

Actualization of the Spirit of Nationhood in *Karawitan* Musical Compositions by Balinese Maestro I Wayan Beratha

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Abstract: Like other art forms, dance and music serve as expressive media for conveying social messages, including nationalism. However, nationalism in musical rhythms is often less explicit than in verbal or visual arts. This article explores the actualization of the spirit of nationhood in dance and *karawitan*—traditional Balinese musical compositions—by I Wayan Beratha (1926–2014), a maestro who created over 50 works, including dance pieces and instrumental compositions inspired by the national spirit of their time. Using a qualitative approach, this study gathers data through literature reviews, document analysis, and in-depth interviews. Ricoeur’s hermeneutical theory informs the analysis, positioning texts as a foundation for interpreting their social and ideological contexts. Findings reveal that Beratha’s works embody ideological themes, creative expression, and a deep commitment to national unity. His contributions continue to inspire contemporary artists, encouraging them to preserve and expand upon his legacy.

Keywords: nationhood spirit; Balinese dance; Balinese *karawitan* musical composition; I Wayan Beratha

1. Introduction

Balinese traditional music is a product of Balinese artists’ ideas, sense, and will, expressed through vocal and instrumental arts based on Balinese cultural values and traditions. As the product of Balinese artist creations, traditional music serves various functions, including as an aesthetic presentation, a means of entertainment, and a dedication both in the context of religious rituals and as a tribute from the community to the nation and homeland. This descriptions are in line with Ruastiti’s et al. statement (2019, p. 93) that in a work of art, there is

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the most important thing, namely the meaning that shows the usefulness of the work of art for human life.

Delving into the musical compositions of I Wayan Beratha (1926-2014), many of his works subtly convey a profound meaning: a strong spirit of nationalism. The existence of this spirit is closely related to the personality of I Wayan Beratha, an artist who loves Balinese traditional art very much and has a strong spirit of nationalism and nationality (For a complete list of Beratha's works, see the Appendix).

Nationalism is a profound sense of pride, respect, fondness, and deep loyalty to one's homeland, creating a readiness to sacrifice oneself for the nation's and country's interests (Pramitasari, 2021, p. 23). The presence of a spirit of nationalism in Indonesia is crucial to examine, given the emergence of various threats that could lead to national disintegration.

Throughout the fight for independence, many artists were driven by a profound duty to defend their homeland, dedicating their hearts and souls (Adeng, 2012, p. 53). Among these artists are the poet Chairil Anwar (Generation of the year 1945) and HB Jasin (Generation of the year 1950) in the field of literary arts, as well as several painters such as Emiria Sunassa, G.A. Sukirno, Sudiardjo, Herbert Hutagalung, Ramli who are members of the *Persatuan Ahli Gambar Indonesia* (Indonesian Association of Illustrators). Various artworks created are full of values of struggle and the spirit of nationalism. In the musical arts, as noted by Mintargo (2012, p. 309), the song *Indonesia*, composed by W.R. Soepratman in 1928 and becoming *Indonesia Raya* in 1944, is monumental. This work was then echoed on August 17, 1945, when Soekarno, Mohamad Hatta and other fighters in Pegangsaan Timur, Jakarta, proclaimed Indonesia's independence. The song *Indonesia Raya* is designated the National Anthem of Indonesia in Article 36b of the 1945 Constitution. This spirit rose again in the struggle to defend independence from Dutch interference. Musicians composed songs that carry messages of struggle to inspire and awaken the spirit and nationalism of the nation's youth. It proves that music has the power to speak to all aspects of human life (Riiser, 2010, p. 22).

In addition to the manifestation of nationalism by musicians through compositions that reflect patriotic sentiments, a parallel phenomenon is evident among traditional music artists. In Bali, numerous musical works encapsulate the essence of nationalism, serving as cultural expressions of identity and unity. Notable examples include *Gesuri* (*Genta Suara Revolusi Indonesia* or The Bell of the Voice of the Indonesian Revolution) (1964) by I Wayan Beratha, a composition that embodies the revolutionary spirit of the Indonesian people during the era of President Sukarno; *Kebyar Dang Citta Utsawa* (1983), also by I Wayan Beratha, which integrates instrumental and vocal elements to represent

the implementation of Pancasila values during the New Order regime; and *Lekesan* (2001) by I Nyoman Windha, a work that symbolizes unity amidst ethnic diversity in Bali by incorporating elements of Islamic music into a novel and innovative musical composition. These works collectively highlight the role of traditional music as a medium for expressing and reinforcing national identity and cultural cohesion, as well as several other musical works.

Among these composers, I Wayan Beratha stands out as a pivotal figure in the evolution of Balinese music. His extensive contributions have shaped the traditional musical landscape, making his works a benchmark for subsequent generations. This study specifically examines the compositions of I Wayan Beratha, a distinguished traditional musician and composer who has significantly contributed to the development of Balinese music. Recognized as a pioneering figure in the Balinese musical landscape, his works are widely acclaimed and have become a benchmark for subsequent generations of composers. Having produced dozens of compositions, his musical pieces not only captivate audiences but also convey profound philosophical and patriotic messages, often incorporating the principles of *Pancasila*, Indonesia's foundational ideology, thereby reinforcing cultural and national identity through artistic expression.

The presence of nationalist spirit in I Wayan Beratha's works is closely related to his ideological foundation and creative vision as an artist dedicated to offering his finest works to society, the nation, and the country. This ideological foundation is critical to discuss, considering that in the 1990s, the ideology of Balinese music artists shifted toward pragmatism. This shift was characterized by a focus on the present and an alignment with market demands, resulting in works created primarily as commissioned pieces driven by financial motives (Sugiarta, 2015, pp. 128–129). This results in a situation where the development of music is primarily driven by entertainment, overshadowing the appreciation of national values conveyed through songs of struggle (Mintargo, 2021, p. 5).

Analyzing the spirit of nationalism in the works of I Wayan Beratha plays a vital role in reviving national values through musical arts. His emphasis on nationalism and patriotism serves as a powerful theme in his artistic creations, offering both reflection and renewed awareness aimed at reinforcing the nation's cultural identity. In the current era of globalization, the Indonesian people must remain vigilant and well-prepared to protect and preserve their national identity amidst external influences. Based on the description above, this study analyzes the manifestation of nationalist spirit in the musical compositions of I Wayan Beratha.

2. Literature Review

Scholars have conducted many studies on nationalism in social, political, cultural, historical, and colonial contexts. However, studies on nationalism

within the realm of art, mainly traditional Balinese music, are limited. Thus, the present study aims to fill that gap.

The significance of nationalism as a unifying force has been widely discussed by scholars. Hans Kohn, a historian in the book *Nationalism: Its Meaning and History* (1956), stated that Nationalism is a mental condition in which the highest loyalty of an individual is felt as the property of the nation-state. Deep attachment to the homeland, local traditions, and established territorial authority have existed at various levels throughout history (Kohn, 1956, p. 9). Indonesia, as a pluralistic country with various ethnicities, religions, cultures, and customs, has a very high potential for conflict. Mistakes and disrespect in understanding this diversity often trigger conflicts that lead to national disintegration. In this regard, means and media are needed to convey messages that can foster the mental attitude of each individual or society collectively so that they have a sense of love for the homeland, fighting spirit, unity, and high devotion to the nation and state. In the current social conditions of society, the revival and improvement of nationalism are significant in avoiding national disintegration and the fall of national dignity. One way to revive it is through art and cultural approaches.

