

Communication Through Music During the Attack of Covid-19

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Abstract

Precisely December 2019, the pandemic or Corona virus 2019 was first identified in the city of Wuhan in China. Since then, more than 100 million people have been detected by the virus, which WHO states are because it has spread to more than 215 countries. Covid has increased its impact on health and all music business and education, so it has impacted the decline of musical activity. During the pandemic, various studies have been carried out, but few have studied music communication which can be categorized as education. This was a qualitative study using secondary data, especially from books and international journal articles that discussed music and pandemic issues. There are four types of data that have been successfully collected, including data on physical benefits, data on music communication, the benefits of criticism during a pandemic, and also the role of music in preventing pandemics. I then examine the data and discuss the results where we see that music has a huge opportunity to continue despite a pandemic. Because in this revolutionary era, music can be enjoyed without having to interact, like on stage and in concerts in buildings because of the technological era people who enjoy music. Finally, it can concluded that the music is played to socialize the dangers of the pandemic and prevention efforts. The use of music to socialize and raise public awareness of the pandemic is very effective here. One example is what government and other world bodies in Vietnam did with a song themed "Ghen Cô Vy".

Keywords: Communication, Covid-19, Music, Lyrics, and Socialization.

1. Introduction

At the end of December 2019, the 2019 coronavirus disease (Covid-19) broke out in the city of Wuhan in China, affecting various human activities. In 216 countries, this deadly virus has infected more than 500 million people (Adhiyuda, 2020; Worldometers, 2022) and is

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considered the most extensive global reach. The virus, which has been declared a global pandemic by the World Health Organization (WHO), causes human activities to be regulated in such a way that calls for no crowding, also known as social distancing, and physical distancing, wearing masks or face shields, are all necessary.

One of the many sectors that must adapt is education. The findings of digital information technology show that the teaching and learning process shifts to online learning, where educators and students do not meet face-to-face. At first, the procedure was carried out in classrooms. The demand for applications for online meetings and lectures was strong. Google Meet, Classroom, Zoom Meeting, Ruangguru, Learning House, and Zenius, among others that had never been used before, suddenly gained popularity and "flooded" with users.

One type of education that is also affected is music education. Music education is severely disrupted, in contrast to the music industry, where musicians can adapt to streaming rather than live performances (Andaryani, 2019). Music educators are faced with needs and wants to teach music lessons online. This kind of learning is challenging to implement because it has never been done before by many educators and people working in the education field. In the UK, Daubney and Fautley investigate how the Covid-19 pandemic affects music education in schools (Daubney & Fautley, 2020). The sudden need for schools and teachers to move away from offline and face-to-face learning models is the subject of this research. The study found that teachers are generally not ready to go online learning.

The study suggests that learning the art of music during the pandemic was challenging in developed nations like Britain as well. The same is true for nations that are still considered to be developing nations. This is also the case in Indonesia, where online learning is difficult for teachers, mainly in rural areas with limited technology and information access. Students typically get a day off when they cannot use online learning. Music education is not typically taught as a core subject in schools, contributing to its growing dearth of attention. This issue then affects how students are taught the lessons in music and art and the values they teach. Delivering music with aesthetic values is difficult. To put it another way, adapting to the Covid-19 pandemic presents a challenge to the art of music as a means of aesthetic communication about the values expressed in songs sung and performed.

The Covid-19 pandemic will at least require educators, particularly music educators, to adjust. First, music education must continue with adjustments despite the Corona Virus outbreak. In order to get students excited about listening to music that can help strengthen immunity, music can be used to communicate the art of music in this setting, according to Andaryani (Andaryani, 2019). Second, music ought to aid in the fight against the Coronavirus-19. With a research

question, this paper intends to investigate and analyze these two aspects: How is music communication carried out amid the Covid-19 threat? I contend that using existing media results in relatively efficient music communication between audiences, performers, and artists/singers. Music communication is also used to build a strong character during the Corona attack and convey the danger of Covid-19. This article's content will include an introduction, objectives, literature review, findings, analysis, conclusions, and bibliographies.

