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Music, Hope and Healing

An Analysis of a Pandemic's Impact on Music through Love and Loss

Abstract: The purpose of this paper is to perform research and analysis through project and performance, by exploring the pandemic's impact on music through love and loss. Specifically, this reviewer will analyze a pandemic's effects on music as seen through impact and response. The COVID-19 virus has had a significant impact on the world with many loved ones' lives lost. My findings indicate, although the tune has changed for many of music's artists, teachers, directors, producers, therapists, venues, and even its listeners, creating a setback, music is on the verge of a rebirth. A language with no boundaries or limitations, music's response is rewarding and familiar. Through research, analysis and experiment, results will illustrate music provides a voice to communicate, a method to relax, inspiration to create, a reason to motivate, and restoration in humanity, but most importantly it heals. Music's resilient rebound can be felt through its history, creation, consumption, inspiration, restrictions, and global response.

Are we living in the new golden age of music? Strange times for certain. A century ago, the world was shaken by the Spanish flu, a deadly pandemic, lasting from February 1918 through April 1920. With an estimated 500+ million infected and 50+ million deaths, it had four successive waves. No effective drugs or vaccines were available, and the virus spread quickly. Trying to slow the transmission, the government-imposed restrictions on businesses and activities. And just like that...in April of 1920, it went away. Today, almost one hundred years later, the world was introduced to another H1N1 virus, called COVID-19. Just like that...another deadly pandemic was spreading rapidly. Fear and loss of loved ones have paralyzed the globe. But how were these viruses different from the

seasonal flu? The difference found is in the amount of infected and deaths. Seasonal flu has approximately 50,000 deaths per year where COVID has 500,000 per year. In addition to illness and death, both pandemics have had an impact economically, causing financial ruin for many. The music and entertainment industry were one of the hardest hit industries. Even with significant loss of people, families, jobs, and businesses, there is hope. This hope will be found through music.

Will history repeat itself? Quite possibly and we may be on track for a rebirth of the music industry. After the Spanish flu, there was a period referred to as the Roaring Twenties, a decade of economic growth and widespread prosperity. This period is also referred to as the Jazz Era, where music was carefree but also had influences which impacted dance, fashion, and culture. With the world feeling an abundance of loss, there was an abundance of need for love. Just like the Spanish flu, COVID-19 has also had an abundance of loss and love, and the music world has embraced it, and is responding.

Music has the innate ability to facilitate healing and provide comfort. While most were glued to the television during the quarantine period, looking for a glimpse of an update from government officials, from around the world, the information seemed to only regurgitate the numbers of infected and deaths. But what soon emerged was extraordinary, it was a continuous loop of musicians performing. With so many fears and unknowns, musicians took to their balconies or while in line for vaccines, and were serenading the masses, providing comfort in such bleak times. Who would think while waiting for a vaccine they would have the privilege of a private concert by Yo-Yo-Ma, the Internationally known cellist? Musicians whose concerts had been cancelled were looking for ways to bring music, create music, and perform music. Some of the greatest songs have

been inspired by love and loss. Most individuals experienced some form of confinement for the past year in anticipation of the vaccinations currently being rolled out. There was promising hope for the future. This review will focus on the pandemic's impact on music as it relates to the financial, consumption, inspiration, and restrictions through love and loss. It will confirm present day music artists, teachers, directors, producers, therapists, venues, and even its listeners have not only been impacted but are responding. While the current events may appear to be a setback, music's rebirth and resilient rebound can be felt through its global response. As part of this research, this reviewer attended an online music performance, interviewed a present-day artist and mentor with roles in the music industry, and surveyed a group of fifty individuals to determine their perceptions on the pandemic and its impact on music.

The pandemic has not only made people sick but weakened the economy. Socioeconomic implications of the COVID-19 pandemic have plagued the globe's economy. "Social distancing, self-isolation and travel restrictions have led to a reduced workforce across all economic sectors and caused many jobs to be lost" (Nicola 2020). The music industry has been directly impacted. To understand its full impact, let us review some of the areas which saw the greatest impact through government mandated restrictions, creating revenue loss, and an impact to the music industry. In a response to "March 11, 2020, the director-general of the World Health Organization (WHO) Dr. Tedros Adhanom Ghebreyesus, declared that the global COVID-19 epidemics has become so widespread that they constituted a pandemic...with these few words, Dr. Tedros made clear that the way in which we lived was going to change imminently – and it did" (Cohut 2021). These restrictions included "stay at home orders, travel bans, restrictions on meeting people from

other households, and the closure of nonessential stores, as well as gyms, cinemas, museums, art galleries, and even places of worship” (Cohut 2021). Just like the Spanish flu, the COVID-19 “flu became more widespread and its dangers apparent, many cities sought to contain the virus by imposing restrictions on social and economic interactions” (Wheelock 2021). Noted differences between the two pandemics economic impacts were seen “in age-related fatality rates” (Wheelock 2021). As the CDC determines who is at most risk and the rush to create and implement a vaccine, the infected and death toll tallies of loss of loved ones appeared increasing on news reports daily.

