regenerating the worlds of historical sound (Hiley, 2009).

Within the current crisis setting, there are additional experiences which go to show of Performance as a medium of memory preservation. In the case of the COVID-19 pandemic, the Berlin Philharmonic began opening its Digital Concert Hall archive to global audiences without any fees, and this allowed them to enjoy historical performances and thus maintain cultural continuity amid lockdown (Berlin Philharmonic, 2020). Similarly, in 2022, a spontaneous concert in the metro stations of Kyiv was viewed as an anti-war form of cultural resistance, which served to strengthen the Ukrainian national identity by performing live music despite the current war (Reuters, 2022). These occurrences indicate that Performance does not exactly function as an aesthetic practice but as a socio-political reaffirmation of collective memory in the disrupted times.

Table 1. Characteristics of Performance as Living Cultural Memory

Feature	Memory Function	Example Practice	Scholarly Support
Repetition	Reinforces structural familiarity and communal identity	Ritual chants and cyclical drumming	Connerton (1989); Rehfeldt (2021)
Variation	Enables adaptation within tradition while maintaining continuity	Improvised cadenzas in classical concerts	Nettl (2015)
Embodiment	Stores stylistic memory in bodily technique	Memorised solo recitals	Cook (2013); Kopiez et al. (2017)

Re-enactment	Re-signifies cultural meaning annually	Ceremonial music festivals	Turino (2008)
Interpretative Agency	Balances fidelity and innovation	Historically informed performance	Schechner (2006)

Cyclical Thinking as Mnemonic Mechanism

The cyclical thinking characteristic of music also incorporates the use of structure and theme, which increases the memory by the repetition and alteration of the musical ideas. In most cultures, musical time is conceptualized as cyclic rather than linear, and it is parallel to the mythical or ritual conceptualizations of time, in which repetition confirms cosmic or social order (Eliade, 1954).

In Western classical music of the classical art, this happens in the cyclic formation where themes are repeated with other movements that help in the continuity of the story, mnemonic salience (Walsh, 2024). The leitmotif techniques applied to the nineteenth-century opera resurrect past motifs to bring about a feeling of recall and emotional attachment (Grey, 2009). The given cross-movement solution is also a memory source of the composition used in-house, where the listeners are assisted to remember thanks to the consciously used idea of repetition (Rosenblatt, 2015). The studies of cognitive musicology also help in proving the notion that organized repetition improves long-term memory and emotional recall (Margulis, 2014). The cyclical nature of culturally structured forms allows communities to incorporate stylistic identities as time progresses, and music is encoded in the repetitive practices of listening and performing.

Romantic cycles and continuity of works, based on narrative across movements and their repertoire in later work, permit the thematic store to compose longer works. The repetition of major motifs or harmonies between the parts assists in realizing recognition, which also serves as the auditory guide, connecting dissimilar musical elements into one of the homogeneous memory tracks (Reséndiz, 2016). The given mechanical process may be likened to the cognitive theories, where repetition and variation may improve the encoding of long-term memory. The patternings of cyclic culture possess the standard narrative components in protracted periods of attention to the music; it allows social memory concerning musical identities and style platforms (Walsh, 2024).

The tangible compositional examples further clarify this. In the opera of Wagner, the Valhalla, or the Siegfried themes are examples of leitmotifs that can be heard in several operas and allow the audience to identify particular ideas in music as something associated with a character, concept, and the action of the drama (Grey, 2009). Similarly, the cyclical unity of the Fifth Symphony by Beethoven may also be proved with the help of the metamorphosis of the famous four-note motive between

movements and its triumph in the final. Repeat of this information inculcates musical identity in the minds of the listeners.

The new technologies are introduced to the cyclical thought by contemporary popular and digital music cultures. The festivals of electronic dance music (EDM) are grounded in repetition, structural formations, and drop instruments, which form a shared memory in the case of rhythmic looping (Butler, 2006). Mass culture. One can say the same thing about the repetitive hooks of world pop music, such as chorus lines, which are applied as mnemonics. Short looping audio bites on a social media platform, like TikTok, go viral, confirming that digital repetition strengthens mnemonic encoding through increased recurrence in the algorithm (Riom, 2019). These novel manifestations serve to demonstrate that the process of cyclic reasoning remains a mnemonic methodology that establishes a foundation in both traditional and digital musical environments.

