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The Phenomenon of Bamboo Music Buskers in Semarang: An Urban Music Perspective

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Abstract : This study aims to explore the phenomenon of bamboo music buskers in Semarang from an urban music perspective, focusing on their role in the city's cultural landscape and the dynamics of social interactions in public spaces. The methodology used in this study is a qualitative approach with participatory observation techniques, in-depth interviews with buskers, and documentation analysis. Data collection was conducted in several strategic locations in Semarang, such as the town square, markets, and other crowded centers. The results of the study indicate that bamboo music buskers play a significant role in enriching the color of urban music in Semarang. They not only function as street entertainers, but also as cultural agents who introduce and preserve traditional music in a modern context. Bamboo music, with its unique and organic characteristics, attracts the attention of people from various circles and often creates warmer social interactions between buskers and their listeners. In addition, this study found that bamboo music buskers face challenges in the form of social stigma and government regulations that are less supportive of their activities in public spaces. The implications of this study indicate that bamboo music buskers have the potential to be developed as a city cultural asset that can support local tourism and strengthen Semarang's cultural identity. In addition, this study recommends the need for more inclusive policies and support for the sustainability of urban music rooted in local traditions, so that it can create more dynamic and culturally diverse public spaces.

Keywords: *Urban Music, Urbanism, Bamboo Music, Buskers, Semarang*



1. Introduction

The city of Semarang in Indonesia has potential in various aspects. Hidayah et al., (2018) highlighted the efforts of the government and various organizations in Semarang to create a suitable city for young people, which indicates the potential of this city for youth development. Yusriana et al., (2018) proposed imaging Semarang as a cinematic city by citing successful examples of cities that have gained popularity as filming locations. Purnomo et al., (2020) emphasized the architectural style of the Kota Lama area in Semarang as a potential tourist attraction, especially colonial and local architectural elements. Triyono (2012) discussed Semarang's efforts to build its image as "The Amazing City of Java" through innovation and creative strategies.

The development of art in the city of Semarang is an interesting phenomenon that shows significant cultural developments in this region. Along with the growth and modernization of the city, art has become an important element in the lives of the people of Semarang. Various forms of art such as fine arts, music, dance, and other performing arts have developed rapidly in this city. Effendy et al., (2018) explored the role of art in Kampung Pelangi and its potential as a landmark of the city. This research emphasizes the need for unity between art and existing landmarks to improve the city's image. Sigit et al., (2019) investigated the impact of art on the overall visual quality of Semarang. This study found that artistic elements in Kampung Pelangi have the potential to improve the image at the regency level, but there is no evidence to show that they contribute to improving the city's image as a whole. Kariada et al., (2019) focused on government policy strategies for developing the creative economy in Semarang. Semarang tourism has potential to increase local income through the development of arts and culture, and this is the reason why the Semarang city Culture and tourism office was established (Utami & Widyasputri, 2023).

Art development has significant potential in improving the image and attractiveness of the city of Semarang. Apart from adding aesthetic value to a city's power, art as a manifestation of human intelligence also enhances the city's cultural identity. Effendy et al., (2018) found that art in the form of colorful paintings in Kampung Pelangi attracts attention on social media and has the potential to become a city landmark. Sigit et al., (2019) also found that the artistic elements in Kampung Pelangi provide aesthetic value in a sub-district. Kariada et al., (2019) highlighted the importance of the creative economy in Semarang with sectors such as culinary, fashion, and crafts identified as leading sectors. Purnomo et al., (2020) emphasized the influence of architectural style, especially classical European architecture, on the attractiveness of tourist visits in Kota Lama Semarang.

Like in many other places, Semarang's music scene faces a number of obstacles that have an impact on the dynamics of culture and the music business. These difficulties include those that affect how music is made, shared, and enjoyed in this city.. Ahmad et al., (2017) focused on the declining interest in Semai traditional music among the Orang Asli community and proposed integrating traditional elements into popular music styles to rejuvenate the Semai musical heritage. Syahida (2020) discussed the transition of the independent music industry in Semarang to digital platforms and the importance of originality, authenticity, and creative marketing strategies for independent musicians. Wadiyo (2015) explored ~~the use of~~ music as an integrated educational tool in preschool education, especially in kindergartens in Semarang. Finally, Susetyo (2010) examined the process of cultural change in Indonesian music, especially the transformation of "rebana" traditional music into "kasidah" modern music in Semarang.