Historically, the use of art and culture as a medium to promote nationalism has been evident since the colonial and revolutionary eras. The use of art and culture as a medium for propaganda, conveying messages of nationalism, has been adopted since the colonial era until the revolutionary era. At that time, music was a powerful propaganda medium to convey political messages (Mintargo, 2003, p. 105). Putranto and Susilo (2021, p. 189) explain that art is a very effective propaganda medium to increase national spirit. A similar statement was also conveyed by Pramitasari (2021, p. 24), arguing that arts and culture play an important role in fostering national defense and patriotism awareness, which aligns with the *Astagatra* Indonesia framework. *Astagatra* is a fundamental concept in Indonesia's national resilience framework, integrating *Tri Gatra* and *Panca Gatra* as its core components. *Tri Gatra* encompasses three natural aspects: geography, demography, and natural resources. Meanwhile, *Panca Gatra* has five social dimensions: ideology, politics, economy, socio-culture, and defense and security (Pramitasari, 2021, p. 24). This integrated approach reflects the interdependence between environmental and societal factors in maintaining national stability and resilience (Adryamarthanino, 2023).

Arianto's (2023) article is *Konsep Nasionalisme Michael Sastrapratedja: Sebuah Tinjauan Filsafat Pancasila dalam Rangka Pengembangan Karakter Bangsa Budaya* (Michael Sastrapratedja's Concept of Nationalism: A Review of Pancasila Philosophy in the Framework of Developing National Character Culture). Sastrapratedja (2013), as quoted by Arianto, stated that nationalism and culture

are deeply interconnected and mutually reinforcing. Nationalism emerges due to cultural development, as evolving cultural dynamics introduce new national identity and integrity challenges. In this way, culture shapes and sustains the concept of nationalism (in Arianto, 2023, p. 352). Sastrapratedja (2013) further elaborates that nationalism does not emerge from a complete void; rather, it arises under the influence of the modern world, which provides the necessary conditions for its development. Nationalism, by its nature, operates within a framework of opposition, whether real or perceived, against other nations and is inherently shaped by international dynamics (Arianto, 2023, p. 352).

Mintargo (2021), in his study *Fungsi Lagu-Lagu Perjuangan Sebagai Upaya Penguatan Kepribadian Bangsa* (The Function of Songs of Struggle as an Effort to Strengthen National Personality), explains that national songs, both from the pre- and post-independence periods, serve a crucial role in shaping national identity. These songs have the power to transform individuals and groups, shifting their outlook from pessimism to optimism and inspiring positive desires that lead to constructive actions (Mintargo, 2021, p. 6).

Senen (2002) and Putra ed. (2014), through each of their book, provide detailed biography and creative process of I Wayan Beratha. Senen's book titled *I Wayan Beratha Pembaharu Gamelan Gong Kebyar Bali* (I Wayan Beratha, the Reformer of Balinese Gamelan Gong Kebyar) (2002) provides an in-depth examination of I Wayan Beratha's artistic innovations and contributions. Senen highlights Beratha as a transformative artist who has played a pivotal role in developing *kakebyaran*, a Balinese performing art that integrates music and dance within a *kebyar* aesthetic. Furthermore, Senen asserts that Beratha's intellectual contributions and artistic creations have significantly shaped the evolution of Balinese performing arts.

Senen also discusses two key factors that drive artistic renewal. Internal factors include the motivation for achievement, the desire to adapt existing works, and the aspiration to contribute to society through artistic creation. External factors, conversely, encompass commissions for new artistic works, influences from global artistic developments, and incentives from ongoing artistic activities.

Additionally, Senen explains that Beratha's approach to artistic renewal was implemented through two primary methods. First, he restructured classical compositions into innovative works infused with *kakebyaran* nuances. Second, he created entirely new compositions and introduced novel forms of *gamelan* (Senen, 2002, p. vii). The book also provides a comprehensive biography of I Wayan Beratha, detailing his life journey, artistic background, creative philosophies, composition methods, and cataloging of his works from 1958 to 1999.

Putra ed.'s book *I Wayan Beratha Seniman Bali Kelas Dunia* (I Wayan Beratha World Class Balinese Artist) contains profile information, artistic activities of I Wayan Beratha, as well as his contribution to the life of Balinese art and culture and introducing Balinese art to the world (Putra, 2014, p. xii). The book also presents important information regarding ideas and creative processes in creating artworks as well as the views and reviews of several artists and cultural figures, such as I Made Bandem, I Wayan Dibia, Made Mantle Hood, I Wayan Madra Aryasa, Komang Astita, I Ketut Gde Asnawa, I Gde Arya Sugiarta, regarding the various activities and achievements of I Wayan Beratha in the field of art as well as the footsteps of I Wayan Beratha to obtain various designations such as Maestro in the field of Karawitan Art, as Mpu Karawitan Bali (highly skilled expert in *karawitan*), as the Father of Bali dance and drama, and as a World Class Balinese artist. The above three works of literature are used complementarily as the primary references to reveal the profile of I Wayan Beratha.

Based on the literature reviewed, it is evident that cultural arts play a crucial role in fostering nationalistic values, especially in the face of contemporary challenges related to national disintegration. The various studies cited offer valuable insights that support the discussion of this paper's central topic. This study uniquely focuses on the expression of nationalism in traditional music compositions—a subject that has not been explored in depth by other researchers. Analyzing traditional music compositions is particularly significant, as these works embody original artistic ideas and contribute meaningfully to promoting national identity and values.

3. Method and Theoretical Framework

3.1 Method

This study uses a qualitative method to explore the actualization of the nationhood spirit in the musical works of I Wayan Beratha. This approach enables an in-depth examination of the study object, ensuring the findings are valid and aligned with the study objectives. Primary data were collected through semi-structured interviews with key informants directly connected to I Wayan Beratha and his artistic endeavors. The informants include I Wayan Dibia (77 years old), a performing arts expert who collaborated extensively with Beratha; I Ketut Gde Asnawa (72 years old), a prominent Balinese composer and former student of Beratha; and I Gusti Made Kondra (93 years old), a senior member of Gong Sadmerta who participated in the 1964 New York World Fair as part of the Indonesian delegation. From I Wayan Dibia, insights were gathered regarding Beratha's nationalist spirit, his dedication to the nation, and the embodiment of these values in his artistic creations. I Ketut Gde Asnawa provided valuable information on Beratha's creative processes and the stages

involved in his artistic production. Meanwhile, I Gusti Made Kondra shared firsthand accounts of Gong Sadmerta's activities during the 1964 New York World Fair, particularly the creation of the *Gesuri* composition, which was performed at the inauguration of the Indonesian Pavilion.

Secondary sources such as books, academic journals, magazines, archival documents, photographs, and relevant online resources were utilized to supplement the primary data. The family archives of I Wayan Beratha, including personal documents and photographs, were also examined to obtain additional supporting data. Data analysis was conducted using the Miles and Huberman interactive model (in Saleh, 2017), which involves three systematic stages: data reduction, data presentation, and conclusion drawing/verification. The findings are presented descriptively within a structured analytical framework, facilitating a critical discussion of nationality and artistic expression themes in Beratha's musical works.

By employing a qualitative approach, this study aims to comprehensively uncover the spirit of nationalism embedded in the musical compositions of I Wayan Beratha. Through an in-depth analysis of his works, this study sheds light on the intricate ways music serves as a powerful medium for articulating and reinforcing national identity. Furthermore, it provides valuable insights into the dynamic interplay between traditional Balinese *gamelan* music and contemporary expressions of nationalism, highlighting the enduring cultural and ideological significance of Beratha's contributions. This study not only enriches the academic discourse on music and nationalism but also underscores the role of artistic innovation in preserving and reinterpreting cultural heritage within a modern context.