2. Objectives

The purpose of this study is to provide additional information regarding the adaptation of music, specifically songs, in the context of education during the Covid-19 outbreak; It will also try to provide some literature that shows how music contributes to the Covid-19 pandemic.

3. Literature Review

Art has existed since humans first appeared. Art is a determinant of other intelligence, primary human education (essential educational experience), aesthetic needs, personality, attitude development, and more, according to Jazuli & Iryanti (2001). Sumanto in Tama (Tama, 2018), among other things, says that art is the result or process of human work and ideas that include skills, creative abilities, sensory sensitivity, the sensitivity of the heart and mind, and artistic value. Soehardjo, on the other hand, refers to art education as "a conscious effort to prepare students through guidance, teaching, and training activities in order to master artistic abilities by the role they must perform." (2016 Pratama). According to Widhyatama (2012), this kind of music art is the human heart's appreciation expressed in a familiar sound with a melody or rhythm and a beautiful element or harmony. In addition to its beautiful melodies, music was discovered to have several benefits. According to Lerik & Prawitasari (2005), music has also been shown to lower levels of depression. Both Andaryani (2019) and Lerik & Prawitasari (2005) argue that music can enhance listeners' mental strength and improve students' moods.

King (2018) says that additional research shows that music can be a powerful teaching tool for English and mathematics. Swanwick (Swanwick, 2003) asserts that music can also function as a window that reveals new opportunities. Deandre (2008) claims that music is a one-of-a-kind art education that teaches students to express themselves through rhythm, melody, harmony, and song structure. As adapted from Iryanti and Jazuli (Jazuli & Iryanti, 2001), learning the art of music must be based on several factors, including 1) the growth of students' creativity and sensitivity; 2) their personal growth; and 3) opportunities for expression through art activities that are capable of expressing students' acquired experiences. Music education is also

inseparable from obstacles. Utomo's research (Utomo, 2010) identifies several obstacles teachers face when teaching the art of music, even though music is an effective means of communicating with students and society. Teachers' limited ability to make the most of children's music and limited use of music learning resources are two examples of these obstacles.

Regarding the definition of communication, Harold D. Laswell proposes a formula that states "who says what to whom by what channel with what effect," specifically, "who says what to whom through what and what is the impact." The concept of communication can be adequately explained using this formula. One possible interpretation of the process of "consuming" songs is as a means of communication. Listening to a song can be a form of communication in which the song's components, such as the music and the text or lyrics, can convey the message. According to Yuliarti, MS (Yuliarti, 2015), the idea of music communication only recently emerged due to this. According to Fiske, J. (Fiske, 2010), this idea is being explained in two different schools. Communication is viewed as the production and exchange of meaning by the first stream and as the transmission of messages by the second. Yuliarti, MS., in response to this, according to Yuliarti (2015), the first stream includes components of the communication process from the communicator to the communicant. In the second stream, the message itself provides some meaning. The most significant aspect of both is that a message is an essential component of the concept of communication.

Art communication has been the subject of little research, particularly in Indonesia. Aesthetic communication is generally regarded as art communication. Aesthetic communication, according to Jaeni (Jaeni, 2010), is a relationship between values that art actors and spectators in a performing arts event intertwine and interpret. When this aesthetic communication is observed, drama, theater, dance, and music performances are considered performing arts. In this context, music involves creators, artists, and listeners who appreciate the form and message of music (Takari et al., 2016). Communication through music is a form of expression. Campbell and Heller propose three music-based communication models: the audience, the performers, and the composer (Lipscomb & Tolchinsky, 2005). The artist's subjectivity consists of these three things; works of art as the objectivity of the artist to the public; and as a means of conveying the show's intent, purpose, meaning, or message; art appraisal that is neither in the audience's appreciation nor criticism of art is essential (Jaeni, 2010).

