

Finding a Place for *Cacega Ayuwipi* within the Structure of American Indian Music and
Dance Traditions

by

Adam Eric Berkowitz

A Thesis Submitted to the Faculty of
The Dorothy F. Schmidt College of Arts and Letters
In Partial Fulfillment of the Requirements for the Degree of
Master of Arts

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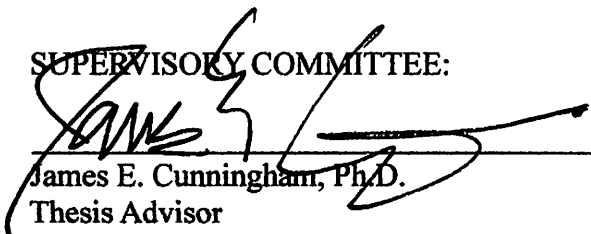
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This thesis was prepared under the direction of the candidate's thesis advisor, Dr. James Cunningham, Department of Music, and has been approved by the members of his supervisory committee. It was submitted to the faculty of the Dorothy F. Schmidt College of Arts and Letters and was accepted in partial fulfillment of the requirements for the degree of Master of Arts.

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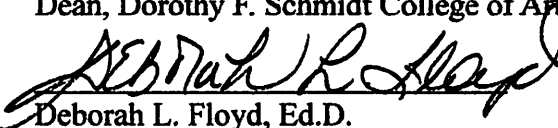

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Abstract

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American Indian music and dance traditions unilaterally contain the following three elements: singing, dancing, and percussion instruments. Singing and dancing are of the utmost importance in American Indian dance traditions, while the expression of percussion instruments is superfluous. Louis W. Ballard has composed a piece of music for percussion ensemble which was inspired by the music and dance traditions of American Indian tribes from across North America. The controversy that this presents is relative to the fact that there is no American Indian tradition for a group comprised exclusively of percussion instruments. However, this percussion ensemble piece, *Cacega*

Ayuwipi, does exhibit the three elements inherent to all American Indian music and dance traditions. *Cacega Ayuwipi* is consistent with American Indian traditions in that the audience must see the instruments, watch the movements of the percussionists, and hear the percussive expressions in order to experience the musical work in its entirety.

Music, a magic far beyond all we do here!

– J. K. Rowling, *Harry Potter and the Sorcerer's Stone*

This document is dedicated to the memory of Ruth “Doré” Levy Ballard who recently passed away on January 30, 2015. She was very well known as a stage performer in both the art of illusion as well as piano performance. She was very successful in her youth as a performing magician having appeared frequently at Central Park in New York City, and the Normandie Roof of the Mount Royal Hotel in Montreal, Canada. In addition, she was the youngest magician to be inducted into the Society of American Magicians, and she was also the youngest U.S.O. performer during World War II. Furthermore, she enjoyed performing Spanish piano works and studied privately with Alicia de Larrocha. Later, she met Louis W. Ballard at the 1963 Aspen Music Festival and the two were married in 1965. Ruth would also take on the responsibilities of acting as Ballard’s manager and publicist. She was a devoted wife, a loving mother, and a fierce advocate for Louis W. Ballard’s music. She left behind three children, Louis A. Ballard, Anne Marie Quetone, and Charles C. Ballard. This document is also dedicated to the Ballard family who continue to preserve the memory and works of Louis W. Ballard.

Art is how we decorate space, music is how we decorate time.

– Author Unknown

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Introduction

Cacega Ayuwipi (pronounced cha-che-gah aye-oo-wee-pee) by Louis W. Ballard, an American Indian composer and educator of Qawpaw and Cherokee descent, is a *tour de force* for American Indian and Western percussion instruments. Inspired by the various American Indian music traditions and dance rhythms that can be found throughout North America, it is the perfect case scenario for the unification of American Indian and Western percussion practices.¹ Because the term “American Indian” was used extensively by Louis Ballard during his lifetime of work as a music educator, the author has chosen to use that designation throughout this work.

Cacega Ayuwipi is a programmatic composition in three movements commissioned by the Symposium of Native American Arts of Santa Fe, New Mexico, that allows the listener to follow the first American Indians as they venture from the North Pacific coastal region of Alaska to the Florida Keys. In doing so, the listener is exposed to the musical traditions and instruments of many American Indian tribes.² It begins in the Pacific Northwest where the listener is introduced to various tribes such as the Haida, the Chinook, the Salish, and the Tlingit. The musical tour continues to the American Southwest where the listener becomes familiar with various tribes such as the Pueblo, the Apache, the Ute, the Navajo, and the Yaqui. Next, *Cacega Ayuwipi* takes the listener across the Great Plains to the realm of the Siouan tribes, the Comanche tribes, and the Peyote Religion of the Native American Church. The work then continues into the Eastern Woodlands region where the Mohawk and the Muskogee tribes reside. This musical journey concludes with the Seminole tribe in South Florida.

¹ *Academic American Encyclopedia Volume 11: I-J* (Danbury: Grolier, 1986), 143.

² Louis W. Ballard, *Cacega Ayuwipi*, conducted by Louis W. Ballard, Rundfunk Sinfonieorchester Saarbrücken, Saarlandischer Rundfunk WAK-101, Audiocassette, 1986.

The title *Cacega Ayuwipi* translates to “drum decorations,” or “decorative drums” in the Lakota Sioux language. While the true Lakota spelling of the title is *Čhánčheğa Wáh’ayethunpi*,³ the title of the work has appeared in various spellings which include: *Cacega Ayuwipi* on the front cover of the original 1970 score, *Caceğa Ayuwipi* on the inside cover of the same score,⁴ *Cacêga Ayuwipi* on the audiocassette cover of the 1970 recording of the world premiere,⁵ and *Cacéga Ayuwípi* on the audiocassette cover of the recording released in 1986.⁶ For the purposes of this study, *Cacega Ayuwipi* will be used throughout this document.

This thesis was inspired by the author’s course of study. During a graduate seminar on American Indian music the author was inspired to research connections between American Indian music and dance traditions and Western art music. *Cacega Ayuwipi* is a percussion ensemble work that combined both Western instruments and American Indian instruments. Because the author is has been studying the percussive arts for sixteen years primarily focusing on four-mallet studies (i.e. marimba and vibraphone), it is appropriate that the author’s master’s thesis revolves around the percussive arts as well. This research topic concentrates on a historical meeting point between American Indian and Western art music.

The purpose of this study is to bring awareness to the musical works of Louis W. Ballard, and to gain further insight into American Indian culture through his musical compositions. Through interviews with his sons, Louis Anthony Ballard and Charles

³ *New Lakota Dictionary Online*, 3rd ed., s.v. accessed January 25, 2015, <http://lakotadictionary.org/nldo.php>.

⁴ Louis W. Ballard, *Cacega Ayuwipi* (Santa Fe: Southwest Music Publications, 1970).

⁵ *Cacega Ayuwipi*, by Louis W. Ballard, directed by Louis W. Ballard, Kiva Theatre, Santa Fe, July 28, 1970.

⁶ Louis W. Ballard, *Cacega Ayuwipi*, conducted by Louis W. Ballard, Rundfunk Sinfonieorchester Saarbrücken, Saarlandischer Rundfunk WAK-101, Audiocassette, 1986.

Christopher Ballard, and those who have worked closely with him (i.e. Edward Wapp, Lydia Talache, William Dunning, and Michael Udow), this study will expand on the biographical information already available about Louis W. Ballard and his work, *Cacega Ayuwipi*.

Cacega Ayuwipi is a unique work because it employs percussion instruments without singing, a tradition that is non-existent in American Indian culture. Therefore, at first sight it appears out of context with American Indian music and dance practices. By combining the music practices of Western art music and the music traditions of American Indians, he created a distinctive style of music that is unique to the United States.⁷

Additionally, *Cacega Ayuwipi* is clearly inspired by American Indian dance traditions even though the traditional song and dance elements are absent. Yet, in the composition, Louis W. Ballard was able to convey a true sense of American Indian music solely with the use of percussion instruments and a few non-melodic wind instruments. Although, this seemingly contradicts American Indian tradition, Louis Ballard was able to deliver a strong message through his creative use and organization of the percussive sounds. Charles Ballard elaborates on this idea saying, “My father wanted instruments to mimic the sounds of songs, chants, and especially the conversational voice.”⁸ This notion is central to this thesis and will continue to be explored and expanded upon through analytical comparisons of *Cacega Ayuwipi* and examples of traditional American Indian music.

The true meaning of *Cacega Ayuwipi* translated as “drum decorations” or “decorative drums” is ambiguous and elicits various interpretations. It can mean that

⁷ Jane Katz, *This Song Remembers: Self-Portraits of Native Americans in the Arts*, (Boston: Houghton Mifflin Harcourt, 1980), 138.

⁸ Charles Ballard, emailed to author, February 23, 2015.

either the percussion instruments are decorations used to augment the visual aesthetics of a given space, or the sounds that percussion instruments produce are decorative and are meant to augment the auditory aesthetics of a given song. However, Louis Ballard also seems to present a third interpretation by presenting his “decorative drums” in a percussion ensemble performance. Therefore, *Cacega Ayuwipi* is a piece that must be both seen and heard which makes the performance critical to fully understanding its meaning.

With the exception of opera, musical theatre, and ballet, there is very little reason to watch a Western musical ensemble performance. However, when singing and dancing are key components to the work as a whole, witnessing the performance is the only way to fully appreciate the work. *Cacega Ayuwipi* is consistent with American Indian traditions in that the audience must see the instruments, watch the movements of the percussionists, and hear the percussive expressions in order to experience the musical work in its entirety.

Biography of Louis W. Ballard

Louis Wayne Ballard was born on July 8, 1931, in Devil’s Promenade near Miami, Oklahoma. He was the heir to a notable heritage having descended from a Medicine Chief of the Quapaw Nation of Oklahoma on his mother’s side and a Principle Chief of the Cherokee Nation of Oklahoma on his father’s side.⁹ His Quapaw name, Honganozhe, means “One Who Stands With Eagles”.¹⁰ Ballard’s education began at the

⁹ Louis W. Ballard, *Native American Indian Songs*, (Santa Fe: New Southwest Music Publications, 2004), 3.

¹⁰ Louis W. Ballard, “Biography,” *Louis W. Ballard: Native American Composer*, <http://www.louiswballardmusic.com/biography> (January 4, 2015).

Seneca Indian Training School when he was six years old. The Seneca Indian Training School, a boarding school located in Wyandotte, Oklahoma, was established in the early 1870's and was initially a mission school supported by a local group of Quakers and government subsidies. Over time, the school would come under full control of the government.¹¹ The mission of the Seneca Indian Training School and other institutions like it can be best explained by the following message delivered by Thomas J. Morgan, the former Commissioner of Indian Affairs, in 1889:

[American Indian children] should be taught to look upon America as their home and upon the United States Government as their friend and benefactor. They should be made familiar with the lives of great and good men and women in American history, and be taught to feel a pride in all their great achievements. They should hear little or nothing of the "wrongs of the Indians," and of the injustice of the white race. If their unhappy history is alluded to, it should be to contrast it with the better future that is within their grasp.¹²

Ballard considered these schools to be institutions that would brainwash American Indian children. Despite the efforts of the Seneca Indian Training School in discouraging him from practicing his family's customs, Ballard continued to speak in his native language and engage in tribal dances; he was constantly persecuted for doing so.¹³ This was not unlike the treatment that his mother received at a school similar to the Seneca Indian Training School where on occasion, she was beaten, handcuffed, and submitted to solitary confinement when she was caught speaking Quapaw. These disciplinary tactics were commonplace at such institutions throughout the United States and resulted in a

11 U.S. Office of Indian Affairs, *Statistics of Indian Tribes, Agencies, and Schools, 1903*, (Millwood: Kraus Reprint Company, 1976), 90.

12 Michael C. Coleman, *American Indian Children at School, 1850-1930*, (Jackson: University Press of Mississippi, 2007), 42.

13 Jane Katz, *This Song Remembers: Self-Portraits of Native Americans in the Arts*, (Boston: Houghton Mifflin Harcourt, 1980), 136.

dramatic loss of language and culture. ¹⁴

After leaving boarding school, Ballard's parents divorced, and he and his brother, Charles Ballard, lived with their mother and step-father for part of the year, and with their grandmother for the other part of the year. During this period of his life, Ballard struggled with his identity. With his mother, he lived what could have been described as a typical American life-style with little spiritual or cultural guidance. In school, he was often forced to draw tom-toms and tomahawks by the teacher, and the other students would often taunt, harass, and throw stones at him. While living with his grandmother, though, he attended Baptist Mission School and took part in powwows as well as other community festivals. It is not surprising that he felt more comfortable living with his grandmother. ¹⁵

There seems to be some speculation as to who first taught the young Louis Ballard to play piano at the Baptist Mission Church. One source states that it was his mother who first taught him,¹⁶ but another source claims that his grandmother paid an unnamed private tutor to instruct him.¹⁷ According to the latter, his grandmother's property contained zinc and lead, and as a result had the financial means to purchase a piano for Ballard as well as pay for the piano and voice lessons.

By the time he had finished high school, he had a number of achievements to his name. He was the captain of both the football team and the baseball team, he was named valedictorian and outstanding graduate of the class of 1949, and he performed in a piano

¹⁴ Charles C. Ballard, emailed to author, February 23, 2015.

¹⁵ Jane Katz, *This Song Remembers: Self-Portraits of Native Americans in the Arts*, (Boston: Houghton Mifflin Harcourt, 1980), 136.

¹⁶ Louis W. Ballard, "Biography," Louis W. Ballard: Native American Composer, <http://www.louiswballardmusic.com/biography> (January 4, 2015).

¹⁷ Jane Katz, *This Song Remembers: Self-Portraits of Native Americans in the Arts*, (Boston: Houghton Mifflin Harcourt, 1980), 135-6

recital that took place at the University of Oklahoma.

Although Ballard was trained in the style of Western music, he was deeply rooted in the music and dance traditions of his culture. As a child, he often participated in powwows, and he would continue to participate in powwows into his years as a young adult. He eventually became a member of the War Dance Society of the Quapaw tribe.¹⁸ After high school, Ballard continued to pursue music while at college. He began studying at the University of Oklahoma in 1949, and then transferring to Northeastern Oklahoma A&M in 1951. In 1954 he received a bachelor's degree in music theory and a bachelor's degree in music education at the University of Tulsa. There, he studied piano with Stefan Bardos and composition with Bela Rosza.¹⁹

Ballard met his first wife, Delores Lookout, on a blind date at the University of Tulsa in 1953.²⁰ They were, then, married in January of the following year in Pawhuska, Oklahoma.²¹ Their first son, Louis Anthony Ballard, was born on October 30, 1954. Louis had two additional children with Delores. Their daughter, Anne Marie Quetone, was born on March 7, 1956, and their second son, Charles Christopher Ballard, was born August 10, 1957.²²

During his undergraduate studies, Ballard began exploring ways in which he could combine his passion for his Quapaw music traditions with Western music practices. Taking inspiration from Bela Bartok's use of Hungarian folk themes,²³ one of Ballard's

18 Jane Katz, *This Song Remembers: Self-Portraits of Native Americans in the Arts*, (Boston: Houghton Mifflin Harcourt, 1980), 135-8.

19 Bernard Klein and Daniel Icolari, eds., *Reference Encyclopedia of the American Indian* (New York City: B. Klein, 1967), s.v. "Ballard, Louis Wayne (Honganózhé) (Quapaw-Cherokee) 1931- (composer, educator)."