Such a catastrophic event has imposed mandates, brought job loss, changed how children attend school and there is a “concern over the loss of freedoms” (Edward-Elmhurst Health 2021). In the United States, 41.8% of the workforce became remote in 2020 and many music related jobs could not be remote. With every cancelled or postponed event, the impact felt not only included performers or revenue from ticket sales, but also to wages and revenue to those which supported their events, such as road or stage crews, promotional marketing firms, restaurants, hotels, and their staff around the venue/event. They were unable to work or find work with an uncertainty as when they would return to work. However, “aggregate economic activity and employment have declined sharply, leading many states and cities to ease restrictions even as COVID-19 cases and fatalities continue to rise” (Wheelock 1). But is easing restrictions happening too soon? When does the music industry reopen safely or acquire relief while nations mourn the reality of the pandemic which has identified 118.7 million cases globally and 2.6 million deaths? In an interview with Jim Ritts, the operations manager at Paramount and State Theatres in Austin, Texas, Ritts indicated his venue draws approximately 275,000 people per year. The

events through his company drive approximately \$15 to \$20 million into the economy of nearby bars, restaurants, hotels, and parking lots. As part of the relief package meant to help those impacted by the COVID-19 pandemic, Congress allocated “\$15 billion in grants for theater and music venues, funding that had come to be known as the Save Our Stages Act” (Cornish 2021). While this may help some, it does not mean they are out of the water yet. For some artists, who do not have additional financial streams, it is good news, as they were not included in the initial government relief package.

What impact has the pandemic had on the music industry? A significant impact. An example of just how significant...and just like that...Broadway shutdown. It was “at a news conference on March 12, 2020, New York Gov. Andrew Cuomo announced the shuttering of Broadway as of 5PM that day. Cuomo said at the time that the shutdown could remain in place for far longer than one month – it did, with the shutdown still in effect today” (Benbrook 2021). In the words of Broadway, they were “taking an “extended - intermission, leaving performers uncertain of their futures in the industry” (Benbrook 2021). Precautions were required for the safety of the audiences, workers, as well as performers and musicians to prevent them from getting infected. Many performers did get sick. Some have been lost to the virus, such as Broadway actor, Nick Cordero, who passed after a courageous battle with COVID-19, and enduring amputations through his battle with the virus. Cordero succumbed to the deadly disease at the age of forty-one, leaving a wife and a two-year-old son. The Tony-winning Broadway star, Ben Platt revealed he battled COVID-19 in March 2020. Platt confirmed “it was like an awful flu that lingered for 3 weeks or so...thankfully made a full recovery” (Chan 2021). Some venues permanently closed or hoped for a re-open with limited capacity. Live Music in venues shutdown or were restricted to outside events. Protocols have restricted singing or

utilizing wind and horn instruments in indoor performance venues. Unable to tour due to travel restrictions and border closures, “Musicians say they have had to reimagine their lives and their art” (Haworth 2021). “Loss of outdoor shows in the winter often means musicians take more inside work, often in bars and restaurants” (Haworth 2021). Statistics as of August 2020 indicate 27.4 percent of performing artists report being unemployed and expected to increase through the winter months. Artists became “incredibly grateful for basic human needs and for the soul food that sustains you...and that’s precisely where the arts come in. They minister to the heart and the mind in crisis” (Haworth 2021). “According to the RAND Corporation, the creative industries have been hit hard, second only to the food and hospitality industry” (Haworth 2021). Artists have had to re-focus on passion projects which could be done remote or from home, even if it meant giving up music temporarily.

Transmission of the virus is of great concern to musicians and their families, as acquiring the illness and surviving it may have permanent health implications. The spread of COVID-19 was identified through human interaction transmission. Protective Equipment was scary and needed for prevention. The government’s top scientists were confirming we needed to flatten the curve and develop treatments such as vaccines. Its onset was so rapid, media reports were at times confusing. Questions were asked about how a person contracts the virus, the risk factor for those with pre-morbidity conditions, and the long-term effects which could become permanent. “Although most people with COVID-19 get better within weeks to months, some do not” (cdc.gov 2021), While the illness has symptoms which eventually subside, “multiorgan effects can affect most, if not all, body systems including heart, lung, kidney, skin, and brain functions” (cdc.gov 2021). Modes of transmittal were identified by risk factors. Precautions should be taken seriously, and considerations are needed for safety and these include social distancing, to

prevent the spread of the virus. Singing and wind instruments were considered a high form of transmittal. Statistics were published on the lack of availability of ventilators and the effects or outcomes if a patient was put on a ventilator became concerning. Many never recovered. Permanent effects included lung and organ damage. Those with compromised immune systems worried about acquiring the virus. Although initial reports indicated immunities were acquired after initial diagnosis, new alerts identified they do not last for long, creating a new fear of re-infection. Musicians, if diagnosed, would be impacted should they have long-term effects related to the illness. Musicians had to make decisions about precautions and about their careers. The pandemic was not only impacting current musicians in the field but also future musicians such as music students and their teachers. As fear of the virus continues, incomes are reduced or eliminated, people no longer have the disposable income for music lessons or are afraid to meet with instructors and contract the virus. You could have no symptoms and yet be a carrier of the virus.