Piano Cycle as Cultural Archive

The cycle of piano articulates how integrated systems of themes are a cultural cross-section. The historically emergent composers such as Schumann, Chopin, and twentieth-century composers were related to the Romantic era, and they introduced sets of piano compositions in which intra-referring relational strengthening has a stronger influence on the integrity of the structure (Pan, 2024). Rather than portraying independent minaturals, these cycles represent conscious organizational reason, adding to the memory the thematic recollection and building of tone. It is this repetitiveness itself that resembles a musical catalog, as its constituents are ordered to be recognized and to continue the plot. Goehr (1992) claims that the work concept of the nineteenth century encouraged stabilization of musical identity through a more organized structure, like cycles.

Such integrated systems assist in canon-making, as frequently recurring thematic patterns enable works to acquire some sense of the history of their works. Canonization is partially undertaken with the help of repetitive Performance and Performance in scholastic and performance repertoires- like practices that reinforce stylistic identity and group identity (Pan, 2024). Piano cycles, therefore, along with the compositional continuity, also act as cultural libraries, as aesthetic canons, summary memories of pathways, which predetermines the cognition of the listeners of the epochs of style.

In addition, the fact that the cycles of the piano were passed down through pedagogical generations adds complexity to the archival effect. Tacit performance practices transferred to students and performers remind us of the stylistic identity, out of written scores, and emphasize the interaction between the structure of the repertoire and memory as embodied (Reséndiz, 2016). Therefore, the piano cycle is not only a form of composition but can now be considered as a mnemonic archive system in the network of performance practice. With this lineage-based transmission, it can be seen how Assmann's (2011) model of cultural memory is the cultural

memory that has been institutionalized but can be revived through communicative practice.

This archival role is further explicated by concrete examples of repertoire. Childhood memory in *Kinderszenen* (1838) by Robert Schumann, a cycle of childhood memory develops, assembled through an internal autobiographical repository of repetitions of tonal centers and character types (Rosen, 1995). The 24 Preludes, Op. 28, by Frederic Chopin, which are structured in all major and minor keys, is a kind of tonal catalog that became a standard in all conservatories of the world. Equally, in two books of *Préludes* (1909/1913) by Claude Debussy, thematic suggestiveness is unified with structure to create a vision of modernism of the cyclic tradition. The 24 Preludes and Fugues, Op. 87, by Dmitri Shostakovich, actually cites the *Well-Tempered Clavier* as a good example of how cyclical form may serve as a historical dialogue after centuries (Fay, 2000).

At the institutional level, the piano cycles influence the identity of piano players in terms of the educational programs and the world competitions. The International Chopin Piano Competition in Warsaw, for example, requires participants to perform complete cycles of Chopin's works, including certain preludes, which helps reinforce canonical memory through the method of sequential repetition (Samson, 2003). Debussy *Préludes*, Chopin *Préludes*, and Shostakovich Op. 87 is also the widely recognized standard repertoire of the conservatory syllabus, and thus creates a memory of style in the mind of professional training systems. The cycles play the role of long-term cultural archives, preserving the interpretive traditions and stylistic memory of a culture over generations through repetitive Performance in games and recitals.

Digitalization and Transformation of Memory Transmission

Online technologies have radically altered the nature of the way in which musical memory is stored, transmitted, and encountered. With the advent of digital over analog media technology, recordings have become more available, so now many music libraries are stored and streamed everywhere. The high fidelity of recording technologies has enabled music to be archived and perpetually shared, besides supporting the perpetual redistribution, effectively turning collective memory into digital catalogs, collections of recordings, metadata, and performance archives that supplement traditional repositories (Reséndiz, 2016). According to research, recommendation algorithms affect the pattern of listening and may redefine the concepts of canon formation by prioritizing engagement metrics (Morris and Powers, 2015; Riom, 2019).

Performance memory relationship is also complicated by other digital spaces, such as YouTube. Attributing embodied Performance to the past and present through livestreamed performances and virtual concerts makes it available to be archived, repeated, and shared not within temporal immediacy. The networks of technologies of music performance, like networks of real-time audio-visual networks, enable

musicians to improvise or play together without any loss of the aspects of live Performance in the digital system (Rottondi et al., 2016). This kind of hybridization of tradition and technology is a good example of how digitalization underpins the reshaping of the historical role of cultural memory, so that it involves not only the preservation of archives but also real-time engagement with cultural memory. In addition, digital looping, remix culture, and even sampling are extensions of cyclical thinking into modern production practice, as repetition-based mnemonic mechanisms, into media (Demers, 2006; Butler, 2006).