20 Louis A. Ballard, telephone interview with Courtney J. Crappell, July 29, 2008.

21 Louis A. Ballard, emailed to author, March 9, 2015.

22 Louis A. Ballard, emailed to author, February 10, 2015.

23 Gail Hamlin-Wilson, ed., *Biographical Dictionary of Indians of the Americas* (Newport Beach:

first attempts at unifying these two musical practices was a compositional exercise in which he arranged a Ponca Indian melody in the styles of both Chopin and Rachmaninoff.

Ultimately, he was dissatisfied with the outcome because he wanted his American Indian-influenced music to be assessed for its own unique qualities. He felt that for it to be truly original, it needed to feature American Indian music traditions without being in the style of another composer.²⁴ He would later explain, “Dvorak, in 1893, predicted that America should have a form of nationalistic music built upon Indian music and Black slave songs. So I felt that I was in good company when I took up my pen to express the sufferings of my people, their regeneration and hopes for a better future life...”²⁵

While Ballard was pursuing his undergraduate degrees, he sang with the Tulsa University Radio Choir in order to support himself. After graduating, he held several music teaching positions at various schools throughout Oklahoma which included Marquette High School in Tulsa, Oklahoma, and Nelagoney Consolidated Schools in Osage, Oklahoma. He was also the music director for Memorial Baptist Church and Madelene Catholic Church in Tulsa, Oklahoma, and First Presbyterian Church in Pawhuska, Oklahoma.²⁶ Ballard would later leave his music director positions, and would continue to support himself by teaching private piano lessons.

Louis Ballard returned to University of Tulsa to pursue a master’s degree in composition in 1960, and continued his studies with Bela Rosza. He graduated in 1962,

American Indian Publishers, 1991), s.v. “Ballard, Louis W.”

²⁴ Jane Katz, *This Song Remembers: Self-Portraits of Native Americans in the Arts*, (Boston: Houghton Mifflin Harcourt, 1980), 138.

²⁵ Curtis Curtis-Smith, “About the Concert,” American Composers Orchestra, 1999, accessed March 27, 2015, <http://www.americancomposers.org/re1991031.htm#BALLARD>.

²⁶ Jaques Cattell Press, *ASCAP Biographical Dictionary*, 4th ed. (New York City: R.R. Bowker Company, 1980), s.v. “Ballard, Louis Wayne (Joe Miami).”

and was distinguished by being the first American Indian to receive a graduate degree in music composition. After graduating, he frequently attended the Aspen Music Festival and studied composition privately with notable musical figures such as Darius Milhaud, Mario Castelnuovo-Tedesco, Carlos Surinach, and Felix Labunski.²⁷ He also studied applied percussion with George Gaber.

George Gaber was a prolific percussionist and instructor, who served as the percussion department head at the Jacobs School of Music at Indiana University from 1960 until he retired in 1986.²⁸ In the summer time, as a faculty member at the Aspen Music Festival from 1957 through 1972, he taught private lessons in percussion performance and participated in various concerts held during the festival.²⁹ Ballard wrote and dedicated *Cacega Ayuwipi* in George Gaber's honor.³⁰

Louis Ballard met his second wife, Ruth Doré at the Aspen Music Festival in 1963. She too was a concert pianist, and would later become Ballard's manager and publicist.³¹ At this time, both Louis Ballard's marriage to Delores Lookout and Ruth Doré's marriage to her husband, Robert Sands, were rapidly deteriorating.³² By 1965, Louis Ballard divorced Delores Lookout, and was soon re-married to Ruth Doré.³³ Doré came from a family with wealth, and with her personal and financial support, Ballard was able to pursue composition on a full-time basis.³⁴ In addition to spending his summers at

27 Tara C. Browner, "Transposing Cultures: The Appropriation of Native North American Musics 1890-1990" (PhD diss., The University of Michigan, 1995), 165-6.

28 Peter Jacobi, "The Jacobs School of Music Reflects on the Life of Distinguished Professor Emeritus George Gaber," Jacobs School of Music, 2013, accessed March 16, 2015, <http://info.music.indiana.edu/web/page/normal/6985.html>.

29 Lauren Moore, emailed to author, February 6, 2015.

30 Louis W. Ballard, *Cacega Ayuwipi* (Santa Fe: Southwest Music Publications, 1970).

31 Louis A. Ballard, telephone interview with Courtney J. Crappell, November 11, 2008.

32 Louis A. Ballard, emailed to author, March 9, 2015.

33 Louis A. Ballard, emailed to author, February 10, 2015.

34 Tara C. Browner, "Transposing Cultures: The Appropriation of Native North American Musics

the Aspen Music Festival, Ballard also served as the music director for the Institute of American Indian Arts based in Santa Fe, New Mexico, from 1962 to 1968.³⁵

In 1966, the Ballard family hired a woman by the name of Lydia Talache who worked in their home as a housekeeper and babysitter for their three children. While she worked for them, Lydia became very close to the Ballard family. She thought of Louis and Ruth Ballard as surrogate parents, and she thought of the Ballard children as siblings. When Lydia Talache and her husband, Tom Talache, were married in 1967, Louis Ballard honored their marriage by performing a song from his own tribal culture in their home. She frequented the Ballard residence twice a week, and was often consulted by Ballard while she was working. Lydia Talache worked for the Ballard family until 1970 when she became very ill while pregnant with her second child.³⁶

Through her consistent attendance and her husband's participation in performing at various Pueblo feasts and ceremonies, she gained a thorough understanding of Pueblo music and dance practices. Ballard often consulted her about Pueblo music traditions and dance rhythms, and was able to benefit from her knowledge during her time working for the Ballard family.

According to Lydia Talache, Louis Ballard was well liked in the American Indian community, and his music was very well received by the community at large. She recounted that the vast majority of Pueblo tribal members favored the music that Ballard had composed and were enthusiastic about Ballard's depiction of American Indian culture in his music. Ballard was also respected as a musician and composer among the non-

1890-1990" (PhD diss., The University of Michigan, 1995), 166.

³⁵ Louis W. Ballard, *Native American Indian Songs*, (Santa Fe: New Southwest Music Publications, 2004), 3.

³⁶ Lydia Talache, phone conversation with author, March 8, 2015.

American Indian music community in Santa Fe. Michael Udow, the principal percussionist of The Santa Fe Opera orchestra from 1968 until his retirement in 2009, personally attested to the respect that Ballard garnered among the other musicians and by the local community in general.³⁷

From 1968 until 1979, Ballard was appointed as the National Curriculum Specialist for the Bureau of Indian Affairs. During this time, he worked with over three hundred and fifty schools nation-wide, and was exposed to the cultures and musical traditions of many different tribes.³⁸ During his time with the Bureau of Indian Affairs, he made, perhaps, his most valuable contributions as a music educator and champion of American Indian music and culture. In 1973, Ballard wrote and published *American Indian Music for the Classroom*, a curriculum complete with recordings for teachers who wanted to incorporate American Indian music in classroom instruction.³⁹

Throughout his career, Louis Ballard composed a large number of musical works for a variety of different instruments and ensembles. Many of Ballard's works have been premiered at major venues and have garnered awards and accolades nationally and internationally. *Scenes from Indian Life* was originally a three movement orchestral work which premiered in Rochester, New York, and was conducted by Howard Hanson in 1964. The same piece with an added a fourth movement, "Feast Day," was performed by the San Jose Symphony as a part of its "Voices of America" program in 1994 along with Aaron Copland's "Lincoln Portrait" and Leonard Bernstein's *Symphony no. 2*, "The Age

³⁷ Michael Udow, e-mailed to the author, March 9, 2015.

³⁸ Louis W. Ballard, *Native American Indian Songs*, (Santa Fe: New Southwest Music Publications, 2004), 3.

³⁹ Courtney J. Crappell, "Native American Influence in the Piano Music of Louis W. Ballard" (DMA diss., University of Oklahoma, 2008), 23.

of Anxiety.”⁴⁰

In 1969, Ballard’s *Ritmo Indio*, a three movement work for woodwind quintet, won the first Marion Nevins McDowell Award for American Chamber Music, and was featured as the opening work at the Gala Quintet of the Americas concert, “Discovering the New World: A Quincentennial Event,” at Carnegie Hall on January 9, 1992.⁴¹ The first movement of *Ritmo Indio*, “The Soul,” was also recorded on two of the Quintet of the Americas’ albums: *Souvenirs*,⁴² and *Discovering the New World*.⁴³

Ballard began experimenting with other mediums and ventured outside the chamber ensemble format when he composed two works for ballet. *The Four Moons*, written in honor and celebration of Oklahoma’s sixtieth year of statehood in 1967, was performed both in Tulsa and in Oklahoma City. It was also featured at the Tulsa Ballet’s New York debut performance in 1983. His second ballet, *Desert Trilogy*, was nominated for a Pulitzer Prize in 1971.⁴⁴

Another popular and critically acclaimed composition is his chamber orchestral work, *Incident at Wounded Knee*. *Incident at Wounded Knee* was inspired by a stream of daily newspaper reports that were covering the court proceedings related to the 1973 conflict that occurred between the FBI and members of the American Indian Movement on the Sioux reservation in Pine Ridge, South Dakota. This was also the site of a massacre of three hundred Oglala Sioux by the the United States military in 1890.

40 Paul Hertelendy, “Symphonic Composer Uses American Indian Themes,” *San Jose Mercury News*, January 6, 1995.

41 Courtney J. Crappell, “Native American Influence in the Piano Music of Louis W. Ballard” (DMA diss., University of Oklahoma, 2008), 24.

42 Louis W. Ballard, “The Soul,” from *Ritmo Indio*, Track 13 of *Quintet of the Americas: Souvenirs*, XLNT Music, Inc. 18008 (CD), 1992.

43 Louis W. Ballard, “The Soul,” from *Ritmo Indio*, Track 1 of *Quintet of the Americas: Discovering the New World*, MMC Recordings, Ltd. MMC 2018 (CD), 1996.

44 Brian Wright-McLeod, *The Encyclopedia of Native Music: More Than a Century of Recordings from Wax Cylinder to the Internet* (Tucson: University of Arizona Press, 2005), 53.

Commissioned and conducted by Dennis Russell Davies, the director of the St. Paul Chamber Symphony Orchestra in 1974,⁴⁵ it was performed in New York at Carnegie Hall in 1999 at the American Composer's Orchestra's opening concert of the season, "Protest." While *Incident at Wounded Knee* is not a programmatic work, it represents the customs and emotions of the American Indian peoples.⁴⁶

In 1976, *Portrait of Will Rogers*, Ballard's choral cantata, was premiered by the Kansas City Symphony with Will Rogers, Jr. as the narrator.⁴⁷ Ballard's works have also been premiered at prestigious venues such as the Lincoln Center, the Kennedy Center, and the Smithsonian Institution. In 1999, he was the first American composer to have a complete concert dedicated to his music at Beethovenhalle in Bonn, Germany, and he was featured as a guest artist, in 2000, at the Salzburg Mozarteum. In 2004, Louis Ballard was inducted into the Oklahoma Music Hall of Fame making it the first time that a symphonic composer was inducted in tandem with pop music artists.⁴⁸ His music has been featured on radio networks around the world including National Public Radio, Canadian Broadcasting Corporation, British Broadcasting Corporation, Radio France, Deutsche Welle, and Saarlandische Rundfunk.

Ballard, himself, has been awarded with two honorary doctoral degrees, one from the College of Santa Fe, and the other from William Jewell College. He has received the National Indian Achievement Award four times. In addition, he was awarded with several more awards in honor of his contributions which include: the Distinguished Service

45 Louis W. Ballard, *Incident at Wounded Knee*, Original edition by Louis Ballard (New York City: Belwin-Mills Publishing Corporation, 1975), ii.

46 Curtis Curtis-Smith, "About the Concert," American Composers Orchestra, 1999, accessed March 27, 2015, <http://www.americancomposers.org/rel991031.htm#BALLARD>.

47 Roger W. Axford, *Native Americans: 23 Indian Biographies* (Pennsylvania: A. G. Halldin Publishing Company, 1980), 4.

48 Louis W. Ballard, "Biography," Louis W. Ballard: Native American Composer, <http://www.louiswballardmusic.com/biography> (January 4, 2015).

Award from the U.S. Central Office of Education, a citation in the U.S. Congressional Record, a Lifetime Musical Achievement Award by the First Americans in the Arts, and the Cherokee Medal of Honor. He was also awarded with several grants that allowed him to continue his work. In addition to a Rockefeller Foundation Grant in 1969, and a Ford Foundation Grant a year later, he has received a total of five grants from the National Endowment for the Arts.⁴⁹

In the years following 1990, Ruth Ballard was diagnosed with Alzheimer's disease, and her mental health was declining. As a result, she had to relinquish her responsibilities as Louis Ballard's manager and publicist. In 2001, Ruth was institutionalized due to her progressing condition remaining under the guardianship of Ballard.⁵⁰ While working on a newly commissioned piano concerto, Louis W. Ballard passed away at the age of seventy-five on February, 9, 2007, in Santa Fe, New Mexico, after a five-year-struggle against cancer.⁵¹ Louis W. Ballard's body was cremated, and his ashes were placed on his mother's grave in Miami, Oklahoma. After Louis W. Ballard's death, guardianship of Ruth Ballard went to Louis A. Ballard. She would later pass away on January 30, 2015 in Santa Fe, New Mexico. She is buried in the Jewish section of Rivera Cemetery in Santa Fe, New Mexico. Regardless of the fact that she was not observant, nor was she affiliated with any synagogue, Louis A. Ballard felt that, because of her Jewish ancestry, she deserved a burial ceremony that was as close to a traditional Jewish burial ceremony as possible.⁵² Ballard also left behind the following credo: "It is

⁴⁹ *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. "Ballard, Louis W(ayne)," by Charlotte Frisbie.

⁵⁰ Louis A. Ballard, emailed to author, March 9, 2015.

⁵¹ David Collins and Craig Smith, "Famed Composer," *New Mexican (Santa Fe)*, February 9, 2007.

⁵² Louis A. Ballard, emailed to author, March 9, 2015.

not enough to acknowledge that Native American Indian music is merely different from other music. What is needed in America is an awakening and reorienting of our total spiritual and cultural perspectives to embrace, understand, and learn from the Aboriginal American and what motivates his musical and artistic impulses.”⁵³

The History of Performances of *Cacega Ayuwipi*

Cacega Ayuwipi by Louis W. Ballard is an important work that has been largely under-performed. Perhaps the reason for the lack of performances over the last thirty years is due to the need for a large number of instruments most of which are of American Indian origin. While there are many works of Western art music that require specialized instrumentation, the specific instrumentation called for in *Cacega Ayuwipi* represents a vast spectrum of instruments unique to the various American Indian tribes. Between its debut in 1970 and its last major performance in 1986, *Cacega Ayuwipi* was performed only eight times according to the available published records. Each performance was met with standing ovations and accolades. Having been called a work of “paramount and social significance,”⁵⁴ *Cacega Ayuwipi* has been performed nationally and internationally at performing arts centers, colleges, and universities.

The world premiere of *Cacega Ayuwipi* took place in Santa Fe, New Mexico, at the Kiva Theater of the Institute of American Indian Arts on July 28, 1970. A great deal of excitement surrounded this performance. His compositional style, while inspired by American Indian music practices, was influenced by the Second Viennese School and

⁵³ Louis W. Ballard, “Biography,” Louis W. Ballard: Native American Composer, <http://www.louiswballardmusic.com/biography> (January 4, 2015).