The world has been taken under siege by this deadly virus. Loved ones became ill and lives were lost with its quick onset. The virus will continue to thrive until a vast majority are vaccinated. As the number of cases increased, infections and deaths were reported via tally markers on most news channels. The reality of the love and loss' impact became real when individuals would share or post via social media their journaled COVID-19 experiences. Those impacted shared so others could understand the significance of the love and loss, see with their own eyes "what COVID-19 looks like " and take precautions. As family members became sick, and some were too sick to care for others in their care. Difficult decisions were made, to know when to go to the hospital, and if they went, would they ever return home. Restrictions imposed meant family members were not allowed to go into the hospital or stay with a loved one while

they passed. Nurses/caregivers had to be the ones to facilitate good-byes via cell phone or Facetime. Imagine not being able to hold a family member's hand or tell them they are loved for the last time. The effects took its toll on the frontline medical staff as well, as they were the ones to bring comfort to their patients and the family members in this time of need. Frontline medical staff turned to music, as "music can elevate moments and create sacred space, even amid brokenness and pain" (Sikora 2020). They sang or played music to soothe patients fears during illness and their passing. While caring for patients, the Frontline medical staff had fears of bringing the virus into their own homes. Once the virus entered, there was an increased chance of those who lived in the house would become infected. Stress, guilt, and sorrow were felt and increased with government mandates, restricting on the number of attendees at an individual's funeral services. Most services were limited to immediate family members only. Families were not only faced with the inability to properly grieve, but also to honor those who passed through a proper funeral service. Chris Sikora, a former hospice chaplain and ICU and palliative care chaplain, further explains, "The deepest sense of transcendence, I've encountered has been at the times spent listening to the music the families put on as they hold vigil. Together, we have heard the rhythms of the patient's breath meld into the rhythms of the music. Sometimes I sing, sometimes I listen. Every time I bow in reverence and wonder" (Sikora 2020). During the grieving process or a celebration of life services, music is often found to be incorporated, as "the path through grief is mourning, and it's music that can meet us on the path and help us keep walking" (Sikora 2020). Adapting to the changes imposed and until the lifting of restrictions, many opted for websites created to honor those who passed which included playlists of the individuals' favorite songs.

As the world was in a crisis and with heavy hearts and loss, how did the music world respond through love and loss? While “COVID-19 pulled the plug on live music...there’s a silver lining” (Gundersen 2020). Drawing inspiration, musicians have responded “through songs of pain, frustration, anger and hope (Gundersen 2020). Trying to find hope and inspiration comes from a desire to consume music. Music heals and creates a connection to individuals and society. Since the onset of the pandemic, the global response has been found in many ways, such as ad hoc performances during lockdown from balconies in Italy. “People singing from balconies during coronavirus lockdown are part of a long tradition of using music to fight fear, stretching back through the Black Death to the 7th century BC (Prideaux 2020). During the time, the plagues of long ago, the music world responded as “People in Italy, Spain and the wider world have used music to bring their communities together on a truly impressive scale: videos of balcony concerts – in which quarantined musicians perform for other nearby residents – are going viral” (Prideaux 2020). Remi Chiu, a musicologist from Loyola University believes “When you’re making music, you’re submitting yourself – your mind, your body – to its regulation. And when you are making music communally, or even dancing or doing the Macarena with your neighbors, you’re simultaneously contributing and submitting yourself to the larger goal of the group” (Prideaux 2020). What Chiu is communicating is music has the innate ability to create an impact on the community through music.

Although there was love and loss there was also inspiration. While radio stations have been receiving song requests and streaming services are creating playlists to provide comfort in these times of love and loss, live streaming music attendance has increased. Musicians streaming live concerts has only amplified through the emerging forms of music

consumption. As “forced innovations in music creation are being naturally followed by changes in music consumption, as the pandemic disrupts strategies to promote and monetize music” (Granados 2020), Rebecca Warfield’s company has options to help the artist. She recently presented a webinar at Pepperdine University and described how her company is adapting to the future of media and entertainment where they offer services for “an artist to create a virtual venue and sell general admission and VIP tickets to the event. Fans can watch a customizable, ticketed live-stream” (Granados 2020). Rebecca’s company, Looped, has worked with artists such as Bebe Rexha and Meghan Trainor. Access to the event may also include VIP access, which would allow for access one-on-one to the artist via on-line media. Local musicians are using social media platforms to not only promote but to hold live streaming events where the audience participates through comments or requests, but also for promoting new songs, creating trends through virtual fan engagements. For those musicians who have not built an online presence, they have been severely impacted, especially those technically challenged. By building an online presence, they reconnect with their fan base, increase it, and provide comfort to those in need.