3.2 Theoretical Framework

This article stems from an interpretive endeavor that examines music composition in relation to the spirit of nationhood. The analytical framework, informed by the hermeneutical theory of Paul Ricoeur (2016), facilitated a more profound exploration by positioning the texts as the foundation of interpretation. Artworks as texts result from human action and are open works whose meaning is still in tension as they open up to new references and receive new relevance. Therefore, human action also awaits new interpretations to determine its meaning (Ricoeur, 2016, p. 170). To derive meaning, a text must be interpreted deeply because it is not just a series of sentences, all of which are equal and can be understood in isolation. A text is a whole, a totality. The relationship between the whole and its parts is like in a work of art (Ricoeur, 2016, p. 172). Ricoeur's hermeneutic model focuses on the idea that meaning is not taken only from the perspective of the author's life but also from the readers' perspective (Sastrapratedja, 2012, p. 251).

Interpretation is the organized thought process of finding the hidden meaning in the meaning that appears in the “folds” of the level of literal meaning. Between symbols and interpretation can be a correlative concept; there will be interpretations that have multiple meanings. According to Nugraha (2016), music is a text that can be read and felt through the sense of hearing, which can be categorized as poetry in literature (in Latip & Abdull Rahman, 2022, p. 3). When analyzed and interpreted, each musical work reveals hidden meanings that reflect the ideas and emotions of its creator. Argstatter (2016) explains that there are six basic emotions (happy, sad, fear, disgust, anger, surprise) that are perceived through stimulus in the form of music (in Shaleha, 2019, pp. 45–46). The six basic emotions are presented through musical elements, including melody, rhythm, tempo, dynamics, timbre, and harmony, thus representing the feelings and emotions of a composer.

In addition to emphasizing the interpretation of the text, Ricoeur also highlights the importance of interpreting the individual, specifically the composer, since the composer plays a central role in creating musical works. An interpretative analysis of the composer is crucial for a deeper understanding of the messages and meanings they wish to convey through their music. Behind every musical composition are ideologies, meanings, and messages that reflect the composer’s creative vision and dedication to the community, nation, and state. Similarly, struggle songs are created and dedicated to increasing love for the country and enriching the nation’s cultural repertoire (Mintargo, 2021, p. 14). In the context of this study, interpretation theory is specifically applied as an instrument to analyze the manifestation of the actualization of the spirit of nationalism contained in I Wayan Beratha’s compositions.

An artwork emerges from the creative process of developing a concept rooted in the artist’s ideology, making the artist’s ideology the epicenter of the creation of works of art (see Figure 1).

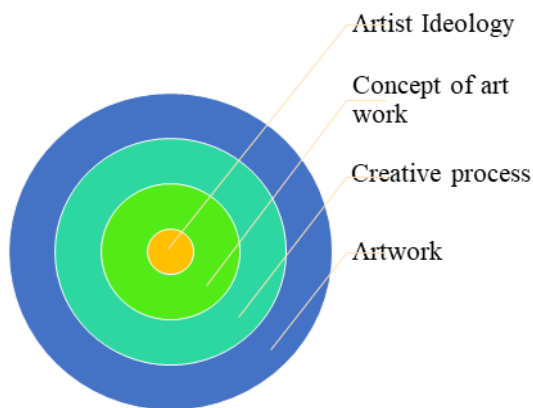


Figure 1. Diagram of Analytical Framework (Source: I Gede Yudarta, 2024)

4. Result and Discussion

4.1 Ideology and Meaning of I Wayan Beratha's Composition Works

Born in Belaluan, Denpasar, to I Made Regog and Ni Wayan Rerod, I Wayan Beratha (1926–2014) was a distinguished artist, maestro (*Mpu Karawitan*) and a world-class musician; not only did he perform in various cities around the world, but he also had international students who study karawitan with him and called him *guru* (see Putra, 2014; Senen, 2002). Genealogically, his artistic lineage can be traced to his grandfather, I Ketut Keneng (1876–1926), an artist dedicated to the royal palace, and his father, I Made Regog (1900–1982), an artist who primarily contributed to the community. The artistic tradition also extended to his two brothers, I Nyoman Geng Darmada (1929–2003) and I Nyoman Yudha (1939–2013), although his only sister, Ni Made Sadri (1933–2014), did not pursue a career in the arts. As the eldest son, I Wayan Beratha demonstrated a deep commitment to his family's artistic heritage, eventually emerging as a prolific choreographer and composer who significantly shaped the Balinese performing arts (see Picture 1).



Picture 1. I Wayan Beratha played the *kendang*, a Balinese drum, in 1956 (Source: I Nyoman Yuda, reproduced, 2024).

Beratha's career gained national recognition when he was entrusted with creating the *Tari Tani* (Farmer Dance) in 1958 at the request of President

Soekarno. His contributions to Balinese performing arts spanned multiple genres, as classified by Asnawa, including new musical compositions, new dance creations, ballet accompaniment, *papanggulan* (classical music categories) arrangements, and the initiation of new *gamelan* ensembles (Putra, 2014, p. 250). Across these categories, Beratha produced numerous monumental works that reflect his nationalistic spirit. In the domain of new musical compositions, pieces such as *Kebyar Swa Bhurwana Paksa* and *Kebyar Dang Citta Utsawa* embody themes of struggle and the core values of Pancasila. Similarly, within the dance category, in addition to *Tari Tani* and *Yudapati* (Heroic) Dance, Beratha created the ballet *Bhaktining Pertiwi* (Devotion to the Motherland), which narrates the Indonesian people's resistance against Dutch colonial rule (Putra ed., 2014, p. 277; Senen, 2002, p. 68).

Gesuri significantly contributed to the development of *papanggulan* music composition, one of Bali's classical composition forms. This music composition was created in New York, USA when I Wayan Beratha served together with Seka Gong Sadmerta as Indonesian cultural ambassadors at the New York World Fair in 1964 and, for six months, presented Balinese performances at the Indonesian Pavilion (Picture 2). Yudha (2012, p. 28) stated that the creation of *Gesuri* music composition was motivated by a request from the stage manager of the Organizing Board of the New York World Fair to I Wayan Beratha as the technical leader to prepare a musical arrangement to be presented at the opening of the Indonesian Pavilion. With this request, I Wayan Beratha and the musicians immediately compiled a musical work based on *papanggulan*.



Picture 2. Gong Sadmerta musicians at the 1964 NYWF with I Wayan Badra was squatting (Source: I Nyoman Yudha, reproduced in 2024).

Armed with his creative experience, knowledge, and the support of reliable musicians in five rehearsals, the composition could be realized. Once realized, at the suggestion of I Wayan Badera - who was also a member of the art team - the work was titled *Gesuri* (Genta Suara Revolusi Indonesia), identical to Bung Karno's speech delivered at the Senayan Stadium Jakarta in 1963. The suggestion of the name *Gesuri* by I Wayan Badera was based on his admiration for Bung Karno as the President of Indonesia (I. G. M. Kondra, personal communication, March 16, 2025).

As an innovative composition, *Gesuri* incorporates various creative developments in musical structure and presentation techniques, enhancing its appeal and dynamism while preserving the grandeur and majesty characteristic of classical *papanggulan* compositions. This work not only embodies a profound nationalist ethos but also catalyzes further innovation within the genre.