⁵⁴ Louis W. Ballard, *Cacega Ayuwipi*, conducted by Louis W. Ballard, Rundfunk Sinfonieorchester Saarbrücken, Saarlandischer Rundfunk WAK-101, Audiocassette, 1986.

Arnold Schoenberg's twelve-tone compositional devices. This made him very popular with both the contemporary music audiences and American Indian communities in Santa Fe.⁵⁵ The premiere performance featured five percussionists which included the composer, Louis Ballard, George Gaber, and Michael Udow. The ensemble also included two of Ballard's students, Larry Avakana, an Inuit who played the traditional hoop drum, and Mark Romancito,⁵⁶ a traditional Zuni Pueblo drummer who also performed at traditional feasts and ceremonies.⁵⁷ The two students were last-minute replacements for Tom Talache, Lydia Talache's husband, and Stanley Towne, a Navajo drummer, who were supposed to play in the premiere performance.⁵⁸ Tom Talache was unable to perform due to his wife, Lydia Talache, suddenly taking ill while pregnant with their second child;⁵⁹ however, it is not clear as to why Stanley Towne was unable to perform.⁶⁰ Michael Udow recalled his time working with Ballard and the other members of the ensemble saying, "It was a supportive and friendly collaboration with the goal of performing Louis Ballard's music at the highest level possible." As he was on leave from The Santa Fe Opera orchestra, Udow was only too happy to accept Ballard's invitation to perform with the group. He also described the music as being rather straightforward, interesting, and enjoyable. According to Udow, the ensemble held just two rehearsals which included a dress rehearsal in the concert hall. Each rehearsal was anywhere from an hour to an hour and a half long. They had only a short time to prepare because George

55 Bill Dunning, emailed to author, April 4, 2015.

56 Bill Dunning, "Ballard Premier Excellent Evening," *The New Mexican (Santa Fe)*, July 30, 1970.

57 Bill Dunning, "Music Festival This Week Will Present Louis Ballard Premiers," *The New Mexican (Santa Fe)*, July 26, 1970.

58 *The New Mexican (Santa Fe)*, "Double Premier Set for Concert in City," July 12, 1970.

59 Lydia Talache, phone conversation with author, March 8, 2015.

60 Bill Dunning, "Music Festival This Week Will Present Louis Ballard Premiers," *The New Mexican (Santa Fe)*, July 26, 1970.

Gaber was available for only a few days; however, all of the performers received copies of the music prior to the rehearsals, so that they could begin to study their parts.⁶¹

The premier performance of *Cacega Ayuwipi* was held in high regard. It received a standing ovation and a number of positive reviews. One review mentioned that the performance needed more rehearsing and preparation. It also mentioned that *Cacega Ayuwipi* was not esoteric, nor unapproachable, and while it was clearly a work of true originality, evidence of influences from past composers can be heard.⁶² As previously mentioned, the ensemble was able to rehearse for only a couple of days, and another factor may have been the sudden change in the personnel of the ensemble.

In addition to the music, the performance was also unique in that the percussionists were adorned in American Indian regalia. This visual aesthetic only served to add to the programmatic nature of Ballard's work.⁶³ Three of the five percussionists were of American Indian heritage. The conductor, Louis Ballard, is part Quapaw and part Cherokee, and Ballard's two students are of Inuit and Zuni Pueblo descent. Conveying the fact that *Cacega Ayuwipi* is a programmatic work that allows the listener to experience the musical traditions of the various American Indian tribes to the audience was furthered by each of these performers wearing their respective tribal clothing. This practice will be repeated in a later performance.

An audiocassette recording of the performance was done by William Dunning, a music correspondent for the *New Mexican* of Santa Fe, New Mexico. It was never released to the public, but was provided to the author by Louis A. Ballard to assist in this

61 Michael Udow, emailed to author, March 9, 2015.

62 Bill Dunning, "Ballard Premier Excellent Evening," *The New Mexican (Santa Fe)*, July 30, 1970.

63 Bill Dunning, "Ballard Premier Excellent Evening," *The New Mexican (Santa Fe)*, July 30, 1970.

study. A set of hand-written notes which accompanied the audiocassette were in Ballard's own hand writing, and it is probable that Ballard used this recording to review the performance and to make revisions to the score as well as serving as a tool used to promote himself as a composer.⁶⁴

The following year, the third movement of *Cacega Ayuwipi* was included in the documentary *Discovering American Indian Music*, an educational film for which Ballard served as the official consultant.⁶⁵ Because of Ballard's affiliation with this documentary, the work has been affectionately called "The Ballard Film."⁶⁶ It features members of diverse American Indian tribes demonstrating a wide variety of dances as well as the accompanying music while dressed in their respective tribal clothing. The documentary was released in April of 1971 and received its first state showing at the Museum of New Mexico in June of that year.⁶⁷

In honor of the premiere showing of *Discovering American Indian Music* along with the opening of three new exhibits, both the Museum of New Mexico and the International Folk Art Foundation co-sponsored the Festival of the Folk Arts, a weekend event that began on June 5, 1971. Each day concluded with the showing of the documentary, which included the third movement of *Cacega Ayuwipi* at 5:30 p.m.⁶⁸ Before its premiere showing on Saturday, Ballard spoke to the audience saying, "It could only have been made in New Mexico," which refers to the fact that the documentary was able to effectively incorporate the surrounding environment into the demonstrations of

64 Louis A. Ballard, e-mailed to the author, March 27, 2015.

65 Albuquerque Journal Santa Fe Bureau, "Film Focusing On Indian Music," *Albuquerque Journal*, March 19, 1971.

66 *The New Mexican (Santa Fe)*, "Folk Festival Continues," June 6, 1971.

67 Albuquerque Journal Santa Fe Bureau, "Film Focusing On Indian Music," *Albuquerque Journal*, March 19, 1971.

68 *The Los Alamos Monitor*, "Exhibits, Movie in S.F.," June 6, 1971.

the featured American Indian music and dances, thereby giving each performance a more authentic depiction.⁶⁹

Another performance of *Cacega Ayuwipi* would take place later at a conference sponsored by the University of Colorado College of Music that began on November 4, 1971. The three-day-long event was open to the public, with the final-day's sessions specifically catering to educators. Those sessions included a wide variety of workshops ranging from learning to sing American Indian chants to incorporating American Indian dance in the classroom. Among these events was a special showing of *Discovering American Indian Music* and a rehearsal performance of *Cacega Ayuwipi* by six percussionists directed by John Galm, a University of Colorado College of Music faculty member.⁷⁰

Cacega Ayuwipi was performed once again in October of 1971 by a percussion ensemble at Texas Tech University as a part of a joint effort between the university's 21st Symposium of Contemporary Music and the university's Festival of the Arts of America. It was performed alongside other Ballard works such as *Desert Trilogy* and *Ritmo Indio*. The performance of the three-movement percussion suite was described as “utterly absorbing” and “held the audience in rapt fascination.”⁷¹ In March of the following year, at the Museology Conference – Indian Arts Festival held at the Oklahoma College of Liberal Arts, *Cacega Ayuwipi* was performed once more by a group of percussion students directed by K. Dean Walker. In addition to an open rehearsal, held on Friday, March 24, 1972 at 10:00 a.m. followed by its performance at 3:30 p.m., there were

69 Bill Dunning, “Film Captures Indian Life,” *The New Mexican (Santa Fe)*, June 9, 1971.

70 *Navajo Times (Boulder)*, “American Indian Music Featured at Conference,” October 21, 1971.

71 Jack Sheridan, “Indian Work ‘Superbly Performed,’” *Lubbock Avalanche-Journal*, October 29, 1971.

several other sessions that featured Louis Ballard which included the showing of *Discovering American Indian Music*.⁷²

One of the more prestigious performances of *Cacega Ayuwipi* took place on the concert stage of the Wolf Trap Farm Park, in Vienna, Virginia, at the 35th National Folk Festival on July 27, 1973. The event was unique because it was the first performance of *Cacega Ayuwipi* done by an ensemble comprised entirely of American Indian musicians with each of the five percussionists performing in tribal dress.⁷³ Dubbed the American Indian Creative Percussion Ensemble, all of the members of the ensemble had experience playing both traditional American Indian music as well as Western art music. However, none were professional musicians. The ensemble members included: Edward J. Wapp, Jr., Peter MacDonald, Jr., Bruce L. Footracer, John J. Vigil, and the composer's son, Charles C. Ballard.

To “warm-up” the audience Ballard taught them an American Indian song to which they sang along. He also gave a brief explanation of the work.⁷⁴ At the beginning of the piece, members of the American Indian Creative Percussion Ensemble entered the stage from the seats in the audience while improvising on a variety of percussion instruments. Once on stage, the musicians took their places behind the assembled instruments.⁷⁵

The Wolf Trap performance was “the first time the National Folk Festival presented Indian folk culture as a thread woven through instead of beside the American

⁷² *The Trend (Chickasha)*, “Museology Conf. - Indian Arts Fest. Schedule,” March 20, 1972.

⁷³ *The New Mexican (Santa Fe)*, “Santa Fe Indian Musicians to Perform at Folk Festival,” July 26, 1973.

⁷⁴ Charles C. Ballard, emailed to author, February 23, 2015.

⁷⁵ Edward Wapp, emailed to author, February 26, 2015.

experience.”⁷⁶ Charles Ballard commented that the performance was very different from the traditional American Indian music familiar to the typical audience such as traditional singing and dancing normally experienced at powwows and other tribal ceremonies, or the stereotypical depictions of American Indian music featured on television programs. He further commented, “[Louis W. Ballard] put his interpretations and inspirations of native rhythms into a format that an audience could feel as a shared experience.”⁷⁷ A vinyl recording of the third movement of the Wolf Trap performance was included with an educational text called *Music of North American Indians* by Louis W. Ballard, and published by Silver Burdett Music.⁷⁸

Cacega Ayuwipi was also performed alongside three other Ballard works, *Ritmo Indio*, *Desert Trilogy*, and *Devil's Promenade*, at the Cabrillo College Theater on August 23, 1975 as part of a series of performances at the Cabrillo Festival of Contemporary Music. Each of these performances was conducted by Dennis Russell Davies who had commissioned Ballard's *Incident at Wounded Knee*, and Ballard, himself, performed chants, dances, and other such ceremonial music at the festival.⁷⁹

Eleven years later, between May 29, and June 2, 1986, Louis Ballard was the guest composer at the Saarbrücken Festival of Contemporary Music, in West Germany. *Cacega Ayuwipi* was among the chosen works to be performed along with another work commissioned by the Rundfunk Sinfonieorchester Saarbrücken, *Music for Earth and Sky*, which was written for celeste and percussion ensemble.⁸⁰ A review of this most recent

⁷⁶ *The Albuquerque Tribune*, “Indians Perform,” August 2, 1973.

⁷⁷ Charles C. Ballard, emailed to author, February 23, 2015.

⁷⁸ Louis W. Ballard, *Music of North American Indians*, conducted by Louis Ballard, American Indian Creative Percussion Ensemble, Silver Burdett Music, LP. 33 rpm, 1975.

⁷⁹ *Santa Cruz Sentinel*, “Cabrillo Festival Opens Thursday Night,” August 10, 1975.

⁸⁰ William Dunning, “Santa Fean's Work Premieres at German Festival,” *The New Mexican (Santa Fe)*, May 30, 1986.

performance of *Cacega Ayuwipi* suggests that the recording lacks the raw power that was felt during its world premiere in 1970, but it compensates with a more precise execution of the music. Both *Cacega Ayuwipi* and *Music for Earth and Sky* were released on tape cassette and vinyl record in 1987.

The 1986 Saarbrücken Festival of Contemporary Music was the last time *Cacega Ayuwipi* was performed. To date, *Cacega Ayuwipi* was performed a total of eight times according to the available published records, and only one commercial recording of the entire piece was released. Two additional recordings of the third movement have been released on video and vinyl formats, and the 1970 world premiere recording, the only other recording of the piece in its entirety, was never released to the public.⁸¹

A Descriptive Musical and Cultural Analysis of *Cacega Ayuwipi*

The vast majority of traditional American Indian music is comprised of songs accompanied by a wide variety of percussion instruments often associated with dance. Other songs may accompany a labor-intensive task or journey, or a ceremonial dance. For instance, the Navajo have a song tradition for grinding corn and a song tradition for riding horses, the Lummi and the Tlingit tribes have song traditions for rowing in canoes, and the tribes from the Great Plains region have songs which accompany preparations for important ceremonies, such as the Sun Dance.

With the exception of courtship songs and lullabies, occasionally played on a flute, there is a shortage of instrumental music performed in any context. More importantly, despite the fact that the most common and numerous American Indian instruments are of the percussion section (e.g., shakers, rattles, drums, etc.), there are no traditions found

⁸¹ Louis A. Ballard, e-mailed to the author, March 27, 2015.

among any of the American Indian traditions that feature unaccompanied percussion instruments. This begs that the following questions be asked: how and why did Louis Ballard write a composition that was inspired by traditional American Indian music and dance in a genre that does not exist in American Indian culture?

As previously stated, *Cacega Ayuwipi* can be translated as either “drum decorations” or “decorative drums” in the Lakota language. It is interesting that Ballard, who was part Quapaw and part Cherokee, chose to use a Lakota title for this work. One reason for this may be that both Quapaw and Lakota languages are from the Siouan language family. Louis Ballard may have wanted to use Quapaw, but the Quapaw language has nearly disappeared over time as a result of the existence of institutions like the Seneca Indian Training School which forbade the use of American Indian languages. Ballard chose Lakota for the title because the words would sound similar to Quapaw.⁸² It is also possible that Ballard chose Lakota for his title because Lakota is one of only a handful of American Indian languages that still exist today in a written form. It is also possible that Ballard chose Lakota because he liked the mysterious quality that such a name brings to the work itself.⁸³

The true meaning of the title is also a matter of debate and conjecture. Drums and rattles are strong, concrete, and tangible symbols of traditional American Indian culture. Percussion instruments, therefore, are icons that represent American Indian music. “Drum decorations” can refer to drums that were specifically meant for visual aesthetic purposes only. Perhaps, Ballard was referring to American Indian instruments seen on display at various museum exhibitions. Another possibility is that Ballard was referring to the

82 Charles C. Ballard, emailed to author, February 23, 2015.

83 Edward Wapp, emailed to author, February 26, 2015.

sounds of the percussion instruments, themselves, as being decorative. This is an interesting notion because in American Indian music the sounds of percussion instruments are secondary to the voice. This supports the traditional notion that the sounds of percussion instruments are merely ornaments or decorations which only serve to enhance the songs and dances.

It is most likely that Ballard combined both the symbolism of sound and sight by uniting the sounds of the percussion instruments with the visual effect of seeing all of the different instruments being played. The combination of the sounds of these instruments and watching them being played most likely had a very powerful impact on the first audiences who both listened to and witnessed this piece in a live performance. In essence, the physical act of playing the instruments is the dance, so to speak, and the resulting sounds which are produced are meant to accompany and emphasize the movements of the performers.

The intent of the following descriptive analysis of *Cacega Ayuwipi* is to highlight its staging of American Indian history as well as its visual and auditory references to American Indian music and dance traditions. Allusions to the score in Appendix B of this document will be in the form of parenthetical references which will indicate the page number of the score on which the selection of music can be found.