As per Moylan in Yuliarti, MS (Yuliarti, 2015), a tune is music with verses or text. Because the lyrics and text contain specific messages, songs can also be considered mass media products (Yuliarti, 2015). Stuart Hall proposed the Audience Reception Theory to convey messages (Hall, 2001). The meaning of the message is influenced by

the audience's cultural and life experiences, according to this theory. Lipscomb & Tolchinsky (2005) state that the complexity of the communication process through encoding (the process of creating messages) and decoding (the process of interpreting messages) is demonstrated by the fact that music communication involves multiple conditions of encoding, decoding, and recording (re-meaning of a message). This mental image of creative, performing, and musical listening processes. As a result, "musical art communication" refers to the process by which an artist and a musical audience communicate through musical performance to convey particular messages in a song's lyrics. The transmission of messages is associated with this definition.

When it comes to performing, there are two parts to musical communication. To begin, the intrinsic element is a component of music that exemplifies the artistic beauty of music. Second, musical communication's psychological, political, cultural, and social aspects are external factors (Jaeni, 2010). Through the dissemination of music's artistic expression, society is empowered by music's functions, values, and meanings (Jaeni, 2010). These functions include entertainment, moral and religious instruction, cultural inheritance, politics, and economics. Beauty will mean different things to different people who interpret music. There is a communication process when a piece of art can be interpreted as positive or negative (Jaeni, 2010). During the communication process, there will not always be a reciprocal process between the message sender and recipient. When he listens to a song, he understands the message. However, the message's recipient does not immediately respond, at least not in the usual manner. The presenter of the song, who may be the singer or the songwriter, is the recipient of this message. According to Yuliarti (2015), music serves various functions in mass communication, including observation, interpretation, liaison, socialization, and entertainment. According to Besley's findings, when socialization messages are communicated to audiences through television and online media, the values contained in songs will have a more significant impact on society (Yuliarti, 2015).

Even though there is research on how music is communicated in Indonesia, not much can be said about it. As previously stated, Yuliarti, MS. Yuliarti (2015) looked at how love messages in Indonesian songs were communicated through music. This study reveals that the recording industry's songs convey a particular message, one of which is the importance of love. The song serves the purpose of mass communication, which is the socialization or transmission of particular values from one generation to the next. At the time of Covid-19, this research may be the only one or at least one of several on music communication.

4. Methods and Data Collection

This research is qualitative. Secondary data, primarily from international journal articles about the role of music in the Covid-19 pandemic, is used. Secondary data was chosen for its accessibility and availability. The collected data on music's role in the Covid-19 pandemic and its role in communication was done well. After that, these secondary data are broken down into four groups.

First, data demonstrates that listening to music has numerous advantages for listeners, including improving mental and emotional well-being and reducing stress. This category also includes theories about how music communicates. Second, data demonstrates how, despite the Covid-19 waves, music can be preserved by utilizing existing media, particularly digital media, thanks to the Industrial Revolution 4.0. Thirdly, data indicate that music can positively influence listeners regarding Covid-19. This, in some cases, can boost immunity, mainly psychological immunity, by reducing stress associated with dealing with Covid-19. Fourth, data indicate that music can be an effective socialization tool to stop the spread of Covivirus-19. Following the data reduction process, which preserves only supporting data, the four types of data are processed so that they can answer the problem statement and achieve the research objectives. The data analysis results followed. Researcher attempted to discover "meanings" of how music communicates during the pandemic by elaborating on relevant resources. After that, I analyze the music using existing theories and concepts.