Urbanism in Indonesia has influenced musical tastes. It makes the emergence of hybrid genres and diverse musical expressions. Richter (2013) argued that analyzing hybrid genres such as keroncong and dangdut provides a more nuanced understanding of the relationship between musical styles and the social identity of Indonesia's urban. Wallach (2008) explored how globalization and access to global music have not homogenized local music-making in Indonesia, but have provided creative possibilities for young Indonesians to explore their identities in a diverse country. Lahpan (2019) examined the construction of meaning around Sundanese Islamic music in different settings and observed how the meaning of music contributes to the formation of identity within certain social boundaries. Miller (2007) discussed alternative populism in Indonesian music and how artists respond to the dominance of commercialism while seeking alternative ways to gain artistic legitimacy.

Urbanization contributes to the emergence of poverty in Indonesia. Zulfiyah & Imron (2017) highlighted that urbanization without adequate skills causes high poverty rates. Hadi Soesilo et al., (2008) emphasized that poverty in rural areas, where many poor people live, is influenced by factors such as geographic isolation, lack of resources, and unclear land agreements. In addition, Darna et al., (2022) supported it by stating that underprivileged communities, who are often involved in cottage industries and agriculture, face uncertain incomes and limited market access.

The deindustrialization and economic change brought about by urbanism tendencies have a major negative influence on poverty and inequality in urban areas. Strait (2000) and Strait (2001) found that employment dynamics at the metropolitan level, particularly the decline in employment in certain sectors, are linked to the growth

of extreme poverty environments. Cervero (2006) highlighted the role of transportation investments in triggering economic growth and accessibility benefits in urban areas. The final one comes from McFayden (2008), who talked about the phenomena of gentrification and how it hinders urban low-income neighborhoods' ability to advance socially and economically. Urbanization has had a significant impact on the emergence of street artists. Along with rapid urban growth, there is a need for artistic expression that is more diverse and open to the public. Street artists use their talents as independent artists to keep up with social and urban environmental developments. Andriyanto et al., (2018) highlighted how urbanization has led to the emergence of street musicians in Surabaya, Indonesia, as a way to earn a living. Horlor (2020) explored the relationship between Chinese street pop performances and the urban environment of Wuhan, emphasizing the synergy between the acoustic qualities of the music and the wider sound environment. Rodrigues (2020) discussed the potential of street performances to contribute to the development and growth of cities, especially in Portugal. Kane (2014) examined the importance of street theater and singing in urban spaces noting changing attitudes towards street performers and the disruptive nature of their performances.

Urbanization also creates opportunities for street artists to interact directly with society. They often face creative challenges to present their works of art amidst the hustle and bustle of urban areas and respond directly to everyday urban life. In this case, street artists can play a role in increasing public awareness of urban issues, creating social bonds, and stimulating critical thinking in Indonesia. (Andriyanto et al., 2018) examined the elements that go into the careers of marginalized street musicians in Surabaya and the kinds of artistic endeavors they engage in. Richter (2013) discussed the importance of urban music, such as street music and campursari in Yogyakarta, and its relationship with popular culture in various cities, highlighting the role of music in shaping social identity in Indonesia. (Ilan, 2012) examined the relationship between urban music, street culture, and crime in the context of urban music in England by emphasizing the commodification and potential of the genre criminalization. Horlor (2020) explored the interactions between Chinese street pop performances and the urban environment in Wuhan by emphasizing the influence of the acoustic quality of music and the city's physical geography on the sustainability and behavior of street performance audiences.

There is the emergence of buskers who use musical instruments made of bamboo. Isa et al., (2021) discussed the design and development of the gendang kecap, a bamboo-based musical instrument, and its potential to encourage ecotourism activities in Malaysia. Phatthanaphraivan & Fairfield (2019) explored the use of

bamboo in Pgaz k'Nyau music among the Karen people of Thailand by highlighting the importance of local knowledge and the role of bamboo in shaping their music, ethics, aesthetics, and ecological practices. Langi (2015) focused on bamboo music in East Lemoh village, East Tombariri Sub-district, Indonesia, emphasizing its cultural significance and identity for the community. Dioquino (2009) provided a broader perspective on bamboo instruments in the Philippines by highlighting the abundance and diversity of musical instruments made from bamboo.

2. Literature Review

Research on street buskers in urban environments is an area of research that has never been adequately explored. Although research in the field of street art exists, much of it has focused on artists who are members of particular art groups or studios, while street performers, who are often independent artists and operate in public spaces, have not received enough attention. In a dynamic urban environment, street performers have a distinctive social and cultural influence and contribute to the urban arts landscape. Therefore, more in-depth research related to street art practices in urban environments is needed to understand the contributions, challenges, and dynamics associated with this group of artists.