Cacega Ayuwipi is a three-movement work for percussion ensemble that surveys the emigrational path taken by the first American Indians. This journey takes them from the Bearing Strait south following the Pacific Coastline. Subsequent to their arrival in the arid region of the American Southwest, they venture east across the Great Plains and enter the Eastern Woodlands. They forage further south following the Atlantic Coastline

until they reach Florida Peninsula. Throughout the expedition, the percussionists engage in the performance of various instruments and musical styles characteristic of the tribes found in each region.⁸⁴

The first movement, “Chilcat Dances,” has a descriptive title that evokes the music and dance traditions of the American Indian peoples found in the coastal regions of Alaska and British Columbia, Canada. The second movement, “Desert and Mountains,” elicits imagery of the American Southwest. The third movement, “Plains and Woods,” specifically refers to the Great Plains and the Eastern Woodlands musical regions by name. The original score of *Cacega Ayuwipi* requires that four percussionists perform all of the various instruments. For the ease of description, references to those parts in the following sections will be labeled as Perc. 1, Perc. 2, Perc. 3, and Perc. 4 respectively.

The following American Indian instruments are used in “Chilcat Dances:” two glass rattles, wrist bells, an Eskimo drum, a Haida rattle, two gourd rattles, a Chinook hand drum, a log drum, and a Salish hand drum. The following Western percussion instruments are also included: timpani, three suspended cymbals, sandpaper blocks, timbales, a small tom-tom, a woodblock, a slapstick, a triangle, a tambourine, a bass drum, a snare drum, a cowbell, and two pairs of wooden claves. The title “Chilcat Dances” specifically refers to a series of dances that are practiced by American Indians and First Nations in the northwestern region of the continent in the coastal areas of southern Alaska and western British Columbia, Canada. Therefore, the instruments and musical material in this movement draws heavily upon the dance traditions from this region.

⁸⁴ Louis W. Ballard, *Cacega Ayuwipi*, conducted by Louis W. Ballard, Rundfunk Sinfonieorchester Saarbrücken, Saarlandischer Rundfunk WAK-101, Audiocassette, 1986.

The first movement contains five sections after the conclusion of the timpani solo in the prelude (pg. 79). The first section is characterized by a slow tempo featuring a simple melody consisting primarily of two different pitches in the timpani accompanied by the Eskimo drum and the sandpaper blocks. It then transitions into the second section as the timpanist switches to the Haida rattle and Perc. 3 switches from the sandpaper blocks to the timbales (pg. 82). Although the tempo remains consistent, the rhythmic figures become progressively more complex which adds forward momentum to the music. However, the tempo increases dramatically by measure 64, half-way through the second section (pg. 85).

The third section, characterized by a quick and animated tempo and constantly changing time signatures, is then introduced (pg.87). Although the time signature constantly changes, the rhythmic figures regular and simplistic. This section also includes a repeated cadence in Perc. 1 first played in measure 85 (pg. 87). This section features the timpanist playing the Chinook hand drum, Perc. 2 playing the bass drum, and Perc. 3 playing the suspended cymbal. Other instruments played during this section include: the cowbell, the gourd rattle, the triangle, and wooden claves.

By the fourth section, the tempo slows and the texture of the music is far more fluidic in nature with elongated rhythmic patterns characterized by the sound of stroking the head of the snare drum with wire brushes (pg. 90). The dynamics are also significantly softer than the previous sections. This section also features two timpani rolls increasing and decreasing in volume with a tambourine resting on the head.

In the final section, the rhythmic patterns become more regular. Perc. 1, the timpanist, has switched to playing the Salish hand drum, Perc. 2 has switched to playing

the tom-tom, and Perc. 3 has switched to playing the gourd rattle (pg. 93). The wooden claves and glass rattle are also played by Perc. 2 and Perc. 3 respectively. There is a slight increase in rhythmic complexity as the music continues. By the conclusion of the movement, each of the instruments begins to fade away.

The first forty-five measures act as an introduction to the piece (pg. 78). The overall texture is similar to a welcoming, or entrance song based upon a common practice of welcoming and honoring guests in the Northwest. Many different songs can function as welcoming songs, and many have become tribal signature songs.⁸⁵ It is significant that this welcoming song is featured in the introduction as it declares the entrance of the piece.

After the prelude, the timpani part plays a repeated pattern characterized by a half note followed by an eighth note in triple meter (pg. 79). Essentially, the beats being emphasized are the first and third beats giving it a forward driving motion.⁸⁶ This seems to refer to a variety of traditional dances from the coastal regions of Alaska and the surrounding area. The timpani part not only reflects the rhythmic pattern of the hand drums being played during these dances, but also provides a melodic contour that could represent a sung vocal part. Specifically, the timpani part seems to correlate with the music traditions of the “Chilcat Eagle Dance.”⁸⁷

Also prominent in the first movement is the use of an Inuit hoop drum which is identified as an “Eskimo drum” by Ballard. There are two different ways to play the hoop drum. One way is for the rim of the drum to be struck with a stick or mallet allowing the

85 *Entrance Song*, Eagle Raven Dancers, Centennial Hall Convention Center, Juneau, June 8, 2012.

86 Louis W. Ballard, *Cacega Ayuwipi* (Santa Fe: Southwest Music Publications, 1970).

87 *Eagle Dance*, Jilkat Kwaan Dancers, Alaska Chilkat Bald Eagle Preserve, Haines, November 15, 2014.

vibrations to resonate through the drum head. The second method of playing the Eskimo drum features the player using a long rod that spans the diameter of the drum head, which is used to strike both the rim and the head of the drum simultaneously. It would seem that the latter method is featured in the 1986 recording.⁸⁸

An interesting commonality among the different tribes of the region is that most of them practice a number of dances that feature the dancers wearing wooden masks. One of these dances is the Raven Dance which features a dancer wearing a mask in the shape of a raven's head with a wire-operated beak which provides an audible clapping or knocking sound. It is likely that the woodblock and the slapstick parts in this movement were included to simulate this aspect of the Raven Dance. It is also possible that Ballard included the sound of sandpaper blocks to simulate the sound of the shuffling feet of the dancers inside of the ceremonial longhouse.⁸⁹ The woodblock could also be a reference to the use of a large wooden “box drum” that is a common rhythmic instrument among the various Alaskan tribes.⁹⁰

From measure 82 to measure 110, there is a high-powered, driving section characterized by frequently alternating time signatures (pg. 87). While the hand drum featured is that of the Chinook whose traditional territory was the coastal waters of Oregon and Washington, the music bears more in common rhythmically with the drum dances performed by the Inuit in the far North.⁹¹

Ballard had a strong affinity for this musical region, and would use the vocal

⁸⁸ Louis W. Ballard, *Pacific N.W.*, conducted by Louis Ballard, Rundfunk Sinfonieorchester Saarbrücken, WAK-101, Audiocassette, 1986.

⁸⁹ *Raven Dance*, Lax Kxeen Tsimshian Traditional Dancers, Vancouver Aboriginal Friendship Centre Society, Vancouver, January 25, 2012.

⁹⁰ *Outside of the House Song*, Kuteeyaa Alaska Native Dance Group, Longhouse Education and Cultural Center, Olympia, October 17, 2009.

⁹¹ *Men's Drumming Dance*, Atka Dancers, Davis Concert Hall, Fairbanks, March 8, 2011.

stylings of this region to influence much of his music. “He loved the Northwest singing... and would spend hours with his research from his time as a music education specialist with the BIA schools.”⁹²

The second movement, “Desert and Mountains,” is characterized by the use of an Apache (water) drum, a Navajo water drum, two bull roarers, two Ute notched sticks, a Mountain Spirit whistle, a Yaqui gourd rattle, a high Pueblo drum, a low Pueblo drum, a cabaza, a cuica, a metal rattle, a turtle shell rattle, a Hopi gourd rattle, a skin rattle, and a leather whip. The following Western percussion instruments are also included: temple blocks, two pairs of wooden claves, a bass drum, a tambourine, a guiro, two cowbells, a triangle, a suspended cymbal, and sleigh bells.⁹³

This movement can also be divided into five sections. The first section begins at a moderately fast tempo in duple meter featuring a call and response between the Ute notched stick in Perc. 2, and the cuica, Yaqui gourd rattle, and temple blocks in Perc. 1 and Perc. 3 (pg. 101). The second section begins at measure 20 where the tempo slows slightly and changes to triple meter featuring a series of polyrhythms between the metal rattle in Perc. 1, the skin rattles in Perc. 2, and the cabaza in Perc. 3 (pg. 104). Near the end of the second section, Perc. 2 and Perc. 3 switch to wooden claves and temple blocks respectively as the movement enters the third section.

By measure 59, in the third section, Perc. 2 switches to the Ute notched stick (pg. 110). It is the only instrument being played at this time, and it is being amplified by resting the notched stick on a resonator, typically a wooden box. This is followed by a thumb roll on the tambourine in Perc. 1, and an eighth note followed by a quarter note in

⁹² Louis A. Ballard, emailed to the author, April 1, 2015.

⁹³ Louis W. Ballard, *Cacega Ayuwipi* (Santa Fe: Southwest Music Publications, 1970).

Perc. 3 on the low Pueblo drum. This section ends with both Perc. 1 and Perc. 2 playing the Ute notched stick accompanied by Perc. 3 playing the low Pueblo drum.

As the movement enters the fourth section in measure 77, Perc. 4 begins to play the high Pueblo drum and continues to play this repeated section from measure 81 through measure 92 alone until what is referred to as the “sight cue,”⁹⁴ (pg. 113). At this time, Perc. 4 has walked from the rear of the performance venue to the stage and is in full view of the rest of the ensemble. Subsequently, the music shifts to a quicker tempo and the rest of the percussionists continue to play in a 5/8 time signature while Perc. 4 continues to play its repeated part unaltered by the time signature change (pg. 116). This creates a polymeter effect. The movement continues in this driving fashion switching back and forth between a 5/8 time signature and a 4/8 time signature coupled with increasingly complex rhythmic figures. By measure 133, Perc. 4 discontinues its repeating figure and begins to play with the rest of the ensemble (pg. 123). By measure 156, Perc. 4 leaves the stage and returns to the rear of the performance venue (pg. 126). Once at the rear of the audience, Perc. 4 exits the performance venue. While outside, Perc. 4 prepares for the final section by switching to the bull roarer and then, re-entering the performance venue. By the end of this section, Perc. 1 switches to the Mountain Spirit whistle (pg. 131).

As the movement commences with the final section at measure 198, the bull roarers can be heard played by Perc. 1 and Perc. 4 along with the rapid playing of the Apache (water) drum and the cowbell in Perc. 2, and the Navajo water drum and wooden claves in Perc. 3 (pg. 133). At this point, just as the sound of the bull roarer signals the

⁹⁴ Louis W. Ballard, *Cacega Ayuwipi* (Santa Fe: Southwest Music Publications, 1970).

end of the Mountain Spirit dance, so too does it indicate the end of the movement.⁹⁵

As the name suggests, Ballard drew heavily upon music and dance traditions from the American Southwest for the musical inspiration of this movement. In the first section, the first instrument heard in this movement is the Ute notched stick or rasp (pg. 101). The rapid and loud scraping sound of the rasp is an imitation of the growling bear and is a clear reference to the Ute Bear Dance which imitates a bear coming out of hibernation and clawing a tree.

The second section, measure 20 through 46, is in triple meter, and is characterized by polyrhythmic figures being played by the metal rattle in Perc. 1, the skin rattle in Perc. 2, and the cabaza in Perc. 3 (pg. 104). Its inspiration stems from compositions that Ballard composed for the E-Yah-Pah-Hah Chanters, a choral group associated with the Institute of American Indian Arts that he established in 1962.⁹⁶ The Mexican rasp, or the guiro used in measure 112 through measure 119 may refer to a Navajo Corn Grinding Song, a work song which often also serves a ceremonial function (pg. 119).⁹⁷ It may also represent the Yaqui Deer Dance where song and dance is accompanied by gourd rattles and a rasp.⁹⁸

Ballard's inclusion of sleigh bells, turtle shell rattles, and Pueblo drums in measure 141 specifically points to the influence of Pueblo dances such as the San Juan Pueblo Turtle Dance (pg. 124).⁹⁹ This is bolstered by its use of polymeter, a segment of music during which one or more of its parts are played in different time signatures

⁹⁵ Cecile Ganteaume, *Native American Dance: Ceremonies and Social Traditions* (New York City: Smithsonian Institution, 1993), 72-75.

⁹⁶ Louis A. Ballard, emailed to the author, April 1, 2015.

⁹⁷ *Discovering American Indian Music*, directed by Bernard Wilets (Barr Films, 1971), DVD (Bernard Wilets, 1971).

⁹⁸ *Deer Dance*, Sergio Arguello, Teatro Reforma, Veracruz, November 26, 2012.

⁹⁹ San Juan Turtle Dance, *Talking Spirits: American Indian Music from the Hopi, Zuni, and San Juan Pueblos*, Garcia Brothers, Music of the World CDT 126, 1999.

simultaneously. Such an instance occurs in measure 93 and continues through measure 133 (pg. 116). In measure 81, Perc. 4, slowly walks towards the stage from the rear of the audience playing a high-pitched Pueblo drum (pg. 114). The part is characterized by a steady and repetitive series of rhythmic figures that would be consistent with the rhythmic drum figures featured in many Pueblo dances. These rhythmic figures continue unaltered through the consistently changing time signatures between measure 93 and measure 126 (pg. 116).

The use of polyrhythms, and the combination of indigenous and Western instruments (i.e. the cowbell, the suspended cymbal, and the triangle) in measure 122 through measure 125, could represent encounters between Euro-American settlers and American Indian tribes in the Southwest region (pg. 121).¹⁰⁰ Ballard may have also used this as an opportunity to foreshadow the interactions between American Indian tribes and Euro-American settlers as represented by elements in the third movement, “Plains and Woods.”

Ballard also references the Apache Mountain Spirit Dance through the use of the bull roarers and the Mountain Spirit whistle at the end of the second movement (pg. 131). During the Mountain Spirit Dance, the bull roarer is used to represent the coming arrival of the *gaan*, spirits who reside in the nearby mountains that watch over the Apache. Since wind represents the power of the *gaan*, instruments that disturb the air stream such as the bull roarer and the Mountain Spirit whistle are symbolic of their power. The Mountain Spirit Dance is still performed as a part of healing rituals and the Sunrise Ceremony, an important female puberty ceremony.¹⁰¹

100 Louis W. Ballard, *Cacega Ayuwipi* (Santa Fe: Southwest Music Publications, 1970).

101 Cecile Ganteaume, *American Indian Dance: Ceremonies and Social Traditions* (New York

In the third movement, "Plains and Woods," the American Indian instruments used include: a Plains war drum, a Sun Dance whistle, a Sioux hand drum, a Sioux dance rattle, a deer hoof rattle, a Peyote rattle, a Peyote water drum, a high Pueblo drum, a low Pueblo drum, a horn rattle, a gourd rattle, and a conch shell horn. The following standard percussion instruments are also included: timpani, a bass drum, a snare drum, wooden claves, stone claves, sleigh bells, a cowbell, a ratchet, a triangle, a woodblock, a hi-hat, two suspended cymbals, and sandpaper blocks.¹⁰²

This movement, too, can be divided into five sections; however, the entire movement, unlike the previous two movements, remains in duple meter. The first section begins with a steady pulse in the Plains war drum part played by Perc. 1, and maintains this steady pulse throughout the section (pg. 136). During this section, in addition to the Siouan percussion instruments, Perc. 3 plays the Sun Dance whistle. This section is largely characterized by the melody carried by the timpani. Throughout the section various rattles can be heard from Perc. 3 and Perc. 4, and the dynamics are constantly growing and diminishing. Beginning in measure 20, the timpani features a syncopated part in relation to the other percussion instruments being played which include the Sioux hand drum in Perc. 2, the Sioux dance rattles in Perc. 3, and the sleigh bells and deer hoof rattle in Perc. 4 (pg. 139).