5. Results and Discussion

Covid-19, a lethal virus, shocked the entire world in March 2020. The affected sectors impact people's livelihoods. Music education is also included in the education sector; teachers and students face challenges, including eliminating in-person interactions during the learning process. Music communication, which Fiske refers to as the transmission of messages from the communicator to the communicant and the production and exchange of meanings (Fiske, 2010), is also disrupted as part of mass communication. It becomes difficult to teach a lesson to a music teacher who should be able to demonstrate certain songs to their students by either listening to them or reading the lyrics aloud. The prohibition of gathering (social distancing) limits the types of messages conveyed through music. The ability to operate digital devices accounts for 67.11% of teacher constraints, facilities and infrastructure for 29.45%, and student internal factors for 14.47%, according to an Indonesian Ministry of Education and Culture survey regarding distance learning (Rizqy, 2020). This condition is consistent with the findings of Utomo's research (Utomo, 2010), which stated that teachers' inability to utilize

music learning facilities and media is one of the barriers to music education.

The fact that Covid-19 requires online learning exacerbates this issue. Teachers must continue to learn the art of music through the creative use of existing digital media in addition to these constraints. Therefore, even though it can be difficult for some teachers, many who teach music materials lecture using digital media like WhatsApp, YouTube, and Zoom meetings. For instance, assignments are distributed via Whatsapp, students are required to upload answers via YouTube, and media from Zoom Meetings are used in the classroom. A music teacher may assign singing material to students so that their singing recordings can be uploaded to YouTube, viewed by other students, and evaluated by the teacher. According to Campbell and Heller (Lipscomb & Tolchinsky, 2005), this illustration demonstrates that the author/artist, the player, and the audience/listener all engage in musical communication, which is necessary.

In this instance, artists are students who perform in front of audiences composed of other students, teachers, and the general public. Teachers and students who listen to the sung songs, according to Yuliarti, MS (Yuliarti, 2015), demonstrate that a process of music communication has taken place. The song's message, on the other hand, can be found in the lyrics. When a student records individual singing practices and uploads them to YouTube, where educators and the general public can access them, a student demonstrates an intrinsic element of musical communication that demonstrates the beauty (aesthetics) of music with the song she sings, according to Jaeni (Jaeni, 2010). According to Desyandri (2008), the ability of students to strike a balance between harmony, melody, rhythm, and tempo will be evaluated by educators, teachers, and lecturers based on the concept of music education. Similarly, Lipscomb and Tolchinsky (Lipscomb & Tolchinsky, 2005) hold the view that music communication is a form of expression. For example, a singer's expression when singing a song is consistent with how students' expressions are displayed when singing.

Jaeni asserts that the extrinsic element is the second element (Jaeni, 2010). This element displays the cultural and social values of a song. Each song has distinct meanings influenced by social, economic, cultural, political, and legal conditions, among other things, through a series of lyrics when it was first written. When students sing, they also have to consider the current situation when selecting songs to sing. Confusion when selecting a song is another condition that results in selecting a song. This is known as an "extrinsic element"; an external factor influences the creation, singing, or hearing of a song.

Two parties will respond to the intrinsic and extrinsic elements. The first comes from the teachers, who are artists and give an evaluation. The second comes from people who are watching or listening. When a student sings a song and the public watches or listens, this is called

music communication. A student who sings communicates with the audience through the presence of likes and subscriptions in the current context and conditions brought on by the Covid-19 pandemic, in addition to only being heard by the audience. According to Jaeni (Jaeni, 2010), "when a work of art can be interpreted, good or bad, it means there is a communication process," the dislike of the audience is also a part of the music communication process. It is reaffirmed that the public's evaluation of art does not involve expressing praise or criticism (Jaeni, 2010). This is also in line with Yuliarti, M.S. (Yuliarti, 2015), who holds that when someone listens to a song, he acts as a message receiver in art communication, including music. The message sender does not require feedback from the message recipient; The student is the one who sings in this setting.

In addition to the context of the teaching and learning process described above, the Covid-19 pandemic also saw the use of music as a medium for public communication. Music can awaken a slack mentality as a result of Corona's dangers as well as convey a message to the public about the dangers posed by Covid-19.