The importance of urbanism is closely related to the field of urban planning because this discipline aims to strategize and supervise the effective design and administration of urban areas. By taking into account several aspects including land use, transportation, and environment, urbanism significantly contributes to the enhancement of cities' sustainability, livability, and functionality. Urbanization has a significant impact on population distribution. research shows a strong correlation between urbanism and global challenges, not limited to economic inequality, vulnerability to natural disasters, and environmental degradation. Noll (1969) highlighted the rapid growth of urban populations in the United States with suburban areas experiencing the most growth. The global trend of urbanization projects a substantial increase in urban populations in developing countries. The challenges associated with this rapid urban growth include disparities in income, employment, housing, and quality of life.

Urbanism has local and global implications. Cities all throughout the world are dealing with a number of issues, such as rapid urbanization, population growth, and climate change. The goals of urbanization are to upgrade both cities and rural areas while promoting regional economic and cultural development. According to Wiryomartono (2020), urban design is crucial to the creation of secure, cozy, and aesthetically beautiful public areas, all of which support urbanism's overarching

objectives. According to Sumner (2017), urbanism is a way of life, and aspects of cities including social organization, density, and heterogeneity influence this way of life. Urbanism is influenced by many factors, which emphasizes the necessity for thorough study on urbanization and urbanism, particularly in regions where urban lifestyles are still evolving. Mack (1968) recognized the challenges and opportunities presented by urbanism, including the potential for efficient educational systems and expanded cultural opportunities. As downtown districts are revitalized, middle-class and upper-class people are becoming more interested in contemporary urbanist design approaches. Aspects of true urbanism include the benefits of density, diversity, and active lifestyles, as well as the importance of public sector investment and regulatory reform (Hinshaw FAICP, 2018).

The challenges and complexity in the context of Indonesian urbanization can be seen through several aspects. First, rapid population growth and migration from rural to urban areas have placed significant pressure on urban infrastructure, including housing, transportation, and clean water facilities. Second, inequality in the distribution of urban benefits, such as access to better education and health services, remains a serious problem. Third, in order to preserve urban sustainability, waste management and the effects of urbanization on the environment must be the top priorities. Fourth, social problems such as urban poverty and social conflict are also part of the dynamics of urbanization. In this increasingly complex context, there is a need for wise urban planning, inclusive policies, and appropriate investment to overcome the challenges and complexities associated with urbanization in Indonesia. Wood (1986) discussed the contradictions between macroeconomic and urban policies in Indonesia, which have undermined government efforts to control rural-to-urban migration. Sulistyorini (2020) criticized urbanism in Indonesia and suggested ruralization as an alternative by emphasizing the importance of agriculture and local empowerment. Firman et al. (2007) examined urbanization patterns in Indonesia by noting the concentration of urban population in large cities such as Jakarta and population growth in the suburbs. W. Wood (1987) discussed policymakers' concerns regarding urbanization in Indonesia and explored various policies and strategies for managing urban growth and influencing industrial location.

Urbanization in Indonesia has induced a fundamental transformation in people's lifestyles. The process of urbanization, characterized by the movement of people from rural to urban areas, has influenced the way people live, interact, and work. A way of life that was formerly concentrated on farming and other rural pursuits has given way to one that is more focused on the industrial and service sectors. It is reflected in changes in people's eating patterns, mobility, sleeping patterns, and social activities.

Urbanization also influences the concept of family and gender roles with an increase in women's involvement in economic activities outside the home. With such a significant lifestyle transformation, the government and related parties need to understand the social and cultural implications of urbanization and design policies that support these changes so they can provide positive benefits for people living in urban areas. Sihombing et al. (2020) highlighted the influence of the millennial urban lifestyle on the transformation of urban settlements. Wardana et al. (2019) discussed rural tourism as a solution to reduce urbanization by developing economic opportunities in rural areas. In addition, Syaifulloh et al. (2021) emphasized the lack of job opportunities and poverty as factors driving rural residents to migrate to urban areas.

The important role of government in urbanization can also be seen in efforts to increase people's access to basic services, such as education and health. In order to reduce socioeconomic disparity, the government must guarantee that urban and rural populations have equal access. Santy & Buhari (2015) emphasized the need to modernize the government's role in regulating and controlling the urbanization process in Indonesia. Salim & Hudalah (2020) highlighted the challenges and reforms of urban management in Indonesia, especially in improving urban planning and policy. Noverina (2017) focused on the problems faced by city governments in meeting the housing needs of the city's rapidly growing population, especially for the poverty-stricken people and migrants from villages to cities. W. B. Wood (1986) examined the contradiction between macroeconomic policy and urban policy in Indonesia, which has weakened government programs to control migration from villages to cities. This section presents a range of information pertinent to formal and material objects, showcasing the breadth of data researchers have amassed on their research subject. Conceptual exposure revolves around keywords highlighted in the article, while the theoretical framework represents formal objects