Beratha's contributions extended to the development and revitalization of various *gamelan* ensembles, including *Smar Pagulingan*, *Gong Gede*, and *Gong Kebyar*, as well as the creation of *Genta Pinara Pitu* and *Semaradhana Gamelan*. These innovations reinforced the role of traditional music as a medium for dance and ballet accompaniment while simultaneously promoting Balinese cultural identity within the national artistic landscape. His lifelong dedication to advancing Balinese performing arts exemplifies the intersection of nationalism and artistic innovation, positioning his work as a vital component of Indonesia's cultural heritage.

As a prolific and highly esteemed composer, I Wayan Beratha produced numerous monumental works that achieved significant recognition in prestigious competitions. His compositions secured top honors at esteemed events such as *Merdangga Utsawa* in 1968 and 1969, as well as the *Gong Kebyar Festival*, an integral part of the Bali Arts Festival officially organized by the Bali Provincial Government. Over the 46-year history of the Bali Arts Festival, Beratha's compositions have been consistently featured in various programs performed by artists from across Bali. His works have frequently been showcased in major categories, including the *Adult Gong Kebyar Festival*, the *Children's Gong Kebyar Festival*, and the *Women's Gong Kebyar Festival*.

As part of the *Legendary Gong Kebyar Parade* at the 45th Bali Arts Festival in 2023, Seka Gong Sadmerta, representing Denpasar City, prominently presented Beratha's instrumental masterpiece *papanggulan creation music "Gagancangan"*, along with his new creation "*Palguna Warsa*" and the renowned *Tari Tani*. These performances highlight the enduring influence of Beratha's compositions, reaffirming his role in shaping and preserving Balinese musical traditions within the framework of national and regional cultural festivals (see Picture 3).



Picture 3. Gong Sadmerta Musician as the City of Denpasar ambassador for Gong Kebyar Legendaris Parade, Bali Art Festival 2023 (Source: Seka Gong Sadmerta, 2023).

In his journey as an artist, besides participating in various activities at the local (Bali) level, I Wayan Beratha with several *seka gong* (traditional music groups), including Seka Gong Belaluan, Seka Gong Sadmerta, and Conservatory of Balinese Karawitan (KOKAR) also conducted activities on a national and international scale. At the national level, I Wayan Beratha has performed traditional Balinese dance and music in several regions of Indonesia, including Makassar, Palembang, Surabaya, West Nusa Tenggara, East Nusa Tenggara, Bogor, Jakarta. Another national art performance activity is performing Balinese dances at the Bogor Presidential Palace, Tampaksiring Presidential Palace, and the Jakarta Merdeka Presidential Palace to welcome and entertain State Guests and enliven the Independence Day Celebration of the Republic of Indonesia. From 1958 to 1963, Seka Gong Sadmerta was assigned by the Bali Provincial Government to perform Balinese dances at important state events (Yudha 2012, p. 4).

At the international level, I Wayan Beratha, together with Balinese artist groups, was often assigned as ambassadors in Indonesia's cultural diplomacy at the international level. During a period of 40 years, from 1956 – 1997, I Wayan Beratha actively participated in international performances in various countries in Asia, Australia, Europe, and America, which makes Beratha suitable to

be called a world-class musician. Amongst these extensive international experiences, a profound impression was experienced when assigned by Ir. Soekarno as the Indonesian Cultural Ambassador to China in 1956 to carry out performances in several regions in China for three months and as the Indonesian Ambassador at the New York World Fair in 1964 for eight months (Putra, 2014, p. 64). Participating in these two government programs brought many ups and downs and valuable experiences.

Beyond his extensive artistic contributions and the creation of various forms of performing arts, one of I Wayan Beratha's most significant creative achievements lies in his innovation in *gamelan* composition. His pioneering efforts led to the development of new *gamelan* ensembles, notably *Gamelan Genta Pinara Pitu* (1984), *Gamelan Semaradhana* (1987), and *Gamelan Gong Gede Saih Pitu* (1995). The conceptualization of *Gamelan Genta Pinara Pitu* and *Gamelan Semaradhana* was driven by a visionary approach to merging two distinct *gamelan* traditions: *Gamelan Gong Kebyar* and *Gamelan Smar Pagulingan*. The primary objective of this innovation was to establish an alternative ensemble that could effectively replace *Gamelan Gong Kebyar* and *Gamelan Smar Pagulingan* as musical accompaniment for large-scale ballet performances at Denpasar Cultural Park (Putra, 2014, p. 195).

The initial experimental fusion of these *gamelan* styles resulted in the creation of *Gamelan Genta Pinara Pitu* in 1985, which I Nyoman Windha subsequently utilized to accompany the *Kindama* ballet, his final project with NLN Swasti Wijaya Bandem at the Indonesian Institute of the Arts (Institut Seni Indonesia [ISI]) Yogyakarta in 1985, as well as new creation *Janger* performing art in 1986. However, this early iteration was deemed unsatisfactory due to the absence of a crucial tonal element required for *kakebyaran* compositions. In response to these limitations, I Wayan Beratha continued his experimentation and successfully developed *Gamelan Semaradhana* in 1987. This innovative ensemble has gained widespread recognition and popularity within Balinese musical traditions.

Beratha's contributions to establishing these new *gamelans* represent a transformative milestone in the evolution of Balinese musical arts. The widespread adoption of *Gamelan Semaradhana* has encouraged younger generations of artists to explore creative possibilities and catalyzed the emergence of other innovative *gamelan* forms, further enriching the Balinese musical landscape.

The various forms of creative works indicate that I Wayan Beratha was an artist who was creative and persistent in maintaining the values and culture of the nation, especially Balinese musical arts. According to I Wayan Dibia (personal communication, October 12, 2024), most of the great and monumental

works created by I Wayan Beratha are the implementation of his inherent spirit of nationalism, his love for the nation's traditional and cultural values, and his concern for the development of Balinese musical and performing arts.

In recognition of his outstanding contributions and dedication to the development of Balinese performing arts, I Wayan Beratha received numerous prestigious awards from local and national institutions, alongside multiple certificates of appreciation for his artistic contributions. Among the most notable accolades are the *Anugerah Seni* Charter from the Government of the Republic of Indonesia (1976), the *Kerthi Budaya* Charter from the Badung Regency Government (1978), and the *Dharma Kusuma* Charter from the Bali Provincial Government (1981). Additionally, he was honored with the *Anugerah Ciwa Natha Raja* from the Indonesian Institute of the Arts (ISI) Denpasar (1992), the *Satyalencana Kebudayaan* honorary medal conferred by President Megawati Soekarnoputri (2004), and the distinguished title of *Empu Seni* in the field of Balinese music awarded by ISI Denpasar (2012). These accolades underscore Beratha's significant role in shaping and preserving Balinese artistic traditions, further cementing his legacy as a pivotal figure in Indonesia's cultural and artistic landscape.

I Wayan Beratha's numerous accolades and recognitions affirm his contributions to the development of Balinese performing arts and reflect his deep commitment to preserving and innovating Bali's artistic and cultural traditions. These awards are tangible evidence of his enduring influence on the artistic landscape, underscoring his role as both a guardian of tradition and a visionary reformer. Beyond mere acknowledgment, these honors highlight the ideological foundation that underpins his creative endeavors. This ideology is intricately linked to his efforts to sustain and transform Balinese cultural arts in response to evolving societal dynamics.

The presence of various artistic works that he has produced and dedicated to the community, nation, and state further illustrates the depth of his ideological commitment as a creator and innovator. His artistic philosophy aligns with broader conceptual frameworks of ideology, a term attributed to the French Enlightenment philosopher Destutt de Tracy, who sought to define it as a "science of ideas" (Muttaqin, 2011, pp. 185–198). Destutt de Tracy stated that etymologically, the word "ideology" came from the French words *idéo* meaning idea, ideals, to see, to look; *logie*, meaning logic or rationality, and thus ideology can be defined as a set of ideas that forms the belief and understanding to realize the human ideals.