By measure 36, the movement enters the second section which is characterized by an increase in the forward momentum of the music (pg. 141). Although the tempo has not changed, the rhythmic figures suggest a slightly more aggressive pace. This is especially conveyed by the addition of the snare drum in Perc. 3. In addition, the melody in the

City: Smithsonian Institution, 1993), 72-75.

102 Louis W. Ballard, *Cacega Ayuwipi* (Santa Fe: Southwest Music Publications, 1970).

timpani part has become more involved both rhythmically and melodically. The interlude featured in measure 44 through measure 52, between the second section and the third section, is characterized by a driving snare drum cadence in Perc. 3, and is then accompanied by the syncopated Plains war drum and timpani part in Perc. 1 (pg. 143).

The third section which begins in measure 53 takes a slower tempo, and features a steady set of quarter notes from the timpani part utilizing a tree branch and a loud, driving snare drum cadence in the Perc. 3 part (pg. 144). This section ends in measure 71 with a roll on the timpani while still using a tree branch and a roll on the Peyote rattle in Perc. 2 (pg. 147). The movement continues at a slightly quicker tempo in measure 73 (pg. 147). This interlude features a series of call and responses among the bass drum in Perc. 4, the sandpaper blocks in Perc. 3, and the Peyote rattle in Perc. 2. It then continues with the a section of call and response among the Peyote water drum in Perc. 1, the stone claves in Perc. 4, and the wooden claves in Perc. 3.

The beginning of the fourth section occurs in measure 83 (pg. 149). It is characterized by a much quicker tempo and consistent, even rhythmic figures which gives the music a driving and energetic quality. The Peyote rattle and the Peyote water drum play a series of continuous quarter notes and eighth notes while the wooden claves and stone claves continue to play a series of quarter notes on alternating beats. By measure 100, Perc. 3 switches from wooden claves to the Pueblo drums, and Perc. 4 switches from the stone claves to the bass drum (pg. 152). This section of driving rhythmic figures pauses for a moment in measure 124 through measure 126 while a series of blasts the conch shell horn are sounded (pg. 156).

By the final section, beginning at measure 127, the driving rhythms continue

unabated with an extensive solo from the Perc. 1 part playing the timpani and Plains war drum in a syncopated fashion (pg. 157). Perc. 2, Perc. 3, and Perc. 4 continue in measure in measure 133 and measure 134 in the form of staggered entrances (pg. 158). The driving rhythms cease in measure 137 with another call from the conch shell horn followed by two final beats from the other percussionists on their respective instruments (pg. 158).

In the final movement, Ballard incorporates musical elements found in the tribal cultures of the Great Plains and the Eastern Woodlands. In the first section, the first two American Indian instruments heard are the Plains war drum played by Perc. 1, and the Sun Dance or eagle bone whistle played by Perc. 3 (pg. 136). The use of these two instruments are clear references to the Sun Dance practiced by the Plains' tribes such as the Kiowa, the Comanche, and the Siouan tribes. The eagle bone whistle, made from the hollow bone of an eagle's wing, is believed to have great spiritual significance and is considered to be synonymous with Wakan Tanka, the personification of the life force of the universe. It is strongly associated with the Plains' Sun Dance during which the dancer holds the instrument between his teeth. While dancing, he blows it in unison with the singing and the drumming that accompany the dance. The eagle bone whistle is also used during vision quests. During a vision quest, the practitioner will be accompanied by a spiritual leader who engages in various acts that elicit spiritual protection for the practitioner. The spiritual leader will end the ceremony by blowing the eagle bone whistle while facing each of the four cardinal directions.

The eagle bone whistle is also used in the rituals of the Native American Church. A spiritual leader known as the roadman leads an evening prayer service that endures late

into the night. At midnight, the ritual of the midnight pause is observed. At this time, all singing and drumming ceases and the roadman brings a bucket of sacred water into the tipi and blesses it. The roadman continues by singing the midnight water song while passing the bucket clockwise to all the participants. During this time, personal thoughts and prayers are shared. By the end of the ceremony, the roadman leaves the tipi and blows the eagle bone whistle while facing each of the four cardinal directions.¹⁰³

In the second section, the music written for the timpani in measure 33 through measure 44 seems to follow the melodic contour of the vocal part from various Navajo music traditions (pg. 141). Further research points towards the Navajo Riding Song,¹⁰⁴ and the Navajo Skip Dance Song as being possible sources of musical material for the timpani part.¹⁰⁵ Following this line of thought, if the timpani are “singing” and the timpanist is also playing the Plains war drum which occurs throughout the movement, then this may refer to the music traditions of the powwow. The eagle bone whistle is also used by certain individuals during the powwow, and its presence in the first section of the movement further supports the reference to the powwow. This interpretation resembles the singers at a powwow playing the powwow drum and singing while the rest of the community dances.¹⁰⁶

The term powwow originally referred to curing ceremonies, but has come to be associated with any American Indian social gathering. At the core of the powwow, are elements of ceremonial traditions, but the contemporary intertribal powwow is an ever-

103 Thomas Constantine Maroukis, *Peyote and the Yankton Sioux: The Life and Times of Sam Necklace* (Norman: University of Oklahoma Press, 2005), 174-175.

104 Riding Song, *Music of the Sioux and the Navajo*, Mixed Navajo Chorus, Folkways Records FE 4401, 1949.

105 One Woman's Man, *Heartbeat: Voices of First Nations Women*, The Sweethearts of Navajo Land, Smithsonian Folkways Recordings SF CD 40415, 1995.

106 *Wacipi Powwow*, directed by Barbara Wiener (Twin Cities Public Television, Incorporated, 1995), accessed March 31, 2015, <http://video.tpt.org/video/2256819604/>.

changing expression of American Indian identity. Dances that can be observed during a powwow include, but are not limited to: the Grass Dance, the Fancy Dance, the Round Dance, the Snake and Buffalo Dance, the Owl Dance, and the Gourd Dance. The wide array of dances changes depending upon the region where it is being performed and the tribe that is performing it.¹⁰⁷ The timpani part's melodic contour in measure 33 through measure 44 also seems to coincide with that of a bugle call which lends itself to the interpretation of the third section of the movement (pg. 141).

The playing of the triangle in measure 51 through measure 53 signifies the beginning of the third section which is characterized by music that represents the early relationship between American Indians and Euro-American settlers (pg. 144). Possibly, one of the most iconic images of the period in American history during which settlers were venturing west is one that depicts a wife or mother who has finished making a meal going to the front porch and striking a large triangle, a substitute for a dinner bell, indicating that the meal is ready to be eaten. It may or may not be a coincidence that the triangle which was once used to signify the beginning of a meal also signifies the beginning of third section.

Ballard explained in the 1973 recording of this movement that this section was meant to be representative of the United States cavalry riding towards an American Indian encampment for the purposes of incarcerating or, if need be, executing the inhabitants. It is possible that the timpani part featured in the second section was, in fact, not referencing one of the song traditions of the American Indians, but was simulating a bugle call summoning the United States military. At this point, the timpanist has switched

¹⁰⁷ Cecile Ganteaume, *Native American Dance: Ceremonies and Social Traditions* (New York City: Smithsonian Institution, 1993), 105-107.

from playing with mallets to playing with a tree branch. It would seem that playing the timpani with a tree branch produces an effect meant to represent the sound of soldiers marching, and the snare drum part is meant to act as the military drum. Furthermore, the use of temple blocks during this section in the 1973 recording and the 1986 recording simulate the sound of a horse trotting which reinforces the idea of the cavalry riding towards an American Indian encampment. The use of the military drum followed by the use of the sleigh bells in measure 58 through measure 63 may be Ballard's attempt at simulating the United States military and American Indian warriors advancing towards one another in the midst of battle (pg. 145).

Referring once again to the 1973 recording, the segment depicting a conflict between the United States cavalry and American Indian tribes represents the downfall of the American Indian way of life as it was known, but it also gives rise to various American Indian prophetic religions such as the Peyote Religion of the Native American Church which is represented in the fourth section by the Peyote rattle and the Peyote water drum (pg. 147).¹⁰⁸ The Peyote water drum becomes the transitional instrument which allows the music to move out of the Great Plains region and into the Eastern Woodlands as the water drum can be found in the musical traditions of the Apache, the Navajo, the Native American Church, and the Creek. The manner in which the water drum is played in this section is not unlike what can be heard during the Muskogee Guinea Dance and other animal imitative dances common in the Southeastern Woodlands region. The water drum begins with an even and consistent beat followed by a roll. The even and consistent beat then continues after the roll. The roll seems to act as a signal to

¹⁰⁸ Louis W. Ballard, *Music of North American Indians*, conducted by Louis Ballard, American Indian Creative Percussion Ensemble, Silver Burdett Music, LP. 33 rpm, 1975.

the dancers, or shell shakers to begin dancing.¹⁰⁹

In this movement, the water drum is played very much in the same way. It starts with consistent quarter notes in measure 88, and then features a roll in measure 96 through measure 98 (pg. 150). At this moment, the two percussionists switch from playing the stone claves and wooden claves to the bass drum and two Pueblo drums respectively (pg. 151). The water drum resumes playing consistent quarter notes, and continues doing so throughout the rest of the segment; however, it does change to playing consistent eighth notes in measure 115 (pg. 155).

Other instruments found in the Eastern Woodlands region that are played during this segment include the bull horn rattle and the conch shell horn. Among all the drums and rattles in this segment which are played in unison, there is a cowbell part that is featured in the 1973 recording which is played on every down beat in measure 119 through measure 124 (pg. 155). The sound of the cowbell, though it may be the bell of a suspended cymbal, gives the impression that a train is arriving at its station. Within this context, the blowing of the conch shell horn sounds like the blowing of a train whistle. This is significant because a main source of conflict between the United States government and the various American Indian tribes of the Great Plains was the act of Euro-American settlers venturing west. The only way to settle in the Great Plains region and beyond was to have access to the already established civilization of the Eastern Coastline. By May 10, 1869, the completion of the Transcontinental Railroad which stretched from the east coast to the west coast became the means for this needed access

¹⁰⁹ Guinea Dance, *Songs of the Muskogee Creek Part 2*, Netche Gray and Harry Bell, Indian House IH 3002 C, NN11.4, 1969.

and triggered a mass migration to the Great Plains.¹¹⁰

This section ends at measure 124 with a long note followed by two short notes and an additional long note played on the conch shell horn, an instrument found among the culture of the Seminole tribes, in Florida (pg. 156). The conch (pronounced konk) was used for many purposes by the Florida Seminoles in a similar manner that the buffalo provided for the tribes of the Great Plains. The conch shell shelters a large mollusk of which the flesh has long been a delicacy in South Florida, and especially the Florida Keys.¹¹¹ The shell is very hard and durable which lends itself as a good material for making tools such as plows and shovels. The conch shell has also been used to mark grave sites. It has been discovered that a short wall of sand and conch shells would be erected around the perimeter of burial mounds. This may have been done for the purposes of decoration, or the protection of the burial sites.¹¹² In addition, the conch shell has also been used in the home as cups and bowls,¹¹³ and pieces of the conch shell were often cut into disks and worn as jewelry. These pieces of jewelry also had ritualistic significance and were sometimes used as offerings during certain ceremonies.¹¹⁴

The spiral shape of the conch shell also makes for an excellent natural horn which produces a loud and resonating tone. Conch shell horn calls would be used as a part of a communication system that would allow individuals to indicate the conditions on the

110 *America: The Story of Us*, directed by Nick Green and Marion Milne (Nutopia, 2010), accessed February 22, 2015, <http://www.netflix.com/WiPlayermovieid=70184382&trkid=13932983#trackId=200257859&episodeId=70184383>

111 Tina Bucuvalas, Peggy Bulger, and Stetson Kennedy, *South Florida Folklife* (Jackson: University Press of Mississippi, 1994), 114.

112 Francis Harrington, Florence Kerr, and Roy Schroder, *Florida: A Guide to the Southernmost State* (Tallahassee: State of Florida Department of Public Instruction, 1939), 37-38.

113 Anton Treuer, *Indian Nations of North America* (Washington, D.C.: National Geographic, 2010), 87.

114 *Native Peoples A to Z: A Reference Guide to Native Peoples of the Western Hemisphere*, 2nd ed. (Hamburg: Native American Books, 2009), 28.

various nearby islands, and it would allow them to summon for help while out at sea.¹¹⁵ The conch shell horn is significant as Ballard explains in the 1973 recording because it represents the Seminole tribe, the only tribe to have successfully resisted the United States government and not sign a treaty.¹¹⁶ As such, it raises the Seminoles to a position of honor in this movement as the fate of the Seminoles at the end of the movement is compared to that of the tribes of the Great Plains. The sounding of the conch shell horn in measure 137 signals the conclusion of the work (pg. 158).

In summation, *Cacega Ayuwipi* is a contemporary work for percussion ensemble that aurally and visually expresses elements of American Indian history, culture, music, and dance. This document has defined traditional American Indian music as a symbolic dance that is coupled with a song accompanied by percussion instruments. The dance that Ballard chose to write music for is revealed by the movements of the percussionists as they are performing. Because the movements are initiated before the sounding of the instruments, the sound is anticipated and becomes secondary in importance according to American Indian traditions. This same feature is expressed in many American Indian dance traditions during which bells and rattles are attached to a dancer's regalia. The sound of those instruments becomes the accompaniment as the dance moves are made. For example, during the Creek stomp dance, female dancers, or shell shakers, create individual rhythmic patterns with turtle shell rattles strapped to their legs. A similar effect can be heard and observed during the San Juan Turtle Dance during which turtle shell rattles and sleigh bells attached to the dancers sound in time with the dance steps.

¹¹⁵ Francis Harrington, Florence Kerr, and Roy Schroder, *Florida: A Guide to the Southernmost State* (Tallahassee: State of Florida Department of Public Instruction, 1939), 331.

¹¹⁶ Louis W. Ballard, *Music of North American Indians*, conducted by Louis Ballard, American Indian Creative Percussion Ensemble, Silver Burdett Music, LP. 33 rpm, 1975.

Likewise, the sleigh bells worn around the waists of the Apache Mountain Spirit dancers, sound in accordance with the bounding movement of the dance.

Additional choreography is presented by the constant movement of the percussionists as they constantly switch from one instrument to the next. Some movements of the percussionists are indicated by the composer in the score. For instance, in measure 132 in the first movement, the gourd rattle in Perc. 3 is supposed to be played while hidden from the audience (pg. 92). Again, in the same movement, in measure 167, the gourd rattle is supposed to be held high in the air while the percussionist is initiating the roll and then, played in the palm of the hand in the subsequent measure (pg. 96). Another action to be taken by the percussionists is indicated in the second movement in measure 195 through measure 197 when the cowbell is to be played behind the player's back in Perc. 1 (pg. 133).