3. Methods

This study uses a qualitative approach with the aim of understanding and explaining phenomena in their social, cultural, and environmental contexts. In this study, a research approach using a phenomenological design will be described to explain how urban communities create street buskers in Semarang City. The phenomenological approach is used in this study to understand the experiences and perceptions of urban communities towards the phenomenon of street buskers in Semarang City. Phenomenology is a qualitative approach that focuses on exploring the deep meaning of individual experiences in the context of the phenomenon being studied. The population of this study is all street buskers in Semarang City. Given that the population may be very large and difficult to access as a whole, the research sample will be

selected using purposive sampling. The research sample will take two groups of street buskers in Semarang City who use bamboo musical instruments in their performances. The sampling technique that will be used is Simple Random Sampling (SRS), where every street busker who meets the criteria has an equal opportunity to be selected in the sample. Researchers will dig up data from two groups of bamboo music buskers located in the old city area of Semarang and the large intersection of Semarang City. In this study, we will collect data from two types of sources, namely primary data and secondary data. Primary data sources are primary data obtained through in-depth interviews with street musicians using bamboo musical instruments. Interviews will provide in-depth insights into their experiences, motivations, challenges, and expectations in carrying out their profession. Direct observation will also be used to observe their performances and interactions with the urban community. This primary data will provide a direct view of the phenomenon being studied. Secondary data sources are secondary data obtained from documentation in previous literature related to street art and street musicians.

In addition, secondary data will also include information about urban communities, urban trends, and culture in Semarang. This secondary data will support further understanding of the context of the phenomenon being studied. In this study, several data collection tools were used. In-depth interviews will be used to collect primary data from street musicians. Interview questions will be designed to explore their experiences, motivations, and perspectives on this phenomenon. Direct observation will be used to observe street musicians' performances using bamboo musical instruments in the urban environment of Semarang. Observations will cover aspects such as location, interaction with the audience, and how they convey messages through music. In addition, documentation will include analysis of previous documents related to street art, and street musicians, as well as data about the urban community in Semarang. Data collected through interviews and observations will be analyzed using qualitative content analysis. Data will be coded, categorized, and analyzed to identify emerging patterns, themes, and meanings. The results of the analysis will be used to better understand how street musicians create this phenomenon and how urban communities respond to it. Secondary data analysis will also be used to support the findings from the primary data. This study will provide in-depth insights into the street musician phenomenon using a phenomenological approach, which will help understand the social, cultural, and contextual aspects of street art practices in urban communities in Semarang. The method clearly explains how the author conducted the research. The method should clearly describe the research design, replicable research procedures, and describe how to summarize and analyze data.

4. Results

Bamboo music is a musical genre rooted in tradition and characterized by the use of musical instruments made from bamboo. Because of their unique and unparalleled acoustic qualities, bamboo instruments are a vital part of many different musical traditions around the world. The historical lineage of bamboo music stretches quite long. It is used in various cultural frameworks and ceremonial practices of bamboo music in Indonesia. Primaningrizki (2020) discussed the process of hybridity in angklung music and highlighted the combination of Western and Eastern musical idioms. Tai-lai (2004) mentioned gamelan as traditional Indonesian folk music, known for its percussion instruments. Yampolsky & Ramstedt (2000) explored a variety of guitar music found in Indonesia, including Sulawesi's Kacapi and Sumba's Jungga performances. Langi (2015) focused on bamboo music in East Lemoh village by emphasizing the cultural significance and challenges in preserving this tradition. In summary, these papers collectively highlight the cultural importance and diversity of bamboo music in Indonesia, including the hybridity of angklung music, the prominence of percussion instruments in gamelan, the diversity of guitar music, and the importance of bamboo music in the village of Lemoh Timur, music made from bamboo in Indonesia. Langi (2015) focused on bamboo music in East Lemoh village, East Tombariri Sub-district by highlighting its cultural significance and the challenges faced in its conservation. In his discussion of the hybridity process in angklung music, Primaningrizki (2020) describes how the coexistence of creativity and hybridity contributes to the long-term success of angklung music on a national and global scale. Yampolsky & Ramstedt (2000) explored the diversity of guitar music from Sulawesi and Sumatra by showcasing the richness of musical traditions beyond the well-known gamelan ensembles. In addition, Tai-lai (2004) discussed gamelan as traditional Indonesian folk music by emphasizing its influence and significance in the world.

