

Editors' Note: Durham Undergraduate Research in Music & Science, Volume 3

Liila Taruffi & Kelly Jakubowski
Durham University

Durham Undergraduate Research in Music & Science (DURMS) showcases some of the best empirical work by undergraduate students at the Music Department of Durham University. Articles present the results of empirical research projects conducted as summative assignments for level-2 and level-3 modules. We are very proud to introduce Volume 3, which was no exception in terms of research quality and relevance of chosen topics including, for example, music and cognitive phenomena (mind-wandering, absorption, and visual imagery), live music experience, music and emotion, music and task performance, and music perception. We sincerely applaud the extensive amount of research and the dedication to excellence put into these papers by our undergraduate students.

Similar to Volume 2, Volume 3 features both single- and co-authored articles. Single-authored publications consist of independent research projects conducted for the *Psychology of Music* module (Baxter, Cunnington, Glancey, Lee, Morgan) or for the final-year dissertation (Ayyildiz, Elwes), while co-authored publications are a result of collaborative replication projects conducted for the *Music & Science* module (Cook, Heaps, & O'Gorman; Cooper, Acomb, & Ma). A new addition to the current volume is the inclusion of co-authored articles featuring authors from both Durham University and Humboldt Universität zu Berlin (Ayyildiz, Everling, & Hahn; Hampshire, Topping, Burbano Cifuentes, & Aubry). These publications present the results of group projects that were conducted within the framework of an international researched teaching initiative that aimed at investigating the experience of live music. Students from both universities had the opportunity to tackle research questions of their interest within this broad framework, to jointly plan their project designs in regular virtual meetings, and to conduct the data collection *in vivo* in the context of Berlin's CTM Festival, thereby highly enhancing the ecological validity of their research.

A wide range of topics have been proposed by students, reflecting the diversity and richness of this field of research. These encompass research projects investigating listeners' mind-wandering and absorption episodes in response to classic and ritual music (Ayyildiz), whether the gender of the artist on stage has an effect on the emotions, anxiety, and confidence levels of the female (compared with male) members in the audience (Ayyildiz, Everling, & Hahn), whether music degree students suffer more from music performance anxiety than non-music students (Baxter), how chord tonality influences affective priming (Cook, Heaps, & O'Gorman), the influence of musical genre and musicianship

on music-evoked mind-wandering (Cooper, Acomb, & Ma), the impact of emotional film music on moral judgement (Cunnington), the effects of electronic and acoustic instrumentation on cycling performance (Elwes), the emotions experienced at key structural moments in drum and bass music (Glancey), the effects of attending a live music festival on well-being (Hampshire, Topping, Burbano Cifuentes, & Aubry), the effects of performing different speech tasks while playing unfamiliar or familiar pieces on the piano (Lee), and the relationship between native language, emotion, and visual mental imagery (Morgan).

We would like to thank our postgraduate students who served as Editorial Assistants and have scrutinised the manuscripts, providing many helpful comments and suggestions, thus enhancing the already excellent quality of the submissions: Thomas Graves, Thomas Lennie, Matthias Lichtenfeld, Annaliese Micallef-Grimaud, and Chara Steliou. We were indeed very pleased and privileged to witness how productive the interaction has been between our undergraduate and postgraduate communities. We also extend our gratitude to Dr. Mats Küssner from our partner institution, Humboldt Universität zu Berlin, for his extensive efforts in the supervision of the joint Durham-Berlin projects. Our final thanks go to all authors for their creative and novel contributions to *DURMS*, which crucially deserve the attention of the larger Music & Science community. In this sense, we hope that *DURMS* will not only act as a source of inspiration for prospective students, but also as a reflection of current trends in this field of research.