An additional action that the percussionists must take is found in the third movement in Perc. 2 when the score indicates that the conch shell horn should be blown with the player's back facing the audience in measure 137 through measure 139 (pg. 158). The most significant action to be taken by any of the percussionists is that of Perc. 4 in the second movement beginning in measure 81 (pg. 114). This part alone can be described as dance-like as the percussionist enters the stage walking from the rear of the audience while playing a part inspired by Pueblo dance rhythms on a Pueblo drum. The percussionist, then, leaves the stage and exits the performance venue while still playing the Pueblo drum. Finally, the percussionist re-enters the performance venue to play the bull roarer in side-view of the audience.¹¹⁷ Therefore, the natural movements inherent to playing percussion instruments, combined with Ballard's directions in the score, creates a

117 Louis Ballard, *Cacega Ayuwipi* (Santa Fe: Southwest Music Publications, 1970).

unique choreography that places *Cacega Ayuwipi*'s solidly within the context of American Indian dance traditions.

In *Cacega Ayuwipi*, Louis Ballard was able to show that, in spite of the diversity of music and culture throughout North America, the different rhythms and instruments could be effectively combined into a cohesive whole. He was able to combine the musical traditions of the Northwest region, the Southwest region, the Eastern Woodlands region, and the Great Plains region in one unified composition. In addition to the American Indian cultural references, this work has also featured music that was intended to signify encounters between the American Indians and Euro-American settlers. Further evidence of this is seen in the following quote from Louis Ballard:

“I have found myself in a curious circumstance, in that I am literally between two worlds... that of the American Indian and that of Western society. These two worlds, of historical necessity, have been forced to coexist yet their values and aesthetic concepts have remained almost irreconcilable. In my music I have sought to fuse these worlds for I believe that an artist can get to the heart of a culture through new forms alien to that culture.”¹¹⁸

This two-world concept is central to both Louis Ballard's life and his musical compositions. While he was living with his mother and step-father, he could not help, but identify strongly with his Quapaw-Cherokee heritage, and yet, he could not deny the reality of assimilation into the American way of life. Through his musical compositions, he attempted to combine those two worlds.

A Comparison of the “Plains and Woods” Recordings of *Cacega Ayuwipi*

Evidence shows that Ballard was experimenting with percussion instruments and rhythms before he began writing *Cacega Ayuwipi*. Before he began writing any serious

¹¹⁸ Louis W. Ballard, “Composer's Precipis,” *Artspace: Southwestern Contemporary Arts Quarterly*, Fall 1988, 27.

literature for percussion ensemble, he wrote a few percussion pieces for a high school percussion ensemble as a means of exploring what could be accomplished with American Indian percussion rhythms within the context of Western art music.¹¹⁹ Also, prior to writing *Cacega Ayuwipi*, Ballard wrote a piece for percussion ensemble entitled “Percussion Ego” in 1963.¹²⁰ Furthermore, subsequent to the 1973 performance of *Cacega Ayuwipi*, Ballard made it clear that he wanted to make additional revisions to the music.¹²¹ Later, he also arranged his ballet, *The Four Moons* which was originally set for orchestra, for piano and American Indian percussion instruments.¹²² Clearly, Ballard had been continuously experimenting with American Indian percussion music leading up to his second composition for percussion ensemble, *Music for Earth and Sky*, which has also been called the sequel to *Cacega Ayuwipi*.¹²³

The best way to fully understand *Cacega Ayuwipi* is to experience it. And with the exception of its eight live performances and a single video recording of the third movement, no one has seen it performed since 1986. This realization begs the suggestion that a performance and new audio and video recordings of *Cacega Ayuwipi* are necessary. However, the complexities of a new performance are intensified by the fact that there appears to be only one version of the score available, the original handwritten score from 1970, which differs significantly from the few recordings available. In this section, an attempt will be made to document some of the changes that Louis Ballard made to the third movement, “Plains and Woods,” of *Cacega Ayuwipi* over the course of time by

119 Edward Wapp, emailed to author, February 26, 2015.

120 Louis A. Ballard, emailed to author, February 10, 2015.

121 Edward Wapp, emailed to James E. Cunningham, January 19, 2015.

122 Jennifer Dunning, “Dance: Tulsa Salutes Five Indian Ballerinas,” *The New York Times*, November 15, 1982.

123 William Dunning, “Musical Panorama,” *The New Mexican (Santa Fe)*, March 27, 1987.

comparing the recordings and the original score.

Without additional scores as evidence, comparing and reconstructing them from recordings is problematic. One issue is the availability of American Indian musical instruments. Although Ballard made allowances for instrument substitutions, so many American Indian instruments are required that without them it would be very difficult to perform the piece exactly the way Ballard meant for it to be performed. What could be interpreted as a change to the score may actually be an instrument substitution made by the ensemble due to a lack of instruments. Another issue is that of accuracy in the performance. What may be heard and interpreted as a change to the score may simply be a mistake made by the performer. These challenges aside, the intent behind the following comparisons is for a better understanding of Ballard's creative writing process as it pertains to *Cacega Ayuwipi*.

First, a comparison of the original score with the audio recording of the premiere performance on July 28, 1970, suggests that conclusions can be drawn about what Ballard changed between the completion of the score and *Cacega Ayuwipi*'s first performance. As the movement begins, all the instruments can be heard clearly and are consistent with the score except for the lack of the suspended cymbal in measure 1 through measure 4 (pg. 136). The score indicates that the suspended cymbal should be played on all four downbeats during these four measures. Following this, the listener should hear the Sun Dance whistle, but this recording lacks this instrument as well. It also seems that the piece was taken at a much faster tempo than the 126 beats per minute indicated by the score.

All the instruments and parts remain consistent past this point until measure 19

through measure 25 (pg. 139). During this section of the music, the Salish hand drum plays a quarter note on the down beat of measure 19, measure 22, and measure 25; however, the score features a sixteenth note followed by a dotted eighth note mimicking the rhythmic figure of the timpani in measure 8, measure 10, and measure 11 played on the first and third beats of these measures (pg. 137). The following measures remain consistent with the score. Once at measure 36, the tempo drastically increases in speed. Despite this, all the parts are played accurately and are consistent with the score. At measure 45, though, the tempo should have slowed to the original tempo from the beginning of the movement (pg. 143). By measure 53, the tempo should have slowed even further, but the tempo taken was still much faster than the 96 beats per minute indicated in the score (pg. 144). Aside from this, all the parts played are consistent with the score until measure 83 (pg. 149).

According to the score, the Peyote rattle should play four eighth notes followed by two quarter notes. This rhythmic figure is to repeat until measure 110 (pg. 154). Instead, the Peyote rattle plays consistent eighth notes throughout this section with the exception of the roll in measure 95 through measure 96 (pg. 151). Likewise, in measure 88, the Peyote water drum should begin playing consistent quarter notes until measure 110, but instead, it plays consistent eighth notes throughout this section with the exception of the roll in measure 96 through measure 98 (pg. 150). In addition, the Peyote rattle should begin playing consistent quarter notes from measure 112 until measure 125, but instead, the recording features the Peyote rattle playing consistent eighth notes during this section (pg. 154). Also, the hi-hat part in measure 117 through measure 124 is absent from the recording (pg. 155). The other instruments stop playing while the conch horn is

being sounded, and begin playing again at measure 127 (pg. 156).

The extended timpani solo should feature a syncopated figure between the timpani and the Plains war drum like in the beginning sections of the movement; however, instead of the Plains war drum, the recording features a suspended cymbal (pg. 157). By measure 134, the listener should hear the gourd rattle and the cowbell being played, but they are absent; however, it is possible that these instruments cannot be heard over the playing of the other drums (pg. 158). The last deviation that the recording makes from the score is in the final two measures of the movement. At this time, there should be a roll on the wooden claves ending on the down beat of the final measure (pg. 158). This too is absent from the recording.¹²⁴

The occurrence of such a great number of inconsistencies between the score and the world premiere raises a number of questions. Two of the percussionists were professional percussionists with many years of performance experience. A third percussionist, Louis W. Ballard, was the composer. It is hard to believe that these deviances were mistakes. Such inconsistencies lead to one of two possibilities. Either Ballard was making changes to the music even hours before the performance, or Ballard published this score after the premiere performance and made changes to the music as a result of his experience from the premiere.

If Ballard was continuously experimenting with the music and changing the score, then the 1971 recording should be even less consistent with the score than the 1970 recording. However, if Ballard did, indeed, publish the score after making changes to it subsequent to its premiere, then the 1971 recording should be more consistent with the

¹²⁴ *Cacega Ayuwipi*, by Louis W. Ballard, directed by Louis W. Ballard, Kiva Theatre, Santa Fe, July 28, 1970.

score. This is especially interesting because the instrument list included with the score does not entirely match the instruments that are required in the sheet music. For the purposes of this study, it will be assumed that the score available to the author was published prior to the world premiere of *Cacega Ayuwipi* until further evidence arises that supports the contrary.

The 1971 recording featured as a part of *Discovering American Indian Music* was performed by a group of students studying music at the College of Santa Fe in Santa Fe, New Mexico. Unlike the premiere performance of “Plains and Woods” in 1970, the 1971 recording starts at measure 24 (pg. 139). It is most likely that this was done in order to conserve time for the documentary. Actually, the recording starts before measure 24; however, the composer is giving an explanation of the piece during this part and does not stop speaking until measure 24.¹²⁵ It is at this point that the Plains war drum, the Sioux hand drum, the Sioux dance rattle, and the sleigh bells are played. However, it seems that the rattle stick that is supposed to be used by the timpanist playing the Plains war drum is instead substituted for a small bass drum mallet. The rattle stick was not only indicated to be used in the score, but was also featured in the 1970 recording (pg. 136). The first noticeable difference between the 1970 recording and the 1971 recording is that the 1971 recording is taken at a slower tempo. The tempo is much closer to that of the tempo indicated in the score.

The Sioux hand drum part which featured quarter notes on the first down beats of measure 19, measure 22, and measure 25 in the 1970 recording is consistent with the rhythmic figures seen in the score (i.e. a sixteenth note followed by a dotted eighth note)

¹²⁵ *Discovering American Indian Music*, directed by Bernard Wilets (Barr Films, 1971), DVD (Bernard Wilets, 1971).

(pg. 139). The rest of the parts remain consistent with the 1970 recording. Measure 36 through measure 43 are characterized by an “optional” repeat that was not taken (pg. 141). It is possible that the repeat was not taken in order to conserve time, but it is also a common performance practice to ignore repeat signs. This optional repeat was followed in the 1970 recording.

By measure 51, the 1970 recording featured a triangle roll; however, this part is absent from the 1971 recording (pg. 144). The 1971 recording continues to remain consistent with the 1970 recording until measure 69 at which point the timpanist should have played the Plains war drum once more on beat two (pg. 147). This was most likely a mistake made by the performer, or perhaps, the part was played, but it could not be heard on the recording. The 1971 recording then skips measure 72 through measure 82 (pg. 147).¹²⁶ After the extended roll on the timpani with the use of a tree branch, and the roll on the Peyote rattle, the piece continues at measure 83 (pg. 149). It seems that the 1971 recording remains consistent with the 1970 recording in regards to the Peyote rattle part and the Peyote water drum part despite the fact that both of these parts differ from what is indicated in the score (pg. 149).

Also, like the 1970 recording, the hi-hat part featured in measure 117 through measure 124 is absent from the 1971 recording as well (pg. 155). By measure 127, the 1971 recording features a syncopated solo between the timpani and Plains war drum as indicated in the score; however, the 1970 recording featured a suspended cymbal in lieu of the Plains war drum (pg. 157). In the following measures, the score indicates a staggered entrance beginning with a timpani roll followed by a roll on the Peyote rattle,

¹²⁶ *Discovering American Indian Music*, directed by Bernard Wilets (Barr Films, 1971), DVD (Bernard Wilets, 1971).

and, then, quarter notes on the low Pueblo drum, and finally, the playing of the gourd rattle and the cowbell (pg. 158). While this was followed in the 1971 recording, it was absent in the 1970 recording. From this point to the end, the 1971 recording remains consistent with the 1970 recording.

The changes that were made in the 1971 recording indicate that Ballard wanted to make improvements to his score without changing the overall texture of the piece. The decisions made to begin the movement at measure 24, ignore the repeat sign at measure 43, and skip measure 72 through measure 82 were most likely a result of time constraints placed on Ballard by the director of the documentary. It would seem that the majority of the parts that contrasted with the 1970 recording were consistent with what was written in the score. This brings about new questioning as to whether or not the score that was published in 1970 was the same score used by the group who performed the world premiere. At this point, it can be rationalized that the group that performed the world premiere was using a different score. Now, in addition to the possibility of the existence of different versions of the score that follow the publication of the 1970 score, there exists the possibility of a version of the score that precedes the 1970 score.

The next recording was completed in 1973 and was performed by the American Indian Creative Percussion Ensemble. This recording was compared to both the 1970 recording and the 1971 recording because the 1971 recording was not a complete recording of the movement. For the sections of the movement that were absent from the 1971 recording, the 1970 recording was used for comparison.

The 1973 recording begins with the Plains war drum, and like the 1970 recording, there is no suspended cymbal part (pg. 136). The sleigh bells enter at measure 4 playing

on beat two and beat four. The Sioux dance rattle also enters at measure 4 playing on beat three and beat four. The deer hoof rattle then enters at measure 5 playing consistent quarter notes. Up to this point, the 1973 recording deviates from the 1970 recording in every way except for the presence of the Plains war drum and the timpani; however, it should be noted that the score features a rattle stick when playing the Plains war drum, and some of these inconsistencies may be as a result of confusing one of the rattles with the rattle stick. Unlike the 1970 recording, the Sun Dance whistle was included in the 1973 recording.

The following section continues to deviate from the 1970 recording. The Sioux dance rattle, which should not be played until measure 12, makes an early entrance in the 1973 recording (pg. 137). Furthermore, the deer hoof rattle which has also made an early entrance is not to be played until measure 5 followed by the sleigh bells in measure 7 (pg. 136). The timpani part is also absent at measure 8, but continues playing in the following measures similar to the 1970 recording (pg. 137). This discrepancy in the timpani part was likely a mistake made by the performer. The Sioux hand drum part appears to be absent, but it is possible that the part is inaudible in the recording. The sleigh bells, deer hoof rattle, and Sioux dance rattle stop playing by the second beat of measure 9, yet the deer hoof rattle and sleigh bells should continue playing through measure 12 (pg. 137). The rhythmic pattern of the timpani part was changed in measure 11, and instead of this solo-like section ending on the down beat of measure 12 as indicated in the 1970 recording, it ends on beat four of measure 11 (pg. 137).

By measure 12, the sleigh bells, deer hoof rattle, and Sioux dance rattle begin playing again on beat two and beat four which also deviates from the 1970 recording as

the sleigh bells should not be played again until measure 24 (pg. 137). By the down beat of measure 18, the sleigh bells and deer hoof rattle stop playing while the Sioux dance rattle continues; however, the deer hoof rattle should continue playing until measure 21 according to the 1970 recording (pg. 138).

In the score at measure 19, the Sioux hand drum has a rhythmic figure that starts with a sixteenth note leading to a dotted eighth note, but like the 1970 recording, this is replaced with a quarter note in the 1973 recording (pg. 139). This change remains consistent every time this particular rhythmic figure is played again. The sleigh bells enter once again at measure 21 and play on beat one and beat three, but once again, the sleigh bells should not begin playing again until measure 24 (pg. 139). Additionally, the deer hoof rattle also begins playing again at measure 21 on beat three, but like the sleigh bells, the deer hoof rattle should not be played until measure 24 (pg. 139).