A new renewed thirst for music of the past grew, as people looked for healing and comfort. Replays of legacy music events have been available through cable/satellite, and there is a comfort with music as “music carries dreams. It helps us imagine who we want to become, where we want to be and who we want to be with” and “music can meet us on the path and help us keep walking” (Sikora 2020). There is an increased presence of online music streaming services and created playlists. With the uncertainty of the end of the pandemic, “We need love songs. We need songs about hugs and physical touch. We need

songs about all the simple things we never knew we were taking for granted as we blew through life” (Sikora 2020). These songs give hope, especially during a difficult time.

Musician’s felt their calling and had a desire to use their platform in creation of music and through volunteering. Many artists have responded to the love and loss through a desire to create music and “have been following this centuries-old tradition by singing about the ways the coronavirus pandemic has transformed our lives” (Frazee 2020).

During the Spanish Flu, musicians also wrote songs such as “Jesus is coming” by Blind Willie Johnson and “The 1919 Influenza Blues” by Essie Jenkins. The lyrics noted the magnitude of the Spanish Flu pandemic when Jenkins sang, “It killed the rich, killed the poor” (Frazee 2020). Many songs have been written during the pandemic regarding love and loss and include artists such as Gloria Estefan, releasing a rework of her track “Get on Your Feet” to make, “Put Your Mask on”, or Bon Jovi’s “Do What You Can” song encouraging volunteerism or the release of Broadway’s remix of *Les Misérables*, coronavirus style, as a welcome distraction. Even public service announcement songs have been created to remind us to social distance and wash your hands. As information of the pandemic shifts daily, the response is fear and frustration. Music is being utilized “to create community, to feel connected in this age of social isolation and distancing” (Frazee 2020). In addition to creating new songs, artists are performing cover versions of songs of love and lost. The include songs such as “covers of “*Nessun Dorma*, *Valerie*, *Imagine*, and even Lewis Capaldi’s *Someone You Loved* have emerged” (Prideaux 2020). As our digital lives accelerate so must our abilities to create, recreate, and consume music.

With love and loss, there are opportunities to learn, be creative and educate in music. Love songs such as *Love may be all you need* by the Beatles or *I Will Always Love*

You by Dolly Parton are songs about love and loss and pass the test of time, providing healing and comfort. How is it possible to encourage musicians to perform or provide music students opportunities to learn or create a new love song during a time of love and loss? While “love songs bridge age, gender and nationality...they continue to satisfy a never-ending need to create and listen to sad music” (Chilton 2021). Elton John confirms, “There are times when we all need to share a little pain...when all hope is gone, sad songs say so much” (Chilton 2021). For the future legendary songwriters and musicians, music lessons during the pandemic have switched to online/remote via Zoom or Microsoft Teams. It is difficult to social distance specifically for wind and vocalist musicians as they project when utilizing their instrument. Proper protocols are challenging. Music Teachers and Music therapists have taped, created Zoom or Microsoft Teams sessions, or provided links to lessons to enhance their students access to music. Warner Chappell Music has been an advocate for exploring and collaborating in the new virtual world. They indicated “we’ve set up several virtual songwriting camps and sessions with music creators joining from around the world” (Granados 2020). During one of their virtual zoom sessions, collaborators such as Whitney Phillips, Freddy Wexler and Gian Ston joined together and created the popular song, *Stuck on U* by Ariana Grande, and Justin Bieber, now found on the Billboard Hot 100 hit.

How have musicians responded to loss scheduled performances due to the pandemic? Doors have opened with opportunities to perform/interact through technology: As many performers have been unable to tour or perform live and have been in hibernation for an extended period, they are experiencing love and loss. Producing high quality music has proven difficult in the studio as individual performance recordings are required. But

with a desire to perform music, the creator's studios are producing multi-track performances together. These include recordings as well as live performances. "Today's pandemic has cruelly cut off the livelihood of countless musicians and composers and even tragically taken the lives of some" (Huizenga 2020) and in response, performances have turned to online or from home. On-line tools allowed for choirs and performers to create programs and performances. Lisa Bielawa based in New York is writing a choral work in response to the virus. "Titled: *Broadcast from Home*, the piece is built on testimonials the composer is collecting via social media and from individuals in self-isolation or self-quarantine" (Huizenga 2020). Through her compilation of feedback, Bielawa was able to create a virtual orchestra and chorus of 25 musicians. Her intention is to provide an interactive tool with access for anyone to learn or record her compositions. It not only gives a platform to learn but also "the loss of live performances doesn't just mean little or no work for artists or a loss of connection in a time of isolation" (Cornish 2021), it is also a loss of revenue. Entertainment television broadcasts have incorporated virtual musical appearance on shows such as The Tonight Show with Jimmy Fallon and Late Night with Dave Colbert. What has been utterly amazing is "the spontaneous concerts that continue to happen in quarantine all over the world by a collective call to music to lift spirits and restore our sense of beauty" (Sikora 2020). Artists are anxious for better weather and to reopen performing venues.