Bamboo music is often used in several performance contexts, including traditional ceremonies, traditional arts performances, and community entertainment events. Additionally, bamboo music often has strong ties to different cultures and ethnic heritages in several geographic regions. Phatthanaphraiwan & Fairfield (2019) explored the role of bamboo instruments in the Pgaz k'Nyau community in Thailand by emphasizing the importance of bamboo instruments in shaping music, ethics, aesthetics, and ecological activities. Langi (2015) focused on the village of East Lemoh in Indonesia, where bamboo music is considered a tool for expressing people's emotions and identity. An important characteristic of bamboo music lies in its frequent collective performances, where bamboo instruments are usually played in groups or ensembles. The formation of effective coordination among bamboo musical instrument players is very important to produce beautiful and harmonious songs.

Bamboo music is often used in various festivals and cultural celebrations, serving as an inseparable component of the cultural arrangement in communities that embrace this musical instrument.

Indonesia has a variety of musical instruments made from bamboo. Bamboo is a material that is widely used in traditional music and art practices in the archipelago. Indonesia is home to a wide variety of bamboo musical instruments, demonstrating the region's rich cultural heritage. These musical instruments include as follows: Angklung is widely known as a prominent bamboo musical instrument and become a symbol originating from Indonesia. The origins of this musical instrument can be traced back to West Java. The angklung is made up of several bamboo tubes that are arranged in a certain way so that when it shakes, it produces a variety of notes. In order to achieve artistic harmony, angklung is typically played in an ensemble setting by multiple players, each of whom has an angklung with a distinct tone.

Similar to an angklung, the caleng is a kind of bamboo musical instrument with a more straightforward shape. Typically, caleng is composed of several bamboo tubes organized within a bamboo or wood frame. Usually, just one person participates in this pastime, hitting the bamboo tubes with a bat.

One type of West Javanese gamelan music is the degung gamelan, which is distinguished by its extensive use of bamboo instruments. Musical instruments included in this category consist of gendér, suling, and calung. Gamelan degung often appears as a prominent musical ensemble in the context of Sundanese traditional art presentations.

Gamelan gender wayang is a special type of gamelan ensemble traditionally used in shadow puppet performances in the Balinese cultural context. This musical instrument is made from bamboo and has a unique sound quality. Typically, gamelan gender wayang performances involve a pair of musicians positioned in a face-to-face setting.

Suling is a wind instrument made from bamboo. Indonesia has various types of suling, including Sundanese flutes, Balinese flutes, and Batak flutes. The flute is used in various genres of traditional music, from wayang kulit to folk music.

Rebab is a bamboo musical instrument originating from West Kalimantan. This musical instrument consists of bamboo tubes that are strung together systematically and sounded by hitting them.

Kolintang is a traditional musical instrument originating from North Sulawesi. Although the main material used in making kolintang musical instruments is usually wood, it should be noted that there are additional variations of this musical instrument

which are made from bamboo. The musical instruments mentioned above are usually used in Minahasan traditional music performances.

The widespread attraction of bamboo music comes from its gentle, organic, and aesthetic auditory qualities. Additionally, the use of bamboo as the main constituent for these musical instruments establishes a deep correlation between music and the natural environment, an attribute that is widely considered beneficial across various global civilizations.

5. Discussion

Semarang Urban Society

The Semarang City Central Statistics Agency (BPS) has published data presenting various demographic and economic statistics. These statistical data provide an important description of the social and economic situation experienced by the residents of Semarang City. This data provides an overview of various aspects, such as population size, gender gap, population concentration, poverty level, and minimum living standards.

Forecasts indicate that by mid-2023, the population of Semarang City is expected to grow to 1.693.035 individuals. For a more detailed breakdown, the population is divided into 845.040 women and 847.995 men. The information provided sheds light on the gender distribution in the city and reveals that women virtually exceed men in terms of population makeup. In 2023, it is projected that the population density of Semarang City will reach around 11.456 people per square kilometer. These observations indicate that the city has a high population density, making it one of the most densely populated urban areas. High population density often creates difficulties in managing resources and providing adequate urban infrastructure.

In March 2023, the number of people below the poverty threshold will reach 62.270 people. This figure represents roughly 3.66% of the total population of the city.. This number has decreased since September 2022, reaching a lower value. The observed decline can be related to various initiatives undertaken by government entities and civil society organizations to overcome poverty-related issues. These observations indicate that the implementation of social welfare policies provides good results for individuals who are below the poverty threshold.

The poverty line in Semarang City was IDR 462.250 per capita per month as of March 2023. The poverty line functions as an important indicator to assess the ability of individuals or households to meet basic needs which include basic food and non-food needs. This tool serves as a tool to assess poverty levels and identify populations that need economic or social support.

