

## **Editors' Note: Durham Undergraduate Research in Music & Science, Volume 6**

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I am very pleased to present the 6<sup>th</sup> annual volume of *Durham Undergraduate Research in Music & Science (DURMS)*. This volume contains articles reporting 9 projects from our Psychology of Music (3<sup>rd</sup> year) module and 2 co-authored articles from our Music & Science (2<sup>nd</sup> year) module, spanning an impressive range of research topics, methods, and approaches.

Two papers (Irving; Richardson) explore the relationship between background music listening, musicianship, and cognitive task performance; this is a topic that has been of wide interest in music psychology but still lacks definitive answers on several dimensions, a problem which these two projects make some new headway in addressing. Two articles (Schlichting, Pluwak, & Saunders; Wigzell) detail projects in which audio features of musical excerpts were carefully manipulated to investigate their effects on emotional responses (from two different angles: perceived and felt emotional responses, respectively). Papers by Luo and Wang both investigate emotional responses to music in ambitious studies undertaken in highly naturalistic contexts (a cathedral evensong and Sunday church service, respectively), and how such responses interact with individuals' religious experiences. Knox provides an in-depth analysis of young people's emotional engagement with music during the recent COVID-19 pandemic, with practical implications for wellbeing uses of music. Two papers investigate musical features of participants' preferred music: Ayub probes the role of lyrics in preferred music in a rich qualitative dataset, and Denning examines the relationship of personality traits and audio features of participants' 'feel good' playlists. Luo, Mok, Sher, Wang, and Solomon investigate the utility (or lack thereof) of programme notes for listeners' appreciation of classical music across two cultural groups. Finally, Johnson presents a sensitive and detailed analysis of the attitudes and experiences of LGBTQ+ participants in relation to queer music and music activity participation; this particular article was also awarded the annual student Equality, Diversity, and Inclusion (EDI) award in Durham University's Music Department. I extend my sincere thanks and congratulations to every undergraduate student author involved in this issue for all the hard work they've put into producing these thought-provoking and mature publications.

In addition, *DURMS* would not be possible without the diligent efforts of our MA and PhD students, who serve as Editorial Assistants and provide light-touch peer review and formal editing for all articles published here. Much gratitude goes out this year to Nashra Ahmad, Aliya Edwards, Elizabeth Galbo, Connor Kirts, Aliyah Ramatally, Chara Steliou, and Keerthana Vishwanath, who served in these roles for Volume 6.

I hope you enjoy this volume of the journal, and we look forward to further developments next year, in which we are planning to expand the scope and remit of *DURMS* even further.