At this juncture, the 1973 recording has shown very little consistency with the 1970 recording as well as the score. The 1971 recording is referred to for comparison at this point. It seems that there are four measures that were omitted during the 1973 performance somewhere between measure 25 and measure 40 (pg. 140). It is difficult to be conclusive about which four measures were left out as the sleigh bells, deer hoof rattle, and Sioux dance rattle which were the parts that would have been playing during these four measures played their ending cadences sooner than expected.

Meanwhile, the timpani, Sioux hand drum, and Plains war drum continue to remain consistent with the 1971 recording. It is most likely that the last four measures before the “optional” repeat were removed. Unlike the 1971 recording, the repeat was taken in this next section, but the repeated section was lengthened, and new material was

added to all parts which includes a newly added temple block part (pg. 141). At the end of the repeated section, there is a snare drum solo that was originally characterized by quarter notes, but the part was embellished in the 1973 recording giving the snare drum a more militaristic sound (pg. 143). The snare drum solo ends with a closed roll, but this closed roll is accompanied by a roll on the triangle which was not heard in the 1971 recording; however, it is present in the 1970 recording (pg. 144).

After this section, there should be a roll on the timpani with the use of a tree branch followed by consistent quarter notes, but these quarter notes cannot be heard in the 1973 recording (pg. 144). Another new temple block part was introduced for this section that is mostly comprised of consistent quarter notes. The Plains war drum part is also absent from this section. The eleven measures that were absent in the 1971 recording, measure 72 through measure 82 in the score, are played in the 1973 recording (pg. 147). This reinforces the suggestion that these measures were left out in the 1971 recording as a result of the documentary's time constraints.

In light of this, the 1970 recording will be used once again for comparison. Just prior to this section, the Peyote rattle part plays a roll. The rattle used for the roll and the rattle used to play the Peyote rattle part in the following section sound noticeably different in the 1973 recording. It would seem that the ensemble chose to use two different rattles in order to make the piece less demanding on the percussionists in regards to switching instruments. According to the 1970 recording, the Peyote rattle was only supposed to play a roll on beat three through beat four in measure 72 (pg. 147). However, the 1973 recording has the Peyote rattle repeat its part in measure 72 through measure 75.

Assuming that the discrepancies heard in the recording following the aforementioned section were merely mistakes made by the performers, the 1973 recording remains consistent with the 1971 recording until the section when the conch shell horn enters. Just before the conch shell horn is sounded, there is a newly added cowbell part characterized by quarter notes being played on all downbeats (pg. 156). Though, after further analysis, it is possible that what sounds like a cowbell is, in fact, the bell of a suspended cymbal.

In the next section of the 1973 recording, the timpani solo was lengthened and given additional material that was not featured in the 1971 recording (pg. 157). It would seem that the Plains war drum is also absent from this section of the 1973 recording, but there does seem to be a faint, but regular rhythmic figure can be heard in between the notes played on the timpani. The possible absence of the Plains war drum is likely due to the fact that it cannot be heard on the recording as opposed to a change in the music. The staggered entrances of the instruments following the timpani solo that were not adhered to in the 1971 recording, were followed in the 1973 recording (pg. 158). The remainder of the 1973 recording remains consistent with the 1971 recording.

It is clear that Ballard made significant changes to the score by 1973 in both the musical material and the instrumentation, but it would also seem that many mistakes were made in its performance; however, it is possible that Ballard was experimenting with the music, and the discrepancies heard in the 1973 recording were intended by the composer. Evidence of such experimentation is noted in Edward Wapp's recounting of the moments leading up to this performance. "At Wolf Trap, [Ballard] put a [deer hoof] rattle on my table, and said to use it where I felt it would fit. Since I didn't know about the rattle, its

purpose, or the maker, I didn't play it."¹²⁷ This raises questions about what other impromptu changes he requested of the other percussionists.

Despite this, it did not seem that the texture of the music was overtly amended, and perhaps the piece was improved through the addition of new instruments and musical material. It is very likely that some of the changes that were made to the music were done in order to make it easier to perform by the American Indian Creative Percussion Ensemble which was not made up of professional percussionists.

Most interestingly, the complete recording of the performance by the Rundfunk Sinfonieorchester Saarbrücken in 1986 was far more consistent with the original score than the 1970 recording, the 1971 recording, and the 1973 recording. Because of this, the score was included when comparing the 1986 recording to the 1973 recording. As the first section of the 1986 recording begins, the obvious difference between this recording and the 1973 recording is the lack of sleigh bells, Sioux dance rattle, and deer hoof rattle. In fact, the 1986 recording follows the score exactly with the exception of the missing suspended cymbal and Sioux dance rattle which should present themselves at measure 1 and measure 12 respectively (pg. 136). However, the suspended cymbal part in these beginning measures has not presented itself in any of the other recordings. By measure 36, there is a discrepancy in the manner by which the Sioux hand drum is played (pg. 141). The score calls for the part to be played on the rim of the instrument, and then switch to playing on the head of the instrument at measure 40 (pg. 142). This direction was not followed in the 1986 recording, and the part was played entirely on the head of the drum.

After entering the second section of the movement, the "optional" repeat at

¹²⁷ Edward Wapp, emailed to author, February 25, 2015.

measure 36 was taken in the 1986 recording just as it was in the 1973 recording (pg. 141). With the exception of the additional temple block part, the 1986 recording followed the music outlined in the score as opposed to the new material that was added in the 1973 recording. The embellishment of the snare drum part in order to make it sound more militaristic from the 1973 recording was also included in the 1986 recording.

The third section is marked by the triangle roll in measure 51 (pg. 144). In addition to the triangle roll and the snare drum roll, there is a cymbal crash that is played alongside the rolling instruments in the 1986 recording which was not present in any of the other recordings, nor the score. Unlike the previous recordings, the roll in the timpani using a tree branch is inaudible in the 1986 recording. Subsequently, the timpani part features consistent quarter notes using the tree branch from measure 54 through measure 65, but this too is inaudible in the 1986 recording (pg. 144).

This section of the 1986 recording does feature the temple block part from the 1973 recording, but the woodblock part that was present in both the score and the 1970 recording is now missing (pg. 144). In addition, the Plains war drum part is also absent during this section of the 1986 recording, but this is consistent with the 1973 recording. Another discrepancy in the 1986 recording includes the Peyote rattle part being played for an additional measure in measure 69 where it should have been silent as is demonstrated in the other recordings (pg. 147). Despite being inaudible in measure 52 through measure 65, the roll in the timpani part using the tree branch is present in measure 70 and measure 71 (pg. 147). Measure 72 through measure 102 of the 1986 recording is consistent with the 1973 recording.

By measure 103, there seems to be a newly-written suspended cymbal part in the

1986 recording that was not present in the 1973 recording. In measure 103, there are two eighth notes followed by a quarter note that are played on the bell of a suspended cymbal starting on beat four and ending on the down beat of measure 104. On the down beats of measure 105 through measure 108, there are cymbal crashes that alternate between open crashes and choked crashes from measure to measure (pg. 153). Additionally, there are four eighth notes that are played on the bell of the cymbal that begin on beat three of measure 109 followed by a quarter note also played on the bell of the cymbal on the down beat of measure 110 (pg. 154).

The final section of this new suspended cymbal part features cymbal crashes on beat one and beat three in measure 118 through measure 123 (pg. 155). Having realized that the suspended cymbal part in measure 118 through measure 123 is consistent with what was played by what was assumed to be a cowbell in the 1973 recording, it is possible that the cowbell in question was actually a suspended cymbal just as previously suggested being played on the bell instead of being played on the edge; however, the 1973 recording features this part on all down beats as opposed to the 1986 recording which features this part on every other beat. This leads to the sounding of the conch shell horn, and the following timpani solo (pg. 156). The timpani solo in the 1986 recording features the new material heard in the 1973 recording, but in this recording, the Plains war drum can be clearly heard (pg. 157). The remainder of the recording is consistent with that of the 1973 recording.

Overall, it seems that the 1986 recording was almost like a combination of the 1971 recording and the 1973 recording. The 1986 recording had much of the original material from the 1971 recording as well as the score, and it presented with some of the

new material featured in the 1973 recording. It is also a more accurate portrayal, in both texture and accuracy, of the music that Ballard composed. Unfortunately though, there are no other recordings between 1973 and 1986 to compare, and to the knowledge of the author, there are no other versions of the score other than the original score published in 1970.

These varying versions of Ballard's *Cacega Ayuwipi* were likely experiments that he conducted in order to find the best balance between what William Dunning called the “raw power” of the 1970 premiere in Santa Fe, New Mexico, and the “precision” of the 1986 performance in Saarbrücken, Germany.¹²⁸ This 1986 recording also shows that Ballard was not merely experimenting when he altered the music for the 1973 recording. It would seem that he was actively seeking a better representation of his impressions of American Indian music and dance traditions.

It would seem that Ballard's score did indeed undergo several revisions. What is probably most profound about this is that the author was under the impression that the score published in 1970 was published prior to the premiere performance. The composer's son, Louis A. Ballard who currently manages all of Louis W. Ballard's compositions, was also under the impression that this score was the original score.¹²⁹ The evidence suggests that the score was amended and, then, published after its premiere, and therein lies the possibility of the existence of a score that precedes the one used during this study.

It is very likely that a different score was used for each of the recordings. It is also likely that each subsequent performance led Ballard closer to what he thought was the

128 William Dunning, “For the Record,” *The New Mexican (Santa Fe)*, April 3, 1987.

129 Louis A. Ballard, emailed to author, January 23, 2015.

best version of *Cacega Ayuwipi*. However, this is an incomplete look at the developmental process that led to the 1986 recording as there are thirteen years missing between the 1973 recording and the 1986 recording. It is, therefore, unknown as to what changes to the score may have been made during this period of time.

With that having been said, none of these recordings reflect the score exactly as written, yet it can be assumed that each of these performances was executed exactly as Ballard wanted due to the fact that Ballard was present for and personally directed each of them. As a result, should there be another recording made of this piece, it should at least be one that adheres to what is written in the original score. In doing so, it would be a representation of Ballard's music unlike any of the recordings that are currently available to the public.

Performance Preparations

The most recent full recording, and last performance, of *Cacega Ayuwipi* was made in Saarbrücken, Germany, in 1986.¹³⁰ It would seem that a new recording of *Cacega Ayuwipi* in its entirety is needed for the following reasons: the three-movement-work has not been recorded in its entirety and released since 1986, the most recent recording of the entire work does not include all of the required instruments, and there is no record of all three movements having been recorded by an American studio. Additionally, a video recording of *Cacega Ayuwipi* in its entirety has never been made. The only video recording available of this work is an excerpt of the third movement featured in the documentary *Discovering American Indian Music*. Because this work

¹³⁰ Louis W. Ballard, *Cacega Ayuwipi*, conducted by Louis W. Ballard, Rundfunk Sinfonieorchester Saarbrücken, Saarlandischer Rundfunk WAK-101, Audiocassette, 1986.

cannot be fully realized unless an audience is present to both hear and observe its performance, a live performance in addition to an audio and video recording of the complete work is warranted.

The first step in performance preparation was directed at obtaining a copy of the score. This task was complicated because Ballard self-published the score, and it was never available in print. Since Louis Ballard was present at all of the performances of *Cacega Ayuwipi*, it is most likely that he personally provided copies of the score. The author was able to obtain a copy of the original hand-written score from the composer's son, Louis Anthony Ballard who currently maintains the vast archive of his father's compositions. He also contributed immensely to this study by generously providing a copy of the 1986 Rundfunk Sinfonieorchester Saarbrücken recording, a copy of *Discovering American Indian Music* which included the 1971 recording, and a copy of a private recording of the 1970 premiere performance which was never released to the public.

Because the hand-written score would prove too difficult to use for performance purposes, the author took it upon himself to digitally engrave and edit the original score using Finale: Print Music, a music notation software. Transferring the score to a digital format also made it possible to correct mistakes and ambiguities, and to extract individual parts for each of the four percussionists, something that apparently had never been done previously. The digital format will also make any alterations or corrections to the original score much easier in the future. The digital score is included in Appendix B of this document.

The next task was reconciling the instrument list provided in the original score

with the individual percussion parts. Therefore, a new instrument list had to be made that would accurately depict the instruments used in the original score. The instrument list created by the author was first divided by movement and then by part. The instrument list also names each instrument in the order of appearance in the score to assist each percussionist in organizing his or her station. The inconsistencies between the list and the individual parts in the score were complicated by instrumental variations used in the different recordings. This line of reasoning led to the following question: if for some reason the named instrument did not produce the desired quality of sound, would it be appropriate to substitute another instrument that produced a better and comparable sound for the instrument named in the score? Ultimately, it becomes a question of whether to put priority on the authenticity of the instrument itself, or on the authenticity of the sound produced by the selected instruments.

The next step in ensuring a successful performance of *Cacega Ayuwipi* was gathering the instruments. In total, there are approximately eighty instruments that are played by the four percussionists ranging from standard percussion instruments like timpani and snare drum to instruments that are not even classified as members of the percussion section like the bull roarer, the Mountain Spirit whistle, the Sun Dance whistle, and the conch shell horn.

The main challenge proved to be one of finding all of these different instruments, or finding suitable substitutes for the instruments that could not be found. This was not an easy task by any means even though Louis W. Ballard provided a list of appropriate instruments that could be used as substitutes. Many of the American Indian instruments and their substitutes were in the possession of Dr. James Cunningham, an

ethnomusicologist with a specialization in the music of Native North America.

Permission to use standard percussion instruments was obtained from the Department of Music of the Dorothy F. Schmidt College of Arts and Letters at Florida Atlantic University. The department also provided a date for the performance in the University Theatre.

Unfortunately, for a variety of reasons, the scheduled performance had to be suspended. The main factor in the postponement was the unavailability of the rehearsal space to ensure an accurate and meaningful performance. It is the author's intention to participate in and document a performance of *Cacega Ayuwipi* in the near future. However, the performance preparations up to this point have yielded additional discoveries about Louis W. Ballard's *Cacega Ayuwipi* which include learning that the instrument list provided in the original score may not have been created at the time of the score's completion, further instrument substitution possibilities not outlined in said instrument list, and the various difficulties that may have been endured by each of the ensembles that have performed this work.

Conclusion

Throughout the course of this research, the author has developed a great appreciation for the life and work of Louis W. Ballard. As a person proud of his Jewish heritage, the author understands on a personal level of what it means to be pulled between two ways of life. The author also understands the importance of the preservation of a culture and way of life. The word that holds a great deal of meaning to both the author and American Indian culture is "tradition." Ballard wanted to express his traditions

through his music, and he felt that the best way to do this was to combine American Indian music traditions and Western art music.

Numerous Jewish composers have done the same. Gustav Mahler incorporated elements of Jewish Klezmer music into the third movement of his *Titan Symphony*. George and Ira Gershwin included themes from Jewish folk songs and liturgical music in their compositions for *Porgy and Bess*. Irving Berlin also used Jewish liturgical music to influence his “God Bless America.” Likewise, the author, when engaging in recreational music composition, has also experimented with using Jewish themes in his music. Louis Ballard’s success with *Cacega Ayuwipi* can be attributed to his use of American Indian rhythmic elements and instruments in addition to standard percussion and the compositional devices of Western art music.