A number of practical projects are examples of these changes. In 2008, when the COVID-19 pandemic was in full bloom, the Berlin Philharmonic introduced the Digital Concert Hall, which offers thousands of performances as subscriptions and makes them available to the whole globe. In 2020, as the whole world was in lockdown, the orchestra retrieved its archive at no cost, continuing to preserve cultural memory by maintaining digital continuity due to canceled live concerts (Berlin Philharmonic, 2020).

YouTube has also emerged as one of the potent locations of musical memory. Recitals by world-renowned piano stars like Lang Lang are also common shows that attract millions of viewers and turn recitals into a memorable worldwide experience. The online performances by Livestreams of the 2021 International Chopin Competition delivered millions of views and manifested how digital technologies compound cyclical traditions of repertoire in their actual time (Chopin Institute, 2021).

Cultural memory is further complicated by the emergence of artificial intelligence technologies. Unfinished works and digital restorations of historical recordings of early twentieth-century pianists have been enhanced using AI systems, and they essentially helped bring back archival soundscapes with an algorithmic boost (Kalingeri & Grandhe, 2016). The systems based on deep-learning algorithms that can produce stylistically credible music lead to the question of whether machine-generated music can somehow be involved in the future development of cultural memory.

In the Covid-19 pandemic, piano festivals and home-based performances went global, with musicians performing in their homes to continue with the arts. The digital performances served as a preservation of memory of the crisis time, and strengthened the communal bonding by providing the mediated presence via technology (Auslander, 2021).

Performance pedagogy: transmitting cultural memory through music education

The transmission of cultural memory through performance traditions involves “live” imitation, where the teacher is the bearer of the tradition. This allows us to preserve the variability and authenticity that cannot be fully captured in music. In addition, stylistic and intonational experience is important: performance pedagogy conveys

not only the musical text, but also the specifics of sound production, articulation, etc. that are unique to a particular culture.

The importance of learning through repertoire should be noted separately: the integration of works by national composers, folk arrangements, and folk songs into the curriculum forms a stable understanding of the mentality and historical past. Culturally responsive pedagogy uses cultural knowledge and previous experience, and the varied performance styles of different ethnic groups to make learning more culturally relevant. Critical thinking, respect for cultural identity, and pedagogical tact are important pedagogical aspects: Interaction is based on respect, understanding of psychology and creating a positive microclimate and is aimed at creating a sustainable need to increase cultural competence based on unique life experiences and the transfer of authentic narratives.

Table 2. Digital Transformations in Musical Memory Transmission

Digital Feature	Memory Impact	Example	Scholarly Support
Streaming catalogues	Global access and personalised archiving	Spotify/YouTube	Morris and Powers (2015)
Algorithmic recommendation	Data-driven canon shaping	Playlist algorithms	Riom (2019)
Live streaming	Performative archiving and replayability	Virtual concerts	Auslander (2008)
Networked performance	Distributed real-time collaboration	Low-latency systems	Rottondi et al. (2016)
Digital looping & sampling	Extension of cyclical mnemonic logic	EDM production	Butler (2006); Demers (2006)
Metadata databases	Structured digital catalogue systems	Online music libraries	Hoskins (2017)

Discussion

Reinterpretation of Cultural Memory through Performance

The findings also suggest that musical Performance is not a passive reproduction but an active reinterpretation of the cultural memory. This observation conforms to the argument by Halbwachs (1992) that the recall of memory is rebuilt within the current social contexts but not merely revived during the past. Performance in music contexts places historical material in the context of contemporary interpretative situations, rejuvenating the meaning of that material. This dynamic is further explained by the

difference between communicative and cultural memory proposed by Assmann: the compositions and catalogs fix musical works in the cultural memory; the performances re-fix them in the communicative memory and make them a part of lived experience (Thompson, 2013).