Eagleton (1991, p. 1) claimed ideology to be something complex, which he defines as (1) a body of characteristics, ideas, or thoughts from a particular social group or class; (2) false ideas that help to legitimize a dominant political power;

(3) action-oriented sets of beliefs; (4) the process whereby life is 'converted' to a natural reality. Within the life of a particular group or society, Asshiddiqie (2010) defines ideology as the complete system of thoughts, values, and fundamental attitudes of that specific social or cultural group. According to Vigo, as cited in Achmadi (2005, pp. 19–20), this whole system serves three primary functions: (1) it provides legitimacy and rationalization for behaviors and social relations within society; (2) it serves as a foundational reference for social solidarity among the group's members; and (3) it motivates individuals to follow specific patterns of action that are expected of them (in Daud, 2012, p. 348).

From the various concepts of ideology mentioned above, in the context of artistry, ideology represents the values and principles that an artist or a group of artists adheres to in their actions and behaviors to achieve the goal of creating works of art, whether as individuals or as a group. Artists' ideologies will always be reflected in their works. The profile of I Wayan Beratha, as depicted in Picture 2, portrays an artist with a strong foundation and a deep commitment to making a meaningful impact on his community. Self-realization is crucial as it motivates individuals to showcase their potential and creative abilities, strengthening their existence as *karawitan* artists.

According to Abraham Maslow's theory of needs, humans have several psychological needs, such as safety, love and belonging, esteem, and self-actualization (in Rostanawa, 2018, p. 66). These needs motivated I Wayan Beratha to develop his potential according to his abilities, enabling him to achieve fulfillment through his creations. The "need for achievement" (n-ach) is another factor that drives individuals to accomplish their goals and reach high standards in their achievements, reflecting a strong desire for excellence in their field of expertise. The combination of self-actualization and the n-ach factors contributed to I Wayan Beratha's success in creating monumental and prestigious works of art with profound meaning.

Aside from the spirit of self-actualization, I Wayan Beratha's nationalist ideology, which has strong values and principles, has become an important basis. He possesses a nationalist ideology, which is patriotic acts. These acts are shown through his love for his homeland by holding traditional values and the national cultural identity firmly, having a clear vision and goal in creating a sincere and high level of devotion towards the people, nation, and state, as well as the exercise of Pancasila values as the symbol of the nation. It aligns with the ideology initiated by President Ir. Soekarno involves cultural elements, especially music, in his political practices (Ali, 2019, p. 24). This ideology gives his musical creations a clear vision and purpose, enabling them to represent a spirit of patriotism, the spirit of revolution, and the practice of Pancasila values as promoted by the government.

Building upon this recognition, I Wayan Beratha's contributions to Balinese music extend beyond mere composition; his innovations have fundamentally shaped the structural and stylistic development of *Gamelan Gong Kebyar*. His ability to integrate traditional Balinese musical elements with new creative approaches solidified his reputation among ethnomusicologists and influenced subsequent generations of composers. As I Made Bandem highlighted, Beratha's role as the architect of *Gamelan Gong Kebyar* in the twentieth century underscores his visionary approach to redefining Balinese musical aesthetics while maintaining the integrity of its cultural heritage (Putra, 2014, p. 216).

I Wayan Beratha's strong ideological foundation is reflected in his creative works, acute sensitivity to social conditions, and deep commitment to national identity. From an ideological perspective, his artistic contributions can be understood through the lens of cultural nationalism, where music serves as an identity expression and a medium for social cohesion. According to Destutt de Tracy's concept of ideology as a *science of ideas*, Beratha's compositions function as a structured system of thought that reinforces collective beliefs and national values. Similarly, Eagleton (1991) conceptualizes ideology as a set of ideas and a mechanism for legitimizing dominant socio-political structures.

Within this framework, Beratha's works such as *Tari Tani dance*, *Kebyar Swa Bhuwana Paksa* music composition, *Gesuri* music composition, and *Kebyar Dang "Citta Utsawa* music composition" serve as artistic manifestations of ideological principles, including patriotism, independence, and the Pancasila philosophy. These compositions function as vehicles for cultural expression and align with the state's broader ideological framework, demonstrating how traditional Balinese musical elements can be strategically infused with nationalistic themes. Beratha's ability to integrate ideological content within his artistic creations underscores the role of music as both a medium of cultural identity and a dynamic response to socio-political realities.

Throughout his career as a composer, I Wayan Beratha successfully created several monumental works, drawing inspiration from the socio-political conditions of the nation and society at the time. One of his significant compositions, the *Tari Tani* (Farmer Dance), was commissioned by President Sukarno and premiered during the Proclamation of Independence Celebration at the Merdeka Palace in Jakarta in 1958. This dance artistically portrays the various stages of rice cultivation, including land preparation, seed planting, bird-scaring, harvesting, and crop transport (see Picture 4). The creation of the *Tari Tani* was closely linked to national efforts to strengthen food security, a crucial issue extensively discussed by Sukarno during that period. As articulated in his landmark speech at the Faculty of Agriculture, University of Indonesia, in 1952, the advancement of the agricultural sector and food security was paramount,

as agriculture played a decisive role in determining the survival of a nation (Aminah, 2015, p. 198).



Picture 4. *Farmer dance* performed by Seka Gong Sadmerta as the City of Denpasar ambassador for Gong Kebyar Legendaris Parade, Bali Art Festival 2023 (Source: Seka Gong Sadmerta, 2023).

In 1959, I Wayan Beratha composed an instrumental *Kebyar Swa Bhuwana Paksa* (“*Wings of the Homeland’s Protector*”). This work was specifically created as a tribute to the Indonesian Air Force (Angkatan Udara Republik Indonesia). *Swa Bhuwana Paksa* symbolizes the doctrine, teachings, and emblem that represents the fighting spirit of the Indonesian Air Force. As shown in the recording on the YouTube *panggul_jones channel* 2006, the *Kebyar Swa Bhuwana Paksa* composition was performed by Sanggar Burat Wangi from the USA in 2006 (Panggul_jones, 2006). The composition, which lasts 4 minutes and 30 seconds, features a dynamic, rhythmic *gamelan* pattern with striking, energetic beats, accompanied by various instrumental motifs displayed with high technical skill. The *Kebyar Swa Bhuwana Paksa* composition effectively represents the spirit of nationalism of the Indonesian Air Force.