Giving back to those in need is especially important to many musicians as it allowed them time for volunteering and humanitarian work. One of the great aspects of a time of need is those who give back. The music industry encompasses many artists who have a desire to give back. One such artist is Jon Bon Jovi. He owns an American

restaurant in Red Bank, New Jersey which was created to help feed the hungry. The non-profit community JBJ Soul Kitchen welcomes both paying and in-need customers. Those who can pay are encouraged to donate \$20 and those who cannot, may volunteer at the restaurant. It allows people in need to eat for free. During the highly contagious pandemic, Jon Bon Jovi washes dishes to help feed the hungry. In alignment with the protocols, the restaurant is only open for take-out and not taking volunteers currently. Bon Jovi is not alone, as celebrities are offering their time and resources to the less fortunate communities and globally. Some examples include a fund created for Roadie Relief to provide funding for live crew workers. The artist, The Weeknd, has donated \$1 million to split between the pandemic support and to MusicCares for front line workers. Post Malone donated 40,000 N95 masks for front-line workers. Artists have been forward with a variety of options to donate personal funds, utilize their platforms, or facilitate the mechanism to get aid to those in need.

Historical events have triggered responses to love and loss in music. Review of the Renaissance Period from 1400 to 1600, emphasized “musicians readily recognized much broader functions for music” (Frazee 2020). Music was not just a collection of notes. It was utilized for medicinal and spiritual purposes. It was considered “a medicine that was able to temper the bodily humors, preserving or restoring a listener’s health. Music was also commonly used for spiritual ends, as offerings to holy patrons, either to curry divine favors, or else to give thanks for favors received (Frazee 2020). Music was especially found relevant during the Plague of 1576 to 1578, where “in a society constantly threatened by plague – a biological scourge sent ultimately by a punitive God – music could be a useful double-medicine” (Frazee 2020). During this period, “patients were encouraged to compose and study art, joke and laugh with their friends,

and to play music, because the resulting energy would flow favorable to their ‘humours’ ethereal substances believed to form the building blocks of our constitutions” (Prideaux 2021).

Composers of the Renaissance era were not immune to love and loss. One of the greatest composers of all time, Beethoven was believed to have been moved to compose from his feelings of love and loss. Additionally many composers experienced loss and were “no stranger to the precarious nature of life. Johann Sebastian Bach was orphaned twice by the age of 10 and lost half of his 20 children with his first wife” (Huizenga 2020). Even Symphony No. 6 in B minor Op. 74, is considered one of Tchaikovsky best works, and was commonly associated with darkness and death.

More recently, and as early 50 years ago, the world was struck with modern-day plagues of love and loss and the music world responded. In the 1980s, two of those plagues included the AIDs crisis and The Famine Crisis. The HIV/AIDs crisis “claimed more than 32 million lives, according to the World Health Organization” (Huizenga 2020). While there has been blame of the former administration for its delays in not acting quick enough to inform the people of COVID-19, there are also parallels in the response to the AIDs crisis. Found “in the 1980s, many blamed the Reagan administration for not confronting the virus quickly and honestly enough, just as similar criticisms continue to be leveled at both the U.S. and Chinese governments” (Huizenga 2020). How was music instrumental in helping those through this love and loss? Those impacted “by AIDs turned to music to grieve, to remember, to celebrate, to protest, to act up and to fight back. There are literally thousands of songs about AIDs out there, and so few of them have been heard (Frazee 2020). What evolved was the impact on music “occurred in several distinct phases. In the first phase, people used existing music to process what was going on around them” Frazee 2020). It was until the “second phase, original songs

about the pandemic emerged. The third phase involves the move into mainstream music, largely by straight artists, that began at the end of the 1980s (Frazee 2020). Almost every recording artist of the period wrote a song about AIDS, but only a few released them. The illness of AIDS carried with it a stigma or taboo, where there was a reluctance to do anything to combat the disease, which contributed to countless deaths and chaos for its victims and loved ones. Songs written about AIDS included "Tainted Love", "I have got you under my skin" and "Living in Wartime". Some songs although not written about it specifically have gained notoriety as an anthem, such as the Queen hit, "Another One Bites the Dust". Other composers responded in rage, such as John Corigliano and his Symphony No. 1, often referred to as the "AIDS Symphony" in response to the many friends lost to the disease.