According to an article published in The Conversation on March 27, 2020, music effectively keeps listeners' attention and conveys messages. 'Then Cô Vy,' a short music video about Covid-19, helped spread awareness of the corona pandemic in Vietnam. Nearly 25 million people watched the video, which went viral. The following are the English song lyrics:

A virus exists, and it poses a threat.
It is known as Corona.
It is coming for us unexpectedly.
Yes, it must not go too far.
Oh, Of course, we must remain vigilant.
Fight against this virus.
Oh, You and I ought to stop it before it gets worse.
Wash your hands xoa xoa xoa u Stop your hands!
Avoid touching the mouth, nose, or eyes.
Stop Corona, Corona, and stop going to all the crowds.
Take care of your health, keep your home and yourself clean, and let
everyone know.
Put an end to Corona, Corona, Corona, Corona, Coron.

On February 23, 2020, the Vietnamese song and public service announcement Ghen Cô Vy (Jealous Coronavirus) was uploaded to YouTube as a response to the COVID-19 pandemic in Vietnam. Min and Erik performed the song that Khc Hng wrote. The Ministry of Health and the Vietnam National Institute of Occupational Health and

Environment (NIOEH) initiated a health communication project, which includes this track. On May 23, 2017, Min and Erik uploaded the initial version of "Ghen Cô Vy" to YouTube. This updated song promoted anti-COVID hygiene practices like washing one's hands, avoiding touching one's face, and keeping the environment clean as a response to the COVID-19 pandemic in Vietnam.

In Indonesia, a music-filled viral video on how to wash one's hands to prevent the virus from spreading is recommended by the World Health Organization. According to Aryanto (2020), music is a mnemonic device in this instance that typically links the patterns of letters, numbers, or associations that are being played with meanings that are similar to one another. Songs similar to this are performed by well-known bands or artists like Bimbo, Rhoma Irama, Judika, Project Pop, and Sabyan. Judika, for instance, exhorts the listeners to maintain composure in the face of the coronavirus in the song "Tersenyumlah Sahabat (Keep Smile Friends)". The following link provides access to the [song's lyrics: https://www.youtube.com/watch?v=I5otrcDnSTQ](https://www.youtube.com/watch?v=I5otrcDnSTQ). Indonesian

The following is an English translation of the song's lyrics:

Where are you buddies?
What annoys you? Are you irate?
Thinking about what happened might be heavy, but God knows
everything.
Secure my hand.
You should have this shoulder.
Pray for you and go with you.
Laugh, buddy.
I pray that you will always be happy.
Every time the wheel turns, It appears that the storm has passed.
Nonetheless, you are a close friend.
Every time we pray together, Give everything to Him.
This is not easy.
But trust me.
Laugh, buddy.
I pray that you will always be happy, forever.
Laugh, buddy.

Judika released the song amid the destruction and difficulties in Indonesia. The song's lyrics convey the spirit that Judika wishes to convey to music fans. In his new song, he expressed his enthusiasm for those affected by Covid 19, particularly medical professionals. Judika acknowledged that friendship was the inspiration for the song. When

he listened to the song again during the Covid 19 pandemic, it turned out that the lyrics were very relevant to the current situation. The song's verses also inspire confidence and convey a profound message. Universitas Negeri Semarang (UNNES) also participated. Through the collaboration of UNNES leaders, professors, lecturers, and students, music was used to inform the public the Corona's ferocity. A song by Band GodBless guitarist Ian Antonio called "Rumah Kita" was used by the UNNES Academic Community to encourage people to support the government's stay-at-home (lockdown) policy to protect themselves from coronavirus infection. Considering the primary function of music, socialization is the function of music in this instance (Yuliarti, 2015), just like our efforts to protect ourselves from Covid-19.