Gesuri music, composed in 1964, serves as a musical representation of President Sukarno’s speech titled *Gesuri* (*Genta Suara Revolusi Indonesia* or *The Bell of the Voice of the Indonesian Revolution*), which he delivered during the Independence Day Commemoration on August 17, 1963, at the Senayan Main Stadium in Jakarta. The term *genta*, which forms the basis of the abbreviation *Gesuri*, carries profound philosophical significance. In Hindu tradition, a *genta* is a sacred bell used by priests in religious ceremonies, symbolizing divine unity, while its reverberations connect worshippers to the divine (Larashanti, 2022, p. 95). Sukarno’s speech titled *Gesuri* has a deep symbolic meaning as an affirmation of the important role of the people’s voice in the revolutionary struggle. This

speech underlined the importance of national unity in building Indonesia as a sovereign nation. In his speech, Soekarno emphasized that Indonesian unity from Sabang to Merauke is a necessity that must be realized until West Irian is successfully returned to the bosom of the motherland (Prasetyo, 2019). As expressed by Soekarno in the *Gesuri* speech:

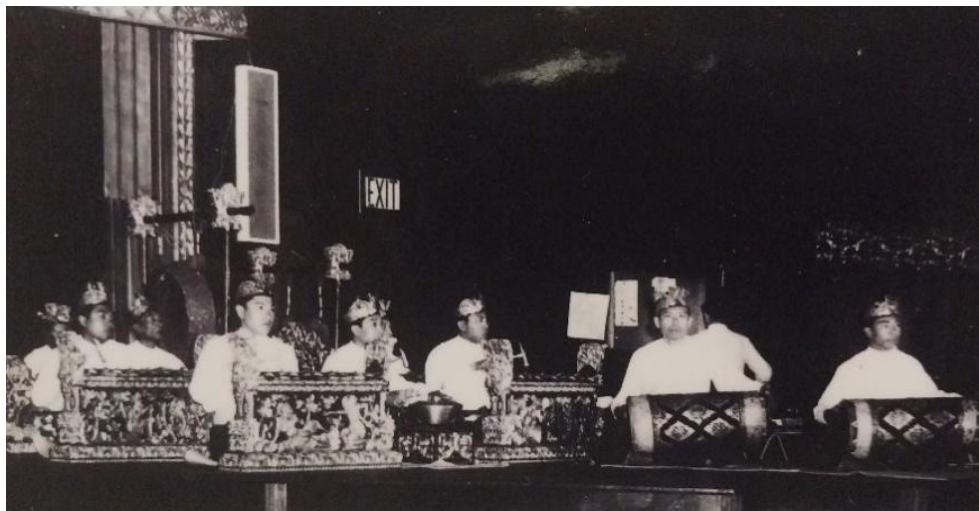
"....'From Sabang to Merauke,' these four words are not merely a series of geographical words. 'From Sabang to Merauke' does not merely describe one geographical concept. 'From Sabang to Merauke' is not merely one geographical entity... It is one national unity. It is one national entity. It is also one unified nation, one whole and strong state entity. It is one unified willpower, unified ideology, one dynamic ideological entity. It is one unified social ideal that burns like a bonfire,".

Musically, the spirit of nationalism and revolutionary fervor are conveyed through the compositional structure and the arrangement of musical elements. The implementation of a compositional framework based on classical principles comprising *pangawit* (opening), *pangawak* (body section), and *pangecet* (final section) establishes a grand and majestic atmosphere, symbolizing the strength and dignity of the Indonesian nation. The inclusion of various variations in the final section, performed at an accelerated tempo, musically represents the resilience and indomitable spirit of the Indonesian people during the revolution.

The orchestration and treatment of musical elements in *Gesuri* can be observed through the use of high-pitched, resonant notes (*forte*) and dynamic variations, ranging from slightly soft (*mezzo piano*) and moderately loud (*mezzo forte*) to loud (*forte*) and extremely powerful (*fortissimo*). Additionally, the composition integrates diverse tempo transitions, progressing from slow and expressive (*adagio*) to fast and jubilant (*allegro*), ultimately culminating in an intensely rapid tempo (*presto*). These musical characteristics collectively encapsulate the power of the people's voice during the revolution, embodying an unyielding spirit that burns with the intensity of an eternal flame.

The *Gesuri* composition was specifically selected as the opening music for the inauguration of the Indonesian Pavilion and its regular performances. This choice was driven by the composition's profound patriotic message, which encapsulates the spirit of nationalism while emphasizing the values of national unity and solidarity. The incorporation of *Gesuri* contributed to an energetic and compelling performance, reinforcing its symbolic significance. In addition to the performance of *Gesuri*, the inauguration, and opening of the Indonesian Pavilion also featured the *Pendet* dance, performed by a collaborative ensemble of dancers from Bali, Java, Sunda, and Sumatra (Yudha, 2012, p. 40). The

presentation of *Pendet* served as a powerful representation of Indonesia's cultural diversity, embodying the spirit of unity across the nation's multiethnic landscape.



Picture 5. Seka Gong Sadmerta, in Indonesia Pavilion, New York World Fair 1964 (Source: I Nyoman Yudha, reproduced, 2024).

Entering the New Order era under the leadership of President Soeharto (1967–1998), the regime prioritized economic and political stability, which, according to some observers, had a significant positive and restrictive impact on artistic activities across various genres. The development of performing arts in Indonesia increasingly gravitated toward popular forms, as the New Order government gave artists the freedom to create and innovate within a controlled framework (Sukma, 2021, p. 9). However, despite this apparent artistic freedom, the government strategically utilized its authority to direct the performing arts as an instrument of political propaganda.

Art became inextricably linked to political agendas within such a centralized power structure. As described by Umar Kayam (1991), a power system is the most dominant force, influencing and regulating various social systems that shape societal dynamics (in Rianto, 2009, p. 4). In this context, artists, as integral components of the social system, were systematically guided to play an active role in legitimizing and promoting government policies. The state's influence over artistic expression thus underscored the instrumentalization of culture, where performing arts were not only a means of entertainment and creativity but also a vehicle for reinforcing ideological narratives and consolidating political authority.

During the New Order era, the government established the *Badan Pembinaan Pendidikan Pelaksanaan Pedoman Penghayatan dan Pengamalan Pancasila* (BP7), or

the Agency for Educational Development and Implementation of Guidelines for the Internalization and Enactment of Pancasila, through Presidential Decree Number 10 of 1979. The primary objective of this institution was to reinforce and institutionalize the internalization and consistent implementation of Pancasila values and the 1945 Constitution.

To disseminate Pancasila values among citizens, the government, through the BP7 Agency, actively collaborated with artists to organize various cultural events, such as festivals, parades, and artistic performances that embodied the spirit of Pancasila. In the 1990s, BP7 of the Bali province engaged in partnerships with local artists to further reinforce Pancasila values through festivals, including the *Prembon* Mask Festival, *Janger* Festival, and the Drama Musical Festival, which brought together artists from different regencies and cities across Bali. These events served as platforms for artistic expression and functioned as strategic tools for ideological reinforcement, aligning artistic creativity with the broader national agenda of fostering unity and ideological cohesion.

Prior to the establishment of BP7 in Bali, efforts to integrate Pancasila values into the artistic domain had already been initiated by leading Balinese artists. Notably, I Wayan Beratha composed *Kebyar Dang "Citta Utsawa"* in 1983, a *karawitan* composition that blended instrumental and vocal elements of Balinese music. This composition was designed as a performance piece for *Akademi Seni Tari Indonesia* (ASTI) Denpasar students at the Indonesian Art Festival in Bandung. Structurally, *Kebyar Dang "Citta Utsawa"* comprises several segments: the *kebyar* section, the *gineman riyong* section, the *bapang* section, the *gagenderan* section, the *pangawak* (main part section) section, and finally, the *pangecet* (final part section), showcasing a highly dynamic and engaging musical arrangement. The composition's vibrant, expressive, and melodically rich qualities effectively convey a spirit of nationalism, reinforced through its vocal and lyrical elements that thematically center on Pancasila.

The enactment of Pancasila values within *Kebyar Dang "Citta Utsawa"* is particularly evident in the *pangawak I* and *pangawak II* sections, as well as in the *pangecet* segment. As illustrated in the following table, the *pangawak* section contains a lyrical message encouraging collective participation in national development, aligning with the New Order's socio-political agenda and emphasizing Pancasila as the foundation of national identity. Meanwhile, the *pangecet* section features lyrics that advocate for economic productivity, particularly among farmers and fishers, emphasizing prosperity and sustainable development. This integration of ideological messaging within traditional Balinese music underscores the strategic use of the arts as a vehicle for ideological reinforcement and socio-political mobilization during the New Order, as in the following excerpt.