But the result of this process is an effective tension between innovation and preservation. Fidelity to the stylistic conventions, on the one hand, anchors continuity in history, and interpretation creativity, on the other hand, reinvigorates repertoire towards the new viewer. According to Cook (2013), musical works are actually not self-contained objects but performance scripts, implying that sense is made in interpretative Performance. This point of view is based on the mediator role of Performance against textual stability and contextual adaptation. On the same note, the idea of the restorative behavior concept by Schechner (2006) provides valid reasons as to why repetition is a process that is necessarily tied to transformation. Therefore, Performance is not sustained by static that is repeated but by repetitive reconfiguration.

From Cyclical Thinking to Digital Loops

The repetitive mnemonic support is the cyclical analysis of thoughts that undergoes through the technological and stylistic revolution. They are applied to the traditional cyclic forms, be it of a Romantic symphonic cycle or piano cycle, to form the coherence and easier identification via theme repetition (Kramer, 1988). It is structural repetitions that can serve as defibrillation cues, mnemonic reinforcement, and musical ideas that are burned into the memory of the listener through repetition with a pattern.

Digital culture employs the loop, sampling, and remix principle. Repetition, repetition. Electronic and popular music production uses repetition as a temporal construct, and this is based on the repetition in a cyclical manner that impresses repetition in the traditional sense but is conditional only on technological mediation. According to Butler (2006), the repetition of the principles in electronic dance music exposes the audience to the anticipation curve and return cycle that reinforce the embodied memory via the repetitive cycles. The sampling also contextualizes the contents of the past in sounds, and some elements of the past recording are re-emerged in new music, through a form of sonic memory (Demers, 2006).

The Musical Catalog in the Digital Era

Traditionally, cultural memory was ordered by different systems by using musical categories, opus number, thematic index, and curated repertoires. These catalogs helped in the canon construction and scholarly sources that strengthened specific composers and genres in the common memory (Goehr, 1992). Thematic catalogs, including Köchel's index of Mozart's works, are examples of institutional memory, as they provide systematic frameworks for preservation and study.

This creates a complex of Nora's (1989) ideas of lieux de mémoire. Unlike

conventional archives that had relatively fixed spaces of memory, digital platforms now offer mobile and customized spaces of memory. Algorithmic systems can expand access, reduce exposure, support popular works, and marginalize less commercially viable repertoire. Accordingly, musical memory during the digital age is both broadened and sieved, producing some new forms of canonization, which are mediated by data analytics, rather than by institutional protocol.

Implications for Contemporary Artistic Practice

The altered relationship of Performance, cyclicity, and digitalization has significant implications for modern artistic activity. Pianists, in particular, become the custodians of the memory, and select a particular repertoire, which describes at the same time passing and up-to-dateness. The performers can control how audiences experience the history of music through both programming and interpretative decisions. This curatorial role is akin to the activity of historical catalogs and operates both in live and electronic space.

The transmission of the memory is also altered during the hybrid concerts. In addition to streaming, archiving, recording, and multimedia integration, live Performance constitutes a bigger layer to the concert event itself. According to Auslander (2008), the mediating element is the digital technology; the new Performance is an amalgamation of archival permanence and real-time immediacy.

Conclusions

This study aimed to discuss the pedagogy of music performance as a way of transferring cultural memory between traditional and contemporary artistic activities, with a particular focus on cyclical thinking, piano cycles, music catalogs, and digitization. The results prove that performance pedagogy should not be seen as secondary to the mobilization, renewal, and transfer of cultural memory. While scores and catalogs concretize repertoire into institutional structures, embodied interpretation is the way in which music acquires social meaning and contemporary value. As a channel of communication between the past and the present, Performance changes an inanimate divide into an active performance.

The analysis also confirms the fact that cyclic thinking is a vital force of memory in musical structures. Mechanisms of retention and recognition include repetition, thematic return, and structural integration, and are useful for strengthening coherence between movements and repertoires. As with romantic cyclic forms and contemporary digital loops, repetition with differences is one of the main types of strategies for implanting musical thought into the collective consciousness. Depending on the compositional technique, cyclic thinking is an extension of a cultural logic that allows for the continuity of a musical tradition.

The study proves that modern culturally sustainable performance pedagogy in diverse societies should include the active implementation of a multicultural approach with consideration for the traditions of different ethnic groups, support for

marginalized cultures, ensuring the interaction of the learning environment, and an open society that ensures the real transmission of cultural memory, not just its academic interpretation. Future research should focus on developing practical programs to implement the concepts of culturally sustainable pedagogy.

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