Another historic crisis of love and loss which called for a global musical response was the Ethiopian famine and hunger crisis. It was considered the worst humanitarian event of the 20th century. From the years 1983 to 1985, an estimated one million famine deaths occurred and "millions more were displaced and left destitute, without resources to rebuild their lives" (World Vision 2021). The most affected individuals of Northern Ethiopia were also dealing with a border conflict and severe drought. The music industry did not let the people down and historic events were created to combat poverty and famine. The events created, featured musicians, and recording artists, performing to raise money for relief efforts. The first event held in December of 1984 was Band Aid. The group of musicians were primarily from Britain and Ireland and released the single, "Don't they know it's Christmas". In March of 1985, another group of thirty-seven globally known musicians formed and created U.S.A. for Africa. They recorded a single on January 28, 1985 and released it on March 7, 1985. Composed by Michael Jackson and Lionel Richie, the single was produced by Quincy Jones. The song, "We are the World" was

written and recorded in an effort to raise money for the relief and “it is one of the ten best-selling singles of all-time” (Simmons 2021). U.S.A. for Africa (United Support of Artists for Africa) was able to successfully raise more than \$75 million in the fight against poverty in Africa, unite 6 million people to work together in the fight, and raise \$25 million to fight hunger and homelessness in the United States. These numbers are staggering but in July of the same year, the Live Aid concert was seen world-wide, over a period of sixteen hours, and was simultaneously played at JFK Stadium in Philadelphia and Wembley Stadium in London, raising \$127 million for famine relief. While the Band Queen had one of the most memorable performances, another up and coming band really spoke to the loss and love. During the Live Aid Concert, U2 performed “Bloody Sunday.” Delivering its message of peace to the crowd, through the lyrics “And the battle’s just begun, There’s many lost, but tell me who has won....How long must we sing this song.” U2 not only commanded the stage but had the world’s attention. Known for their unique and original style of music the band is directed by the duo of Bono and lead guitarist, The Edge. U2’s music has salient sonic characteristics. U2’s songs consistently have a specific structure, where the harmony, melody, lyrics, instrumentation, and rhythm, build upon each song, creating more complexities, and but unifying as the result. It almost seems this approach is intentional, as their songs communicate a story, or conflict with the intention of bringing it together, as one.

Is there a new era, after the COVID-19 pandemic and will people embrace the music industry in its new format and when it is safe to re-open? Will or when will the Music industry respond with an aid event? Some already have responded. Lady Gaga was inspired and was one of the first widely known musician to champion and get involved to create an online music event called “Together At Home” and raised \$128 million. The

event was a “live streamed virtual concert organized by the World Health Organization, Global Citizen, and Lady Gaga” (Watercutter 2020). Broadcast on all the major networks, the show featured Lady Gaga, Billie Eilish, Lizzo, The Rolling Stones and Taylor Swift. “The funds will aid in Covid-19 treatment and vaccine development” (Watercutter 2020). Musicians feel inspired and communicate music that got them through hard times. “Music can be our soundtrack, lending us silly songs and crazy characters. It can bring us back in time to ridiculous decisions we can only now laugh about, captured by songs that accompanied us. It can be the lasso to the dance floor for a family dance party that never would have happened in the usual busyness of life.” (Sikora 2020). MusicCares is another charitable way to donate through Grammy.com. There is another Live Aid for COVID-19 concert in the planning stages, and it has already been approved by the European Union.

To acquire feedback regarding the impact of music through love and loss, this reviewer attended a musical performance during the pandemic, interviewed an artist and mentor with roles in the music industry, surveyed fifty individuals to acquire their perspective on music during a period of love and loss and researched, and performed a senior vocal recital which included twelve compositions of love and loss through history and genres. This reviewer attended an online performance, “In the Living Room” with Brian Alex of Entrain, on 3/12/2021 via Facebook Live. The event is part of a series of online streaming events in which the artist broadcasts to maintain his viability and create a financial stream. His lineup invites other professional musicians to perform themed events and on request songs from the live attendees, his highly dedicated fan base. As the lead singer and guitarist for the band, Entrain, Brian has had a successful career, opening for Stevie Nicks, collaborating with James Taylor, and writing many songs. He is sponsored

by SHURE microphone and Performance Music Center in Woburn. What has been inspirational is his unwavering love of music, the desire to perform and to feed his audience what they need and desire...to be entertained by an incredible performer and enjoy live music online. What has been commendable is Brian has had to adapt to the pandemic and its restrictions. He is no longer only a singer/songwriter, but through his adaption to the pandemic and its impact on the music industry he has become a technical expert, and is required to set up, produce, rehearse, schedule, and market all his online live performance events.