Original Text	Translation
Pangawak Verse I (Body Section)	
Singgih Ratu, ide dane sane prasida rawuh Mangde side Ida dane ngampurayang Tityang rawuh ngiring pikayun saking luhuring Mapidapdab sane becik... Saluiring sampun kakayunin...	Ladies and gentlemen who have come today I hope you have the mercy to forgive For this performance carries the government's developmental program As planned as the program... Everything has been planned...
Pangawak Verse II (Body Section)	
Sampun patut ida dane sami ngiring merwangun... Mangde side katon becik jagat Indonesia Wewangunan Orde Baru/Reformasi patut kajunjungin Pancasila anggen dasar jagate Wantah nika patut kajunjungin	It is only right, dear listeners, for you to take part in developing... So that the Indonesian nation will be better The New Order's/Reformation growth must take priority Pancasila as the national principle Only that should be enforced
Pangecet section (Final Section)	
Petani patut tingkatang, Nelayan sami giatang Punika wantah arepang ... Negara subur, rakyat makmur... Wewangunan mangde lantur Kesenian patut kelanggengin	Farmers must be improved Fishers must keep flourishing All of that must be advanced... A wealthy nation, a prosperous people Development for sustainability For arts to be preserved

Source: Results of the interview with Ni Komang Sekar Marhaeni, 12 September 2024

In the Reformation era, although *Kebyar Dang “Citta Utsawa”* was composed during the New Order period, it has maintained its relevance and continued to be performed within Balinese society. This composition remains a significant performance piece among Balinese artists, particularly those involved in *seka* (village-level artistic associations), *sanggar* (art collectives or ateliers), and other artistic communities, including the Indonesian Institute of the Arts (ISI) Denpasar (now called ISI Bali), which has frequently showcased this piece in various public performances. To align with the evolving socio-political landscape of the nation, artists from ISI Denpasar made a crucial modification by replacing the term “New Order” in the second verse of the *pangawak* section with “Reformation,” ensuring that the composition remains relevant and acceptable in contemporary public discourse. This adaptation was prominently demonstrated in ISI Denpasar’s rendition of the piece as part of the *Legendary Gong Kebyar Parade* at the Bali Art Festival 2024 (see Pictures 6 and 7). The enduring presence of this composition in artistic performances underscores its remarkable adaptability and timeless aesthetic value, allowing it to persist as a culturally significant work across different historical and political contexts.



Picture 6. ISI Bali legendary musician, during the Legendary Gong Kebyar Parade, Bali Art Festival 2022 (Source: Bungan Dedari Group, ISI Bali, 2022).



Picture 7. ISI Bali singer's performance during the Legendary Gong Kebyar Parade Bali Art Festival 2024 in performing The Composition Kebyar Dang "Citta Utsawa" (Source: Bungan Dedari Group, ISI Bali 2022).

The analysis of I Wayan Beratha's work aligns with Ricoeur's perspective, which posits that performing arts, mainly traditional music, effectively disseminate ideological values within society. In this context, the composition *Kebyar Dang "Citta Utsawa"* represents a concrete manifestation of how ideological principles can be embedded within traditional artistic expressions.

Beyond its aesthetic function, art also operates as the state's ideological instrument to reinforce national identity and social cohesion. The historical trajectory of *Kebyar Dang "Citta Utsawa"* illustrates a shift in meaning across different political eras, particularly from the New Order to the Reformation.

This transformation is evident in the modification of the lyrics, where the term “New Order” was replaced with “Reformation,” signifying a process of recontextualization in response to political transitions. Furthermore, an analysis of the composition’s narrative structure reveals that specific sections, such as *pangawak* and *pangecet* encapsulate messages that align with broader socio-political agendas. It demonstrates that traditional music is an artistic medium and a symbolic conduit for ideological transmission.

Ricoeur’s concept of *appropriation* asserts that textual understanding extends beyond the author’s intent, incorporating the reader’s contextual perspective. Although *Kebyar Dang “Citta Utsawa”* originated in the New Order era, its lyrical modifications demonstrate art’s adaptability across time without losing its essence. It aligns with Ricoeur’s notion of *distanciation*, wherein meaning is not confined to the creator’s original intent but remains open to reinterpretation by future generations. As a site of dialogue, art facilitates negotiation between cultural heritage, social change, and individual expression. The continued performance of this composition within the Balinese art community underscores how tradition and political transformation interact through artistic expression.

4.2 Creative Ideas of I Wayan Beratha

According to Paul Ricoeur’s hermeneutic view, interpreting the values and meaning contained in a text also means interpreting the individual behind the creation of the text. For Ricoeur, a text is not merely discourse that settles in writing but also every human action that carries a specific meaning or purpose (Fithri, 2014, p. 196). I Wayan Beratha is a creative artist who consistently creates innovative works with novelty values. Some of his *gamelan* art pieces, with the spirit of nationalism, are created based on creative ideas, power, and processes.

Creative ideas are innovative, original, valuable, and appear from a creative thinking process that is the starting point for creating artwork (Eskak, 2013, p. 168). The creation of *gamelan* works with the spirit of nationalism, which arises from sharp intuition and sometimes goes beyond rational reasoning and cannot be explained logically. It is adaptive to society’s situation and social condition and the ongoing turmoil in national life. I Wayan Beratha reveals that there are two sources of inspiration for his compositional works: external and internal inspiration. External inspiration involves aesthetic experiences from various forms of composition, especially music compositions, repertoire of techniques, and skills in presenting compositions. Meanwhile, internal inspiration consists of ideas that emerge from deep contemplation (imagination) touching the realm of the unconscious, so what is being contemplated frequently appears in dreams, which are then poured into concepts and written in the form of notation (Putra, 2014, p. 54).

Creative power is the ability to process various musical aspects to create innovative works. This creative power is supported by technical skills, extensive knowledge, and experience in *gamelan* art. Due to his expertise, ethnomusicologists and foreign composers have noted that I Wayan Beratha is the most well-known *gong kebyar* composer of the 20th century (Putra, 2014, pp. 211–212).

Further, the creative process is the activity undertaken by an individual to maximize their abilities in realizing creative ideas to produce something new and tangible. In order to transform creative ideas into concrete works, there are structured and systematic stages of work. Each artist has different stages in their creative process according to their personal practices. As Ketut Gde Asnawa notes, I Wayan Beratha began his creative process with *ngungkab rasa* (contemplation), which develops and enhances sensitivity and imaginative power to realize *bantang gending* (musical framework) or musical ideas in line with the theme of the composition being worked on. These musical ideas are articulated through *ngumik* (humming) to achieve the desired aesthetic feeling while noting them in notation form. Once the ideas are accumulated, the next stage involves formation through intensive practice. After the composition is realized, the subsequent stage is to add an aesthetic touch that synchronizes the ideas, theme, arrangement, and musical expression (rhythm, dynamics, and tempo), ensuring that all elements harmonize and merge into a cohesive composition (Putra, 2014, p. 251).

