

Editor's Note: Durham Undergraduate Research in Music & Science, Volume 4

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Durham Undergraduate Research in Music & Science (DURMS) is proud to complete its fourth year of publication. Over the past years, *DURMS* has showcased some of the best work written by our current and recently graduated undergraduate students at the Music Department of Durham University. The articles featured in *DURMS* are adaptations of summative coursework assignments from second- and third-year modules and report the findings of independent research projects that were conducted over the academic year. Each article addresses a novel research question and contributes to the broader academic discourse surrounding some of the current issues in music psychology.

Similar to the previous volumes, Volume 4 presents a diverse selection of stimulating articles covering a wide range of themes from music psychology. This volume features single-authored publications reporting the findings of theoretical or empirical projects conducted for the third-year modules *Psychology of Music* and *Time and Rhythm*. Four articles deal with the effects of background music on cognitive and academic performance, using a variety of different research designs, tasks, and music styles. Acomb's article reports the results of two online studies, conducted with participants from different age groups, assessing the impact of classical sad and happy music as well as silence on a measure of verbal reasoning. Davisson's study employs a wide selection of task measures, including verbal reasoning, digit-span, and mental rotation, combined with background vocal and instrumental music in a Latin square design. Farmer measured the performance of a sample of native-English speakers who had to learn four sets of French vocabulary under the conditions of "fast strings", "calm piano", "relaxed jazz", and silence. Horton's article presents the results of a survey study conducted with 207 participants from the UK, which explored to what extent specific music genres can contribute to effective study and are most conducive to high academic attainment (A-level). Moving to the topic of narrative and music, Bashford investigates the differences in emotional responses to programmatic and absolute music with both qualitative and quantitative methods. In a survey study, Dean explores how the first UK lockdown influenced music performance anxiety in student musicians in rehearsal settings. Farrell's article investigates the engagement of Christian participants with modern worship songs when singing versus listening via self-report data. Drawing on skipping behaviour as a relevant aspect of current digital musical listening habits, Hayton's article shows that preference judgments made in the first 5 seconds of listening are not accurate predictors of judgments made after listening to the full song. Liddle's article summarises the findings of an

online experiment examining cadential recognition in 39 non-musicians, who completed a number of musical jigsaw puzzles. By means of an online study, Ramatally provides preliminary evidence of a positive relationship between imposter syndrome and musicality. Thursby's article shows positive strong correlations between perceived groove and the frequency and vividness of music-evoked autobiographical memories, paving the way for future research on this topic. Topping's first article summarises the results of field work conducted at the CTM Music Festival, exploring the festivalgoers' experiences alongside measures of social, psychological, and subjective wellbeing; her second contribution to *DURMS* tackles the question of whether rhythmic interventions could be developed for those dyslexic individuals whose reading difficulties are underpinned by rhythmic auditory deficit.

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