The poverty threshold is determined by considering basic food and non-food needs. This covers the basic expenses necessary to maintain a satisfactory standard of living. In an endeavor to lower poverty and raise people's standards of living, using the poverty line as a benchmark is crucial. It is critical to continue monitoring and evaluating demographic and economic data in the pursuit of sustainable development. It may create the formulation of more effective policies that aim to effectively overcome the social and economic challenges that exist in Semarang City. Additionally, establishing partnerships between government entities, social organizations, and the corporate sector is critical in fostering an inclusive and sustainable environment for all city residents. Data provided by the Central Statistics Agency (BPS) serves as an important instrument for achieving this goal.

Based on information gathered from the Semarang City Culture and Tourism Office, it is anticipated that the city of Semarang would have approximately 1.000 active musicians by 2023. This data has a variety of musical performers, including traditional musicians who are custodians of Javanese cultural heritage, contemporary musicians who insert modern aspects into their compositions, and innovative musicians who may use experimental techniques in their musical creations. Semarang's ethnic diversity and artistic inventiveness in music are demonstrated by a variety of performers in the city.

Notably, the majority of Semarang City's musicians are involved in multiple music communities. These communities play an important role in the advancement of music in urban areas. These venues serve as places for musicians to gather, exchange concepts, and engage in collaborative efforts aimed at creating musical compositions. Apart from functioning as a location for social interaction, music communities also often act as a medium for advancing music education, talent development, and the dissemination of traditional and current musical knowledge. In addition, they also often coordinate various activities, including exercises, concerts, and festivals, which contribute to improving the music ecology in Semarang City.

Furthermore, music communities serve as a platform for artistic expression and are crucial in spreading awareness of music to a larger audience. They provide opportunities for city dwellers to interact with and cultivate an appreciation for various musical forms by organizing events and festivals. In addition, these music communities also contribute to the preservation and protection of traditional music heritage which has significant historical and cultural value for the city of Semarang.

Semarang Bamboo Buskers

The phenomenon of population movement from rural to urban areas has a significant influence on the development of music. Cities foster conditions that inspire

musical creation because of their fast dynamics and diverse cultures. In an urban context, various musical styles and genres can develop in parallel. Seman (2019) discussed how the music scene can contribute to economic development in urban areas. Coplan (1982) explored the music transformation of African rural into popular music under urban conditions. Martin (1991) highlighted the impact of urbanization on traditional musical practices in East Africa. Xiao-hui (2009) discussed the emergence and importance of urban musicology as a field of study.

Changes in artistic tastes are influenced by urbanism in Indonesia. Jurriëns (2021) discussed how Indonesian visual artists depict Jakarta and other cities. It shows the evolving urban landscape as well as the ideas, lifestyles, and creative expressions of various generations. Adi (2018) focused on urban art in Surakarta by highlighting how urban art characterizes the city's development and functions as a creative response to the problems faced by urban society. Sumargo & Adi (2013) explored the emergence of urban art in Indonesia by noting its unique history and the various factors of its emergence. In addition, Jaarsma (2011) reflected on the changes and development of Indonesian fine arts, especially the influence of market power.

Semarang City's musical scene benefits from the active participation of its musicians in a variety of music communities. However, it is very important to overcome the problems related to buskers. Based on data provided by the Semarang City Social Service, it has been observed that as many as 23 people involved in busking activities have been arrested by the Semarang City Civil service police Unit (Satpol PP) in the period January to July 2023. They were arrested for violating Semarang City Regional Regulation No. 1 of 2011 concerning the Implementation of Public Order.

Offenses done by these individuals include acts such as making threats, engaging in intimidation, or causing disruption to public order. In addition, some individuals engage in behavior that can risk themselves and others, exemplified by their presence in dangerous locations, such as near heavily trafficked highways. This behavior potentially poses a risk to the individuals involved and the wider community.