A direct interview of an artist with roles in the music industry was performed by this reviewer. The purpose was to acquire feedback regarding the impact of the pandemic on the music industry and how it has impacted her business. The individual interviewed was Martha Peabody. Martha's extensive career began over sixty years ago. Her accomplishments and roles in the music industry are commendable. A gifted soprano, she has performed in solo concerts, opera, music theatre, cabaret, ensembles, and multi-media events, performing throughout the United States and Scotland. Martha has held roles as a Head of Music for a private boarding school, and an adjunct faculty member at Northeastern University. She has held offices which include President of the National Association of Teachers of Singing (NATs), and is currently a member of the Board of Directors of Boston Singers Resource, all while maintaining a successful private studio. I was first introduced to Martha at the age of twelve when I auditioned for her in hopes of becoming one of her students. Martha has been my voice teacher for ten years. For the interview, we met via a Zoom session. I asked her two questions. The first is how she has adapted her business to the pandemic and the second was what were her recommendations

for those entering the music industry during times of love and loss. Martha's response to the two questions were the same. She told me to embrace it for all its opportunities. Martha indicated music's gift, especially during difficult times is its innate ability to keep things alive. She further elaborated, while she has had an incredible career in music, which allowed her to travel and collaborate with many talented individuals, she pointed out, it is change which will require flexibility and flexibility will afford you change. Martha indicated change allows for opportunities for growth and adaptability. This will provide a variety of financial streams which is critical to longevity within a music career. As a vocal teacher, she has taught me about the changes in ones' voice as it matures, not to expect my full voice until my late twenties, and the importance of taking care of ones' instrument. The COVID-19 virus has demonstrated how precious life is as seen through love and loss. As a vocalist through advice from a mentor, it is important to take precautions to protect your instrument.

To acquire feedback regarding how music impacts the lives of individuals, especially during the COVID-19 pandemic, this reviewer chose to create a survey which was sent to a control group of fifty individuals, ranging from 18 to 99 years of age, and located throughout the United States (46) and Ireland (4). The series of questions were created to determine how the individual feels about music, and the impact of the pandemic during these times of love and loss. The period of reflection was for the year 2020, including the onset of the pandemic lockdown on March 13, 2020. The results may be found in tables located on the appendix to this report. The survey questions were identified as follows:

Has your use of music changed during COVID-19 pandemic?

- If so, have you listened to it more, somewhat more, no change, somewhat less or less?

During the pandemic, has music provided a negative or positive impact

Does music help relieve stress during the COVID-19 pandemic?

- If so, is the relief, more, somewhat more, no change, somewhat less or less

Have you attended an online music event during the COVID-19 pandemic?

- If so, have you attended 1, 2-3, 3-4, more than 5+ music events?

Have you attended an outside live music event during the COVID-19 pandemic?

- If so, have you attended 1, 2-3, 3-4, more than 5+ music events?

Do you find yourself needing to listen to music, while working, studying, relaxing?

The findings were conclusive where most of the sample individuals surveyed are overwhelmingly impacted by music. Sixty-six percent indicated their use of music has changed during the COVID-19 pandemic, where forty-six percent indicated changed somewhat more and twenty-six percent changed more. Of those surveyed, ninety-six percent indicated music has provided a positive impact during the pandemic and eighty-two percent indicated music has helped relieve stress. Of those who use music to de-stress, fifty percent indicated they have increased their listening somewhat more and thirty percent more. For those attending online music events or live music events, seventy-two percent have attended online music events, where the majority of forty percent have attended five or more online music events. Regarding attending an outside live music event, due to the nature of the broadcast of COVID-19, individuals were more cautious, where fifty-six have attended outside live music events and of those who attended forty-eight percent attended four to five outside live music events. The final question asked was if the individual listened to music while performing an activity such as work, studying and relaxing. An overwhelming eighty percent indicates they do.

This reviewer and musician chose to provide feedback regarding current changes and modifications to music performances, business, and its listeners. This was provided

through an online concert, an interview with a professional musician and mentor and a survey regarding the impact of music. Feedback could not be provided regarding a vocal senior recital performed by this reviewer. Unfortunately, restrictions and protocol required no attendees allowed and masks to be worn during the performance. As a recital is a public performance of music or dance given by one or more people, this reviewer indicates the recording was performed for the voice teacher and videographer. This reviewer has yet to be provided the recording to preview and will schedule a re-do performance privately when it is safe to do so, and restrictions have been lifted.

In conclusion , the purpose of this paper was to perform research and analysis through project and performance, by exploring the pandemic's impact on music through love and loss. Specifically, this reviewer analyzed a pandemic's effects on music as seen through impact and response. What this reviewer found was the COVID-19 virus has had a significant impact on the world with many loved ones' lives lost. My findings reviewed the current global events regarding the pandemic and its impact on music, how the unknowns are impacting how we proceed. The knowns are people are getting infected and dying. Shutdowns occurred globally impacting business, jobs, the government, economy, and the music industry. Its musicians, venues, and those that work to support the music industry and their communities are also significantly impacted. Transmission of the virus became a great concern for musicians while the world was under siege, but music rose to the occasion and was on the front lines, promoting healing, comfort, familiarity, and hope. Music also responded through many channels through music's innate ability to create and impact a community. Although there was love and loss, there was inspiration with music's creativity at its best, finding ways to perform. There was a renewed thirst for comfort and

legacy music. People sharpened their technology skills, and musicians felt their calling to use their platform to raise awareness, raise funds and volunteer or champion humanitarian efforts. Through pain, love and loss, songs are composing to help heal or share the pain. How did musicians adapt? Through technology and online performances, lessons, and tools? Many musicians have been inspired by the people and drawn from this inspiration to create and give back.