4.3 Spirit of Devotion

In addition to dedicating his life and expertise, I Wayan Beratha contributed his artistic works to society as a cultural offering to the people, the nation, and the state. For instance, his composition *Gesuri* was specifically created as a tribute to the nation and was performed as the opening piece for the inauguration of the Indonesian Pavilion at the 1964 New York World's Fair in the United States. I Wayan Beratha felt proud when his compositions were well-received by the public and became a reference for traditional music composers in Bali. His works spread widely, not only within Bali but also outside Bali and across the world. Bandem (2014), in his review, mentioned that I Wayan Beratha's works in Gong Kebyar were often referenced and discussed by ethnomusicologists and composers from abroad, such as Michael Tenzer, Wyne Vitale, Andrew McGraw, and Evan Ziporyn (see Putra, 2014, p. 211). Specifically, Tenzer (2014) noted that some of I Wayan Beratha's works, such as new composition *Bangun Anyar*, *Gesuri*, *Kebyar Jaya Semara*, and *Kosalia Arini*, were studied and performed by Sekar Jaya Gamelan (USA) and Gamelan Gita Asmara Group (Vancouver, Canada) (see Putra, 2014, p. 232).

The Balinese have life guides that are always grounded in religious values, as recorded in sacred scriptures. About activities devoted to the nation, the following sentence can be found in the epic poem *Kekawin Ramayana* (Catur Wingsati Sargah: 706)

Original Text	Translation
<i>prihentemen dharma dumaranang sarat saraga sang sadhu sireka tutana tan artha tan kama pidonya tan yasa yasakti sang sajjana dharma raksaka</i>	Strive to uphold <i>dharma</i> (duties) to build the nation. Wise scholars should be emulated. There is no wealth or pleasure attained without the effort of devotion. The virtue of a wise person lies in steadfast adherence to their rightful <i>dharma</i> .

The excerpt from the *Kakawin Ramayana* above carries the meaning that to build a nation; steadfast effort is needed, grounded in the values of truth. As scholars practice, all wealth and pleasures attained are achieved through devotion. The meaning of this *Kakawin* excerpt became one of the guiding principles in I Wayan Beratha's life, particularly in his dedication as an artist contributing to the nation's and country's development. In his service to the art of *gamelan*, I Wayan Beratha, in addition to mentoring a *gamelan* group in his hometown, also actively conducted community outreach. His efforts extended across Bali's entire regency and city areas in response to community requests and assignments from the government, both at the district and city level and from the Provincial Government of Bali.

5. Conclusion

Based on the discussion above, it can be concluded that traditional music composition is an effective medium for expressing the spirit of nationalism. In the works of I Wayan Beratha, this nationalist spirit is reflected through the title, thematic message, and musical structure. Several factors contribute to this expression, including ideological influences, creative intent, musical atmosphere, and a profound commitment to national unity. By examining the social context of the creation of the *Tari Tani* and *Gesuri gamelan* music composition, for example, it can be revealed that these works explicitly embody the spirit of nationalism.

The study's findings indicate that Beratha's compositions reflect profound ideological themes, artistic innovation, and an unwavering dedication to fostering national unity. His musical and dance works not only serve as cultural expressions but also as mediums for conveying nationalist values and social

life. Beratha's artistic legacy remains highly influential, inspiring contemporary musicians and choreographers to explore and reinterpret traditional forms while upholding their cultural significance. His contributions continue to motivate artists to preserve, develop, and expand upon his creative vision, ensuring that his influence endures across generations.

Beratha's monumental compositions, deeply rooted in Balinese traditions and values, constitute a significant cultural heritage. His works have also inspired artists like I Ketut Mardana and I Gusti Agung Made Kerta (Major Kerta) to create similar artistic expressions. Given the ongoing challenges of national cohesion, further study is necessary to explore the deeper meanings embedded in Beratha's compositions, alongside preservation efforts to reconstruct and sustain them for future generations. The insights presented in this study aim to inspire young artists to engage with and extend his artistic legacy. As a maestro, Beratha's works continue to resonate within society, shaping the creative trajectories of contemporary Balinese artists.

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Appendix

List of I Wayan Beratha's Works

No	Title of Work	Year Created
A creative work in the form of music and dance, including ballet and musical score for ballet		
1	Tari Tani (Farmer Dance)	1958
2	Tari Yudapati (War Dance)	1958
3	Kupu Kupu Tarum (Buterfly Dance)	1958
4	Jayaprana Ballet	1961
5	Pendet Kolosal	1962
6	Baktining Pertiwi Theatrical Dance	1965
7	Ramayana Ballet	1965
8	Mayadenawa Ballet	1966
9	Rajapala Ballet	1967
10	Musical Score for Arjuna Wiwaha Ballet	1967
11	Gabor Dance	1970
12	Panyembrama Dance	1971
13	Pemutaran Mandara Giri Ballet	1976
14	Musical Score for Narakusuma Ballet	1977
15	Musical Score for Yuda Kanda Colossal Ballet	1979
16	Musical Score for Sundara Kanda Colossal Ballet	1979
17	Musical Score for Utara Kanda Colossal Ballet	1979
18	Musical Score for Pemendak Dance	1979
19	Musical Score for Ramayana Kiskenda Kanda Colossal Ballet	1979
20	Musical Score for Ramayana Colossal Ballet	1980
21	Musical Score for Pandawa-Korawa Aguru Colossal Ballet	1981
22	Musical Score for Goa Gala-Gala Colossal Ballet	1981
23	Musical Score for Sayembara Dewi Amba Colossal Ballet	1981
24	Musical Score for Sayembara Drupadi Colossal Ballet	1982
25	Musical Score for Pendawa Playing Dice Colossal Ballet	1982
26	Musical Score for Fall of Sang Kicaka Colossal Ballet	1982

No	Title of Work	Year Created
27	Musical Accompaniment <i>Babarisan</i> Bebandrangan Dance	1990
28	Creation Music Gita Sancaya	1973
29	Creation Music Kebyar Dang Citta Utsawa	1984
30	Creation Kebyar Jaya Semara	1959
31	Creation Music Kebyar Swa Bhuwana Paksa	1959
32	Creation Music Gambang Suling	1963
33	Creation Music Kebyar Dharma Kusuma	1963
34	Creation Music Papanggulan Gesuri	1964
35	Creation Music Palgunawarsa	1968
36	Lelambatan Music Nem Galang Kangin	1968
37	Creation Music Kosalia Harini	1969
38	Creation Music Jayawarsa	1969
39	Creation Music Purwa Pascima	1972
40	Creation Music Telu Berata Yuda	1973
41	Lelambatan Music Pisan Gegancangan	1974
42	Lelambatan Music Muni Dwara Murti Candra	1975
43	Lelambatan Music Pisan Bangun Anyar	1978
44	Lelambatan Music Sekarini	1978
45	Lelambatan Music Pat Gari	1978
46	Lelambatan Music Pat Mina Ing Segara	1982
47	Lelambatan Music Kutus Pelayon	1980
48	Lelambatan Music Pat Sarwa Manis	1986
49	Lelambatan Music Pat Berare	1988
50	Lelambatan Music Nem Semare Metu	1992
51	Lelambatan Music Pat Cupu Manik	1993
52	Lelambatan Music Dua Galang Bulan	1994
53	Lelambatan Music Dua Bulan Kepangan	1994
54	Lelambatan Music Pat Sekar Katrangan	1995
55	Lelambatan Music Pat Manas Manis	1996
56	Lelambatan Music Pat Tembang Perkutut	1997
57	Lelambatan Music Dua Semara Ratih	2006
58	Lelambatan Music Dua Nila Candra	2007
59	Lelambatan Music Telu Trisula	2008
A new generation of gamelan sets that combined the five-pitch and the seven-pitch <i>pelog</i> tuning systems		
60	Making new Gamelan Genta Pinara Pitu	1983
61	Making new Gamelan Semaradhana	1987
62	Making new Gemelan Gong Gede Saih Pitu	1996

Sources: Ministry of Culture and Tourism Deputy for Art and Film (2004); Putra (2014); Senen (2002).

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