

Editors' Note: Durham Undergraduate Research in Music & Science, Volume 2

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We are very pleased to present Volume 2 of *Durham Undergraduate Research in Music & Science (DURMS)*. This annual publication comprises a collection of excellent work written by our current and recently graduated undergraduate students at Durham University. The articles published here are adaptations of novel empirical research projects conducted as part of the coursework requirements for the modules Music and Science, Psychology of Music, and the final-year dissertation. A primary aim of *DURMS* is to encourage emerging scholars to develop and partake in a culture of research communication and transparency that parallels the principles of the general scientific research community. As such, these articles have been prepared in accordance with guidelines that mirror those of relevant professional bodies, such as the American Psychological Association, and have been subjected to a light-touch peer-review process before being accepted for publication in *DURMS*.

This volume contains a rich array of research articles on topics from across the field of music and science. These include the effects of music on learning foreign languages (Bađurová) and novel verbal texts (Bonnard), the effects of various musical features (Daws) and visual elements (Hutchinson) on felt emotional responses to music, the relationship between subclinical autism traits and both emotion perception (Dillon) and absolute pitch (Mastrolonardo), the influence of siblings (Bailey) and political views (Redhead) on musical preferences, and the extent to which non-synaesthetic individuals show similarities in their pairings of colours to different musical keys (Elwes). These particular research questions are motivated entirely by the students' own interests and identification of current gaps in the music and science literature, and the results of these articles contribute new and important findings to our field.

One new feature of this volume that represents a change from 2018 is that we are now publishing both sole and co-authored submissions. The co-authored articles are the results of collaborative projects by the Music and Science students, who have conducted replication and extension studies inspired by impactful papers from the existing music and science literature. The articles included in this volume address questions related to the situational features surrounding the experience of chills in response to music (Barrett, Ayyildiz, Arnold, & Atkinson), the effect of instrument familiarity on absolute pitch recognition (Gordon, Parr, Simpson, & Stephens), the effect of absolute pitch ability on recognition of musical form (Latham & Morgan), and the effects of musical expertise and tonality on time estimations following music listening (Moore, Sutcliffe, & Wood-Olivan). The students

who have written these articles have therefore engaged not only in the process of conducting collaborative research, but have also taken on the task of learning how to negotiate the process of co-authoring a single publication on the basis of work conducted across a group of several individuals.

We are gratefully indebted to our postgraduate student Editorial Assistants—Scott Bannister, Matthias Lichtenfeld, Annaliese Micallef Grimaud, and Thomas Magnus Lennie—who have provided detailed feedback to the undergraduate student authors on the content and format of their articles. This publication would not have been possible without their contributions, and we hope this engagement between undergraduate and postgraduate music and science researchers has been mutually beneficial in terms of developing both authorship and editorial skills.

We are very pleased to have this forum as a means of celebrating the achievements of our undergraduate students. These students have made genuine and novel contributions to this field that we hope will continue to inspire them to ask interesting and critical questions about how and why humans engage with music. Congratulations to all student authors on this accomplishment, and we look forward to seeing the ways in which you continue to employ the skills you have developed here in your future endeavours.