

## Editor's Note: Durham Undergraduate Research in Music & Science, Volume 7

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It is my pleasure to present the 7<sup>th</sup> annual volume of *Durham Undergraduate Research in Music & Science (DURMS)*. This volume contains articles reporting 14 distinct research projects: 12 from our Psychology of Music (3<sup>rd</sup> year) module, 1 from our Music & Science (2<sup>nd</sup> year) module, and 1 undergraduate dissertation that has been divided into 2 separate papers. Much like in the previous years, the current articles span an impressive range of research topics, methods, and approaches that accurately reflect the richness and versatility of the field of music psychology in general.

Thomas Milnes' two papers form a whole (based on an undergraduate double dissertation) that investigates the impact of flow state in musical performance on the psychological health of musicians: the first part is a literature review, while the second part tests the theories put forward in the first part through an empirical investigation. Amy Gatward investigates the relationship between music and sleep, specifically focusing on what music individuals choose to incorporate into their sleep routines, as well as the underlying reasons for these preferences. Romy Barratt probes the topical question of whether music composed by Artificial Intelligence (AI) can elicit the same strength of emotional response as music composed by humans. Talitha King explores the important (and to date scarcely addressed) question of the potential of music in alleviating stress in ambulance service professionals and patients. Esther Blakey's study examines the impact of participants' educational background on the experience of the 'imposter syndrome' among members of auditioned ensembles. Rowan Shields investigates how accurately listeners can decode the intended emotion of a performer in a short clip of improvised piano music, as opposed to the more often used pre-composed type of stimuli. Following a similar theme, Thomas Milnes' standalone piece probes emotional responses to live versus recorded music experiences. Two articles in the current volume detail projects that explore the effectiveness of distinct musical cues in communicating emotion: Alicia Sher investigates the roles of tempo and timbre on the perception of nine musical emotions, while Riccardo Boiteux tests the importance of five different cues (timbre, mode, tempo, sound level, articulation) in expressing anger in music. Lily Bekker probes the fascinating and novel question of whether the degree of substance misuse an individual has experienced is related to their music reward sensitivity. Two of the papers in this volume deal with the question of nostalgia and music: Charlotte Smith explores whether people are more likely to listen to nostalgic music when they are sad, and Veronica Boyle looks at nostalgia-evoking music cross-generationally while focusing on the reminiscence bump, memory, and recurring extra-musical stimuli of nostalgia. In a carefully crafted and expertly implemented study, Freya Rains investigates whether personality and creativity are related to music preferences and uses of music. Finally, in an insightful replication project Victoria Ridgway probes the effect of inharmonic timbre on consonance/dissonance perception.

I would like to thank and congratulate every one of our undergraduate student authors involved in this issue for all the hard work they have put into producing these stimulating and well-implemented papers. In addition, *DURMS* would not be possible without the diligent efforts of our 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, Connor Kirts, Chara Steliou, and Hazel van der Walle, who served in these roles for Volume 7.

I hope you enjoy this 7<sup>th</sup> volume of the journal!