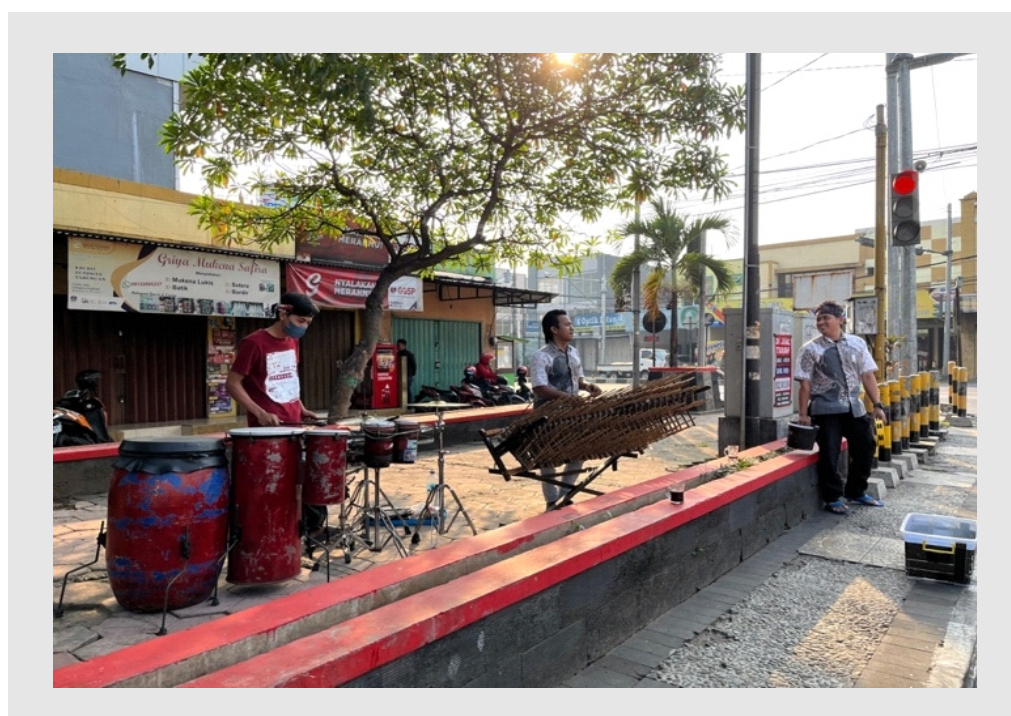
The buskers who are arrested are also involved in behavior that can disrupt the welfare of society. This behavior includes the act of playing music in locations or at periods that are considered inappropriate or undesirable. Although individuals may have altruistic motives when spreading their music, the behavior has the potential to destroy societal harmony and disturb the peace of the city's residents.

Regarding the problem of busking, it is very important to take wise and fair action. The imposition of sanctions by the Civil service police Unit (Satpol PP) must consider the dimensions of rehabilitation and education, so it may make buskers channel their musical interests and talents into constructive and safe channels. The Semarang City

Government can take steps to provide safe and legal locations for street musicians to perform while maintaining public order.

In addition, the Semarang City Government as a whole can help by providing training and mentoring opportunities for qualified buskers. Engaging in those activities can facilitate the development of one's artistic abilities, foster an appreciation of the ethical considerations associated with performing music in public spaces, and ensure the production of enjoyable and non-disruptive musical content.

Figure 1: Bamboo Music Buskers at Semarang City Crossroads

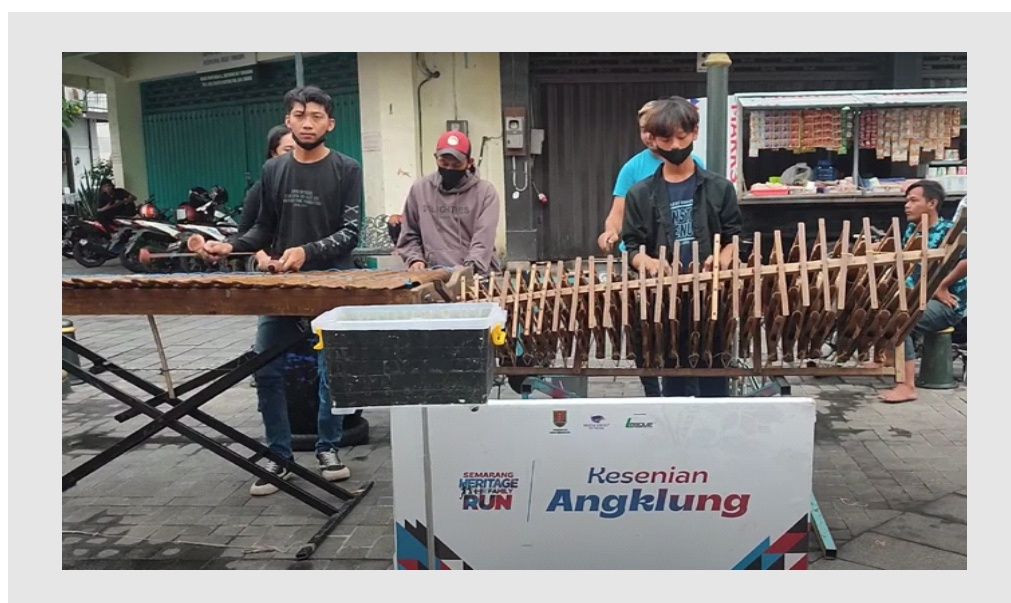


However, on the other hand, urbanization also creates interesting opportunities for street artists to interact directly with urban society and bring elements of traditional art that may rarely be heard amidst the hustle and bustle of urban areas.