Due to the corona, the spirit of homeschooling was reflected in the #SekolahLawanCorona (School Against Corona) music concert at Tikal School in Central Java. The teachers at Tikal School urged everyone to be enthusiastic about implementing distance learning so that parents, students, and teachers all over Indonesia could continue to feel empowered while learning at home. This video, which was uploaded to YouTube, has been viewed by thousands of people. The song "#SekolahLawanCorona" lyrics read, "Do not give up, keep up your spirit, do not give up against the corona, keep the spirit of learning to work." According to Projo (2020), "We can "motivate the audience to be resolute in the face of Corona."

All of the above socialization has taken place thanks to digital technology. Yuliarti (2015) asserts that Besley's findings that songs' values will have a more significant impact on society if they are communicated via the internet and television are accurate.

People on Earth have reported feeling anxious, afraid, and uneasy due to Covid-19. As a result, listening to music can help them feel better. In the context of Covid-19, the findings of Andaryani (Andaryani, 2019) that music can boost listeners' mental stamina are also applicable. According to Lरिक & Prawitasari (2005), the world's population may decrease depression if they sing or listen to music. According to Jazuli & Iryanti (2001), music helps students develop their personalities and attitudes to face challenges head-on. Their creativity, which also contributes through songs, plays a role in this.

Music can be used to improve character education, as Papilaya (Projo, 2020), which exemplifies Ambon, Maluku, states. Music can help students overcome feelings of fear, anxiety, exhaustion, and immobility brought on by the pandemic that is sweeping the globe as of late. In this instance, not only through virtual viewing of music performances but also through interpreting their character values. Papaya (Projo, 2020) suggested using local Ambonese music to rouse students' enthusiasm and allay their fears. This affects Stuart Hall's "Message Acceptance Theory" (Hall, 2001). Theoretically, the message's meaning is influenced by the audience's cultural background and life experiences in the context of the audience

receiving it. The community will be more likely to accept the message and content of a song's text if local songs and wisdom are used. As a result, both intrinsic and extrinsic aspects of the context in which a song is sung can be enjoyed as aesthetic communication.

In addition to the findings above, the role of music communication during the pandemic has also been widely studied by scientists. Research in Australia found a positive relationship between listening to music during lockdown and life satisfaction. People who often listen to music in their daily life show higher life satisfaction as well. These findings indicate the potential benefits of listening to music during pandemics and other periods of social isolation (Krause et al., 2021). Another study from the Kangaroo Country also found that listening to music can reduce stress from COVID-19 as effectively as exercising and sleeping. "Music listening was among the most effective stress coping strategies, and was as effective as exercise, sleep, and changing location. Effectiveness of music listening as a coping strategy was related to better well-being" (Vidas et al., 2021).

Meanwhile, research in Finland shows that listening to music has increased compared to before the pandemic. The study investigated the role of music in everyday life in 37 countries in the Americas and Europe at the time of the first wave of COVID-19. From most of the participants, many of them feel that their use of music has changed. This study clearly revealed a relationship between their use of mood for music regulation, their attachment to music, and their level of anxiety and nervousness. The majority of whom also reported severe levels of anxiety (Carlson et al., 2021).

Other than what has been mentioned above, the table below lists a number of related studies on the roles of music communication during Pandemics of Covid-19:

No.	Title and Author (s)	Music Communication
1.	"Music and mood regulation during the early stages of the COVID-19 pandemic" (Hennessy et al., 2021)	Music listening can be an effective strategy for regulating affect, leading to positive well-being. Music communication is shown by findings that music has potency and ability to help people to manage life stressor such as Covid-19.
2.	"Music-Evoked Nostalgia and Wellbeing During the United Kingdom COVID-19 Pandemic: Content, Subjective Effects, and Function" (Gibbs & Egermann, 2021)	Feelings of nostalgia are said to occur during the first COVID-19 lockdown in the United Kingdom. Music communication here is shown that "employing nostalgic music listening as a form of approaching difficult emotions can have a positive impact on wellbeing".
3.	"The well-being of music educators during the	This research shows that Covid-19 has lowered levels of teachers'