While the COVID-19 virus turned the world upside down and introduced us to new phrases such as social distance and flatten the curve, the world was forced to reflect and make changes to daily activities. The music industry has demonstrated its innate ability to get back to basics. My findings indicate and confirm although the tune has changed for many of music's artists, teachers, directors, producers, therapists, venues, and even its listeners, creating a setback, music is on the verge of a rebirth. A language with no boundaries or limitations, music's response is rewarding and familiar. Through a historical review of events which have triggered love and loss, from the times of the Renaissance Period to current events, music has been considered a medicine. It is responsive in helping those in need, and its response is epic. From love and loss, famine, and hunger to the quest for a cure for the AIDS crisis, music gives back, uses its platform to help the world. Today's musicians are not much different than those of years past and addressing the needs of the world. Through research, analysis and experiment, results illustrate music provides a voice to communicate, a method to relax, inspiration to create, a reason to motivate, restoration in humanity, but most importantly it heals love and loss. Music's resilient rebound can be felt through its history, creation, consumption, inspiration, restrictions, and global response.

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Survey Tables 1.1 - 1.6

Table 1.1(a)						
•Has your use of music changed during COVID-19 pandemic?						
	Yes	%Yes	No	%No	Totals	
Age 18-29	10	20	5	10	15	
Age 30-40	9	18	3	6	12	
Age 41-60	11	22	2	4	13	
Age 60+	3	6	7	14	10	
Totals/Percentages	33	66	17	34	50	

Table 1.1(b)						
o If so, have you listened to it more, somewhat more, no change, somewhat less or less?						
	More	Somewhat more	No Change	Somewhat Less	Less	Totals
Age 18-29	0	10	3	2	0	15
Age 30-40	9	1	0	2	0	12
Age 41-60	2	8	2	1	0	13
Age 60+	2	4	4	0	0	10
Totals	13	23	9	5	0	50
Percentages	26	46	18	10	0	

Table 1.2						
•During the pandemic, has music provided a negative or positive impact? (P=Positive, N=Negative)		Positive	%Positive	Negative	%Negative	Totals
Age 18-29		15	30	0	0	15
Age 30-40		12	24	0	0	12
Age 41-60		12	24	1	2	13
Age 60+		9	18	1	2	10
Totals/Percentages		48	96	2	4	50

Table 1.3(a)						
•Does music help relieve stress during the COVID-19 pandemic?		Yes	%Yes	No	%No	Totals
Age 18-29		13	26	2	4	15
Age 30-40		12	24	0	0	12
Age 41-60		10	20	3	6	13
Age 60+		6	12	4	8	10
Totals/Percentages		41	82	9	18	50

Table 1.3(b)							
o If so, have you listened to it more, somewhat more, no change, somewhat less or less?		More	Somewhat more	No Change	Somewhat Less	Less	Totals
Age 18-29		12	2	1	0	0	15
Age 30-40		2	8	2	0	0	12
Age 41-60		1	10	2	0	0	13
Age 60+		0	5	2	3	0	10
Totals		15	25	7	3	0	50
Percentages		30	50	14	6	0	

Table 1.4(a)

•Have you attended an online music event during the COVID-19 pandemic?

	Yes	%Yes	No	%No	Totals	
Age 18-29	14		28	1	2	15
Age 30-40	10		20	2	4	12
Age 41-60	9		18	4	8	13
Age 60+	3		6	7	14	10
Totals/Percentages	36		72	14	28	50

Table 1.4(b)

o If so, have you attended how many online music events?

	0 - 1	2 - 3	4 - 5	5+	Totals
Age 18-29	0	0	0	15	15
Age 30-40	0	0	8	4	12
Age 41-60	2	6	4	1	13
Age 60+	8	1	1	0	10
Totals	10	7	13	20	50
Percentages	20	14	26	40	

Table 1.5(a)

•Have you attended an outside live music event during the COVID-19 pandemic?

	Yes	%Yes	No	%No	Totals	
Age 18-29	9		18	6	12	15
Age 30-40	8		16	4	8	12
Age 41-60	7		14	6	12	13
Age 60+	3		6	7	14	10
Totals/Percentages	27		54	23	46	50

Table 1.5(b)

o If so, have you attended how many outside live music events?

	0 - 1	2 - 3	4 - 5	5+	Totals
Age 18-29	0	2	11	2	15
Age 30-40	1	4	6	1	12
Age 41-60	2	3	6	2	13
Age 60+	7	2	1	0	10
Totals	10	11	24	5	
Percentages	20	22	48	10	

Table 1.6

•Do you find yourself needing to listen to music, while working, studying, relaxing?

	Yes	%Yes	No	%No	Totals
Age 18-29	15	30	0	0	15
Age 30-40	10	20	2	4	12
Age 41-60	11	22	2	4	13
Age 60+	4	8	6	12	10
Totals/Percentages	40	80	10	20	50