Street artists, who are often independent, respond to social changes and the urban environment with their creativity. They use empty walls, sidewalks, and buildings as canvases to convey social, political, and cultural messages through various media, including graffiti, paintings, installations, and sculptures. In the process of creating their works of art, street artists often face creative challenges to present works of art that are acceptable to diverse urban communities. One of the interesting things about street artists' interactions with urban communities is their ability to respond directly to everyday urban life. They not only create works of art that beautify

the environment but also often create works of art that raise reflections on issues faced by urban communities. They use art as a means to voice their feelings and views on issues such as traffic jams, inequality, environmental damage, and many more.

Figure 2: Bamboo Music Buskers in the old city area of Semarang



In addition, street painters can contribute to raising public awareness of pertinent urban concerns. Their artwork often creates opportunities for dialogue and reflection. It can help society better understand and respond to these issues. Street artists become agents of change who help raise awareness and critical thinking in urban communities.

As a result of their interactions with society, street artists also contribute to creating social bonds. Street artworks often become focal points where people gather, talk, and celebrate art together. It can result in stronger social and community ties amidst the often individualistic life in cities. Street artists help create spaces that connect people from different social, cultural, and ethnic backgrounds, and it is an important aspect of strengthening a city's identity.

It is important to note that in Indonesia, the role of street artists in the urban environment continues to be an interesting topic of artistic and social studies. Debates surrounding the legality of street art, respect for their creativity, and the social and cultural impact of street art continue. As urbanization continues to develop, it is hoped that the role of street artists in the future will continue to develop and play an important role in the dynamics of Indonesian urban areas. In the overall context of urbanization in Indonesia, the role of street artists is one aspect that shows how local

art and culture can be an important part of building a diverse, creative, and positive urban environment. Street artists build links between society and art, the past and the present, and tradition and creativity.

6. Conclusions

Enhancing cities' sustainability, livability, and functioning is largely dependent on urbanization. Factors such as land use, transportation, and the environment play an important role in forming efficient and sustainable cities. Urbanization has had a significant impact on population distribution. It can be seen that people increasingly move from rural to urban areas.

A distinctive urban way of life is created by the combination of urbanism as a way of life with city attributes including density, heterogeneity, and social organization. The challenges and opportunities presented by urbanization, including the potential for efficient education systems and broader cultural opportunities, are important aspects to consider in urban management.

However, urbanization also brings several challenges that need to be overcome. Rapid population growth and migration from rural to urban areas put significant pressure on urban infrastructure, including housing, transportation, and the provision of clean water facilities. Inequality in the distribution of urban benefits, such as access to better education and health services, remains a serious problem that needs to be overcome.

Urbanization has changed how people live, work, and connect with one another. The rise in women participating in economic activity outside the home has an impact on gender norms and the idea of family. Therefore, in order to reduce socioeconomic disparity, the government must guarantee that urban and rural populations have equal access. The development of art in the city of Semarang is an interesting phenomenon and plays an important role in improving the image and attractiveness of the city. Art not only provides aesthetic value that contributes to the visual beauty of the city but also plays a role in enriching the city's cultural identity. There are various efforts to promote art, including creating a cinematic city and developing the architectural potential of the Kota Lama area in Semarang.

In the field of music, urbanism in Indonesia has influenced musical tastes and created diverse musical genres. Urbanization contributes to the emergence of poverty, and it requires attention to overcome social and economic problems in urban areas.

Urbanization has also influenced the emergence of street artists. They face creative challenges in conveying their works of art amidst the hustle and bustle of

urban areas and play a role in increasing public awareness of urban issues. Research on street buskers in urban environments is still an under-researched topic. Primary data obtained from interviews, direct observation, and quantitative data collection provide a direct view of this phenomenon.

The use of bamboo musical instruments by street performers is an interesting phenomenon in an urban context. Bamboo music is a musical genre rooted in tradition and characterized by the use of bamboo musical instruments. Indonesia has a variety of bamboo musical instruments, including the angklung, calung, gamelan degung, and bamboo flute.

Semarang City population data shows a high population density, making it one of the most densely populated urban areas. Nonetheless, the issue of poverty still needs to be resolved. Furthermore, the statistical data is a valuable instrument for determining the extent of poverty and the populations in need of social or economic assistance. The development of art and music in the city of Semarang is an interesting aspect of improving the city's image. Art and music have the potential to enrich a city's cultural identity and create a diverse, creative, and positively impactful environment.

Research on street buskers in urban environments is a field of research that has not been widely explored. Primary data obtained from interviews, direct observation, and quantitative data collection provide a direct view of this phenomenon. In the overall context of urbanization in Indonesia, art, music, and street artists have an important role in building cities that are creative, diverse, and have a positive impact. Thus, ongoing efforts are required to foster the advancement of music and art as well as to address the problems brought on by urbanization.

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