Primary

1. Chakraborty, S., Dutta, S., & Timoney, J. (2021). The Cyborg Philharmonic: Synchronizing interactive musical performances between humans and machines. Humanities and Social Sciences Communications, 8(1), 1–9. https://doi.org/10.1057/s41599-021-00751-8
    a. It is here that we seek to investigate how real-time cooperation between machines and humans could be achieved through technologies and models from synchronization and learning, with their exact configuration for the generation of melody alongside each other, to achieve the vision of human–robot symphonic orchestra. (p. 2)

2. Kaipainen, M., Ravaja, N., Tikka, P., Vuori, R., Pugliese, R., Rapino, M., & Takala, T. (2011). Enactive Systems and Enactive Media: Embodied Human-Machine Coupling beyond Interfaces. *Leonardo (Oxford)*, *44*(5), 433–438. https://doi.org/10.1162/LEON_a_00244
    a. The core concept, an enactive system, is constituted by dynamically coupled human and technological processes, that is, a dynamic mind-technology embodiment. An enactive system does not assume a standard interface with goal-targeted conscious interaction; rather the function of interfacing is driven by bodily involvement and spatial presence of the human agent without the assumption of conscious control of the system (p. 433)

3. Zioga, P., Pollick, F., Ma, M., Chapman, P., & Stefanov, K. (2018). "Enheduanna—A Manifesto of Falling" Live Brain-Computer Cinema Performance: Performer and Audience Participation, Cognition and Emotional Engagement Using Multi-Brain BCI Interaction. *Frontiers in Neuroscience*, *12*, 191–191. https://doi.org/10.3389/fnins.2018.00191
    a. It enables for the first time the simultaneous real-time multi-brain interaction of more than two participants, including a performer and members of the audience, using a passive EEG-based BCI system in the context of a mixed-media performance. (p. intro)

4. Cook, P. R. (1999). *Music, cognition, and computerized sound : an introduction to psychoacoustics* . MIT Press. https://mitpress.mit.edu/books/music-cognition-and-computerized-sound
    a. It enables for the first time the simultaneous real-time multi-brain interaction of more than two participants, including a performer and members of the audience, using a passive EEG-based BCI system in the context of a mixed-media performance. (p.2)

5. Ehrlich, S. K., Agres, K. R., Guan, C., & Cheng, G. (2019). A closed-loop, music-based brain-computer interface for emotion mediation. *PloS One*, *14*(3), e0213516–e0213516. https://doi.org/10.1371/journal.pone.0213516
    a. In addition, the majority of neuroscientific research on affective responses has investigated brain processes involved in mere recognition of emotional content, while the brain processes involved in the induction and mediation of affective states by emotionally-evocative stimuli are not yet well understood, due in part to the difficulty of carefully controlling these types of studies. (p. intro)

6. Holland, S. (2013). *Music and human-computer interaction* . Springer. https://www.springer.com/gp/book/9781447129899

7. Lefford, M. N., & Thompson, P. (2018). Naturalistic artistic decision-making and metacognition in the music studio. *Cognition, Technology & Work*, *20*(4), 543–554. https://doi.org/10.1007/s10111-018-0497-8
    a. As a result, participants can often feel that their unique talents and thus reputations (and thus careers) are determined by the amount of agency they have within the process and by the decisions that are taken during a production. All of these factors contribute to the intense working environment of the recording studio. (p. intro)

8. Johnson, D., Damian, D., & Tzanetakis, G. (2020). Evaluating the effectiveness of mixed reality music instrument learning with the theremin. *Virtual Reality : the Journal of the Virtual Reality Society*, *24*(2), 303–317. https://doi.org/10.1007/s10055-019-00388-8
    a. Current systems, however, typically display real-time visual cues and feedback on standard computer displays. This requires that a student transfer their focus from the music instrument to the computer display to view the information. Furthermore, there is an inherent transfer function that a student must perform to map the visual cues overlaying a graphical representation of the instrument to the physical instrument they are interacting with. These challenges increase demand on the student's cognitive processing abilities.

Secondary

1. Brown, Oliver. (2021). *Beyond the Creative Species: Making Machines That Make Art and Music* . MIT Media Press, https://mitpress.mit.edu/books/beyond-creative-species.

2. Luca, M., & Bazerman, M. H. (2020). *The power of experiments : decision making in a data-driven world* . The MIT Press. https://mitpress.mit.edu/books/power-experiments

3. Kao, J. (2021). Another Perspective: Music Education in the Age of Innovation. *Music Educators Journal*, *107*(3), 63–69. https://doi.org/10.1177/0027432121994079
    a. We live in an era of digital music streaming, online experiences, and intelligent instruments that also shape new patterns of music creation and consumption. And the pandemic of 2020–2021, despite all its challenges, has been a powerful spur to innovation. Virtual performance, new collaborative technologies such as JackTrip,2 online music instruction, new kinds of software, and novel business models have all made their appearance during this period. In short, we live in a time in which the urgent need and the opportunity to innovate music teaching and to support young musicians have never been greater.

4. Glinsky, A. (2000). *Theremin: Ether music and espionage*. Urbana: University of Illinois Press. https://www.press.uillinois.edu/books/catalog/98mgt7tm9780252072758.html