	pandemic Spring of 2020” (Miksza et al., 2021)	well-being and significantly higher levels of depression than published norms.
4.	“Mothers as Home DJs: Recorded music and young children’s well-being during the COVID-19 pandemic” (Cho & Ilari, 2021)	Music communication is shown by findings that “while mothers utilized music to fulfill various emotional needs, they tended to use it to maintain or reinforce their child’s positive mood rather than to improve a negative mood”. Also, mothers reported that their strategic approaches to use recorded music seemed to help their children feel less distressed and happier.
5.	“Receptive music therapy to reduce stress and improve wellbeing in Italian clinical staff involved in COVID-19 pandemic: a preliminary study” (Giordano et al., 2020)	Music communication through music therapy is able to reduce stress during Covid-19.
6.	“Uses and perceptions of music in times of COVID-19: a Spanish population survey” (Cabedo-Mas et al., 2020)	Here music communication is relatively clear with the increase of musical activities such as listening, singing, dancing or playing an instrument. Music is also used to cope with the lockdown to make people relax, escape, raise their mood or keep them company.
7.	“Wellbeing and flow in sports and music students during the COVID-19 pandemic” (Habe et al., 2021)	It is found that satisfaction with life and studying, positive and negative affect, and COVID-19 impact could all be predicted on the basis of flow dimensions.
8.	“Psychopathological problems related to the COVID-19 pandemic and possible prevention with music therapy” (Mastnak, 2020)	Music communication through music therapy is possible to prevent Psychopathological problems.
9.	“The ‘lonely raver’: music livestreams during COVID-19 as a hotline to collective consciousness?” (Vandenberg et al., 2021)	This paper offers an exploratory analysis of the online social practice of live streaming concerts as one of the most popular cultural outlets during the COVID-19 imposed 'lockdown' in Europe. It is found that old and new ritual acts are used to form online communities. While this ritual activity marks participation and reminds members of previous collective feelings, the

		removal of the visceral element from the physical audience hinders the formation of a renewed sense of social solidarity. Music communication is seen on the practice of live streaming concerts.
10.	“Washing Hands, Reaching Out”–Popular Music, Digital Leisure and Touch during the COVID-19 Pandemic” (Lehman, 2021)	Music communication found in this research was the lyrics of “touching hands” to “washing hands” and “touching me, touching you” to “don’t touch me, I won’t touch you.” Were among very famous lyrics for applying health protocol for Covid-19.
11.	“The efficacy of music for emotional wellbeing during the COVID-19 lockdown in Spain: an analysis of personal and context-related variables” (Martínez-Castilla et al., 2021)	Here communication through music is found to be effective where emotionally vulnerable people during the lockdown, perceive a higher benefit from musical behaviors. Also, being musically trained leads to a perception of higher efficacy of music for the achievement of emotional wellbeing goals.
12.	“Did the COVID-19 Pandemic trigger nostalgia? Evidence of music consumption on Spotify” (Yeung, 2020)	This research found that “the lockdown imposed in the midst of the COVID-19 pandemic significantly changed the music consumption in terms of nostalgia. This work constructs a binary measure of nostalgia consumption of music and employs country-specific logistic regressions in which lockdown is taken as a treatment that interacts with a quadratic trend”.

All articles provided above show that communication by means of music has been relatively effective in helping music listeners during the pandemic of Covid-19. It is not just about Like or Subscribe but how people enjoy music during the pandemic.

6. Conclusion

Covid-19 is not the deciding factor. All restrictions have no value. It has been demonstrated that music's educational value and function can contribute to the Covid-19 storm. Music education allows communities and schools to collaborate to find new solutions. Even in the face of an outbreak like this, we must believe that music can be a powerful force in the hope that the current global Covid-19 crisis can make people aware of the significance of music and music education

for our young generation. In addition, many people have discovered that one of the best ways to deal with Covid-19 is to listen to music.

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