Cacega Ayuwipi was one of his most popular and widely performed compositions between 1970 and 1986.¹³¹ However, it has virtually disappeared from the concert hall in the last thirty years. The most likely reasons for this are: 1) the score is not in print; 2) the score that is available for use is a hand-written score without individual parts; and, 3) the difficulty in obtaining such a large variety of American Indian instruments.

Through the examination of both the score and the various recordings, it was found that none of the recordings are completely consistent with the score. It is, therefore, highly likely that there are multiple unpublished versions of the score each of which was used for one of the recordings. The only score available is the original score published in 1970. However, through an in-depth analysis of the score published in 1970 and a

¹³¹ Bryan Burton, “Works Composed by Native Americans,” *Journal of the Conductors Guild* 16, no. 2 (Summer 1995): 108.

recording of the 1970 premiere performance, it was found that the score and the premiere performance are inconsistent with one another. Through additional study, it was found that the score published in 1970 is closer to the performance recorded in 1971 that appears in *Discovering American Indian Music*. This suggests that the original score was completed and published after the 1970 premiere which means that there must be an unpublished version of the score that predates the score published in 1970.

This also raises questions about what score was used during the other documented performances of *Cacega Ayuwipi* that went unrecorded. Ballard was present for the vast majority of the documented performances, and it is most likely that Ballard, himself, provided the score to these ensembles. If Ballard retained all of the different versions of the score, then it is unknown as to which version of the score Ballard may have supplied. While the score published in 1970 calls for only four percussionists, some performances were done with five, or six percussionists. This may have been done in order to make the performance less demanding on the performers, but it is just as likely that there is an unpublished version that calls for more than four percussionists.

The author has attempted to remedy some of these issues anticipating that *Cacega Ayuwipi* will be performed and appreciated by future performers and audiences. By digitally engraving and editing the score using Finale: Print Music, a music notation software, the score is now much more legible, and individual percussion parts can be easily extracted for a performance. The reproduced conductor's score has been included in this document which makes it readily accessible to the public through ProQuest L.L.C. thereby addressing the issue of inconsistent versions of its performance. The issue of needing a large quantity of American Indian instruments necessary for a performance

remains. Without the acoustic and visual representation of the American Indian instruments called for in the score, Ballard's vision for the music is greatly diminished.

The research supporting this document strongly recommends that a live performance with an audio and video recording of *Cacega Ayuwipi* be made. In researching this work, the author has suggested that the title of Ballard's *Cacega Ayuwipi* (lit. "drum decorations") implies that the listener must be engaged in a live performance in order to fully appreciate the work. In order to confirm this suggestion, the author has decided that it would be best to realize the work through its performance. Only eight performances have been documented, and there are only four recordings of which two are incomplete. The last documented performance of *Cacega Ayuwipi* was done by the Rundfunk Sinfonieorchester Saarbrücken at the 1986 Saarbrücken Festival of Contemporary Music. To date, it has been almost thirty years since the last documented performance. A comparison of the score with the available recordings has shown that none were consistent with the original score. This strongly suggests that a new recording that accurately follows the original score is an immediate priority.

Authenticity of sound and visual representation are of the utmost importance when performing a work that relies so heavily on its symbolic qualities. The symbolism of this music began in the compositional process of Louis Ballard who drew upon American Indian music traditions from all regions of the United States for historical and cultural inspiration. From the Northwest, influences from the Haida, the Tlingit, and the Tsimshian can be heard. From the West and Southwest, the traditions of the Ute, the Yaqui, the Apache, and the Pueblo are included. From the Great Plains, the music incorporates influences from powwow culture, the Kiowa, the Comanche, the Siouan

tribes, and the Navajo. From the East, the music denotes the tribal cultures of the Iroquois and the Creek. Finally, the Seminoles of Florida are referenced with the blowing of the conch shell horn which concludes the piece. At times in the second movement and the third movement, the music alludes to conflicts and encounters between the various American Indian peoples and Euro-American settlers.

Cacega Ayuwipi is a programmatic work that follows the path taken by the various indigenous peoples as they crossed over the Bearing Strait land bridge and ventured south into present day California, New Mexico, Nevada, and Arizona. The music follows that movement onto the Great Plains of Nebraska, Kansas, the Dakotas and Oklahoma. Finally, the piece then takes the listener east of the Mississippi River into the Eastern Woodlands region and concludes in South Florida.¹³²

Cacega Ayuwipi also documents the relationships between the American Indian tribes and various elements of Euro-American society. Specific references are made to the Sun Dance and music of the Native American Church as well as conflicts and encounters between American Indians and the United States military in the Great Plains. Additionally, with a triumphant blast from the conch shell horn at the end of the third movement, *Cacega Ayuwipi* also symbolically references the successful resistance to forcible relocation by the Seminole tribes of Florida.¹³³

Another musical reference in *Cacega Ayuwipi* alludes to the construction of the Transcontinental Railroad as a source of great conflict between the Plains tribes and Euro-American settlers. Although the goal of the Transcontinental Railroad was linking

¹³² Louis W. Ballard, *Cacega Ayuwipi*, conducted by Louis W. Ballard, Rundfunk Sinfonieorchester Saarbrücken, Saarlandischer Rundfunk WAK-101, Audiocassette, 1986.

¹³³ Louis W. Ballard, *Music of North American Indians*, conducted by Louis Ballard, American Indian Creative Percussion Ensemble, Silver Burdett Music, LP. 33 rpm, 1975.

the west and east coasts in the United States, the rush of Euro-American settlers into the Great Plains upon its completion resulted in the loss of a way of life for the American Indian tribes of the Great Plains.¹³⁴

Through *Cacega Ayuwipi*, Ballard achieved his goal of being able to combine Western art music practices with American Indian music and dance traditions. He was also able to enhance a more significant aspect of American Indian culture in this piece of music. Typically, American Indian songs and dances function together for both ceremonial and social purposes in American Indian culture. Songs, accompanied by drums and percussion, are most often the motivation for dance. Throughout North America, traditions that used percussion without song were non-existent. That is, until Ballard composed *Cacega Ayuwipi*. In so doing, Ballard essentially created a new American Indian musical genre, establishing an unaccompanied percussion tradition where one had not been before.

It may be appropriate to say that *Cacega Ayuwipi* represents all American Indian cultures within the context of a Pan-American identity through its historical and programmatic nature which was achieved by the blending of the sound of a wide variety of indigenous percussion instruments. This is not unlike the powwows of the Great Plains culture. “In recent years, intertribal powwows of the Plains type have become a vehicle for pantribal [sic] expression of Indian identity in all reaches of the United States, from New York State to Los Angeles to the Southwest, even among many members of tribes

¹³⁴ *America: The Story of Us*, directed by Nick Green and Marion Milne (Nutopia, 2010), accessed February 22, 2015, <http://www.netflix.com/WiPlayermovieid=70184382&trkid=13932983#trackId=200257859&episodeId=70184383>

such as the Navajo and Hopi, for whom the powwow is a totally imported form.”¹³⁵

Pan-American cultural symbolism is also operant in American Indian dance. The act of dancing is an important way the American Indian peoples express and define themselves. The style of dance, the regalia worn by the dancers, and the songs that accompany the dances provide an outlet for American Indians to demonstrate cultural heritage and connections. However, of the three elements that make up American Indian music and dance traditions (i.e. dance, song, and percussion), percussion accompaniment is extraneous. The importance of song is bolstered by the philosophy that prayers, accompanied or unaccompanied, are often sung to accompany ceremonial dance.

Ballard was able to incorporate both choreography and song into *Cacega Ayuwipi*, thus remaining consistent with American Indian music and dance traditions. Through his clever use of percussion instruments and rhythms, he was able to incorporate singing and dancing strictly through the use of drums and other percussion instruments. Utilizing the timpani, Ballard was able to write “songs” that followed the melodic contours of the vocal music of the Tlingit and Tsimshian in the first movement, and that of the Navajo during the third movement. Further analysis of “melodic” features in *Cacega Ayuwipi* is beyond the scope of this study.

Louis Ballard was also able to incorporate choreography in his music through the directed movements of the percussionists. By simply having the percussionists playing rapid and, sometimes, complex rhythmic figures, he created “dance” movement within the performance context. In addition, because he wrote the piece for a large instrumentation, the four performing percussionists were constantly changing instruments

¹³⁵ Cecile Ganteaume, *Native American Dance: Ceremonies and Social Traditions* (New York City: Smithsonian Institution, 1993), 146.

thereby creating additional choreography.

Ballard's specific use of percussive movement as choreography is strongly supported by his written directions in the original score. During the performance of *Cacega Ayuwipi*, a percussionist is directed to play the cowbell behind his or her back, blow the conch shell horn with his or her back facing the audience, or play the gourd rattle out of the sight of the audience.

The most significant of these tasks can be found in the Perc. 4 part of the second movement as the percussionist must slowly approach the stage from the rear of the audience while playing a Pueblo drum. After reaching the stage and joining the rest of the ensemble, the percussionist then leaves the stage while still playing the Pueblo drum and exits the performance venue. The percussionist, then, re-enters the performance venue playing the bull roarer at the side of the audience.

Despite the fact that *Cacega Ayuwipi* does not feature singing and dancing in the traditional sense, its musical elements, instruments, and cultural sensitivity proves it to be an extension of traditional American Indian music and dance in a contemporary form. Both possible meanings of the title *Cacega Ayuwipi* as “decorative drums” and “drum decorations,” imply that drums, and by extension percussion instruments, are perhaps culturally inconsequential. As visual symbols often displayed as “authentic” representations of American Indian culture in museum collections, percussion instruments are merely decorative and ornamental. However, in *Cacega Ayuwipi*, Ballard took the drums out of the museum and gave them their own voice. He brought them back to life to tell a specific story. To this, he added the essential element of dance by using the movements inherent to percussion performance as the choreography which also produces

the music. *Cacega Ayuwipi* is consistent with American Indian traditions in that the audience must see the instruments, watch the movements of the percussionists, and hear the percussive expressions in order to experience the musical work in its entirety.

“I feel that the music of the American Indian is unique, is valuable, and can serve as a springboard for the composer, in creating new works which reflect the voice and the soul of indigenous America.”

– Louis W. Ballard, *Discovering American Indian Music*

Appendices

Appendix A: Permission to Reproduce Copyrighted Material

March 25, 2015

Louis A. Ballard
1595 CR 200 E
Seymour, Illinois 61875

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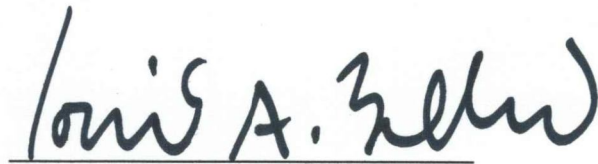
My name is Adam Berkowitz, and I am completing a master's thesis at Florida Atlantic University, currently entitled "Finding a Place for *Cacega Ayuwipi* within the Structure of American Indian Music and Dance Traditions." I kindly request your permission to reprint in my thesis the following document in its entirety:

Ballard, Louis W. *Cacega Ayuwipi*. Santa Fe: Southwest Music Publications, 1970.

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Adam Eric Berkowitz

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Date

Appendix B: Reprinted Score of *Cacega Ayuwipi*, Edited by Adam Eric Berkowitz

This score was originally written for and dedicated to George Gaber. The author would like to dedicate this newly revised, reproduced score to his parents, Fred and Cathy Berkowitz, and his siblings, Greg, Leah, and Mikayla Berkowitz. These are the people that the author treasures most, and it is with their love and support that he was able to succeed in his endeavors.

Cacega Ayuwipi
(Drum Decorations)

Music by Louis W. Ballard

Edited by Adam E. Berkowitz

- I. Chilcat Dances
- II. Desert and Mountains
- III. Plains and Woods

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New Southwest Music Publications

P.O. Box 4552

Santa Fe, NM 87501

Cacega Ayuwipi
“Chilcat Dances”
Instrument List (in order of appearance)

Percussion 1:

- Timpani
- Wrist bells
- Haida rattle
- Woodblock
- Gourd rattle
- Chinook hand drum
- Snare drum
- Suspended cymbal
- Tambourine
- Salish hand drum

Percussion 2:

- Glass rattle (glass bottle filled with beads)
- Eskimo drum
- Log drum
- Slapstick
- Bass drum
- Suspended cymbal
- Gourd rattle
- Small tom-tom
- Wooden claves

Percussion 3:

- Suspended cymbal
- Gourd rattle
- Sandpaper blocks
- Timbales
- Triangle
- Cowbell
- Wooden claves
- Glass rattle (glass bottle filled with beads)

Cacega Ayuwipi
“Desert and Mountains”
Instrument List (in order of appearance)

Percussion 1:

- Cuica
- Metal rattle
- Bass drum
- Tambourine
- Ute notch stick
- Guiro
- Cowbell
- Suspended cymbal
- Triangle
- Hopi gourd rattle
- Whip
- Mountain Spirit whistle
- Bull roarer

Percussion 2:

- Ute notch stick
- Skin rattle
- Wooden claves
- Wood box resonator
- Turtle shell rattle
- Sleigh bells
- Apache drum
- Cowbell

Percussion 3:

- Yaqui gourd rattle
- Temple blocks
- Cabaza
- Low Pueblo drum
- Navajo water drum
- Wooden claves

Percussion 4:

- High Pueblo drum
- Bull roarer

Cacega Ayuwipi
“Plains and Woods”
Instrument List (in order of appearance)

Percussion 1:

- Plains war drum
- Timpani
- Tree branch
- Peyote water drum
- Hi-hat

Percussion 2:

- Sioux hand drum
- Triangle
- Woodblock
- Peyote rattle
- Conch shell horn

Percussion 3:

- Suspended cymbal
- Sun Dance whistle
- Sioux dance rattle
- Snare drum
- Sandpaper blocks
- Wooden claves
- High Pueblo drum
- Low Pueblo drum

Percussion 4:

- Sleigh bells
- Deer hoof rattle
- Ratchet
- Bass drum
- Suspended cymbal
- Stone claves
- Horn rattle
- Gourd rattle
- Cowbell

Cacega Ayuwipi
Substitutions for American Indian Percussion Instruments

Rattles:

Use Mexican maracas where all rattles are indicated with the exception of the glass rattle.

Eskimo drum:

Use a detached bass drum or timpani head on the rim (hold in left hand by the rim), and a beater made of a 36 inch long dowel. Wood floor molding would be useful. Beat the reverse side of the head so that the dowel strikes both the rim and the head at the same time.

Water drums and Apache drum:

Use a snare drum with the resonator head and the snares removed.

Pueblo drums:

Use standard tom-toms, or one large snare drum and one small snare drum with the snares off.

Plains war drum:

Use a bass drum with a timpani mallet.

Hand drums:

Use a conga drum with a soft felt beater where all hand drums are called for.

Ute notched stick:

Use a Mexican guiro.

Whip-on-leather:

Use a leather chair cushion, or pillow with a drum stick for a beater.

Seminole conch horn:

Use a trumpet mouthpiece without the trumpet.

Mountain Spirit whistle:

Use any bird whistle capable of producing two different tones.

Bull roarer:

Use a pine wooden paddle 1/8" x 2" x 6" tied at one end to a heavy piece of twine about 30 inches long. Whirl it in the air to produce a wind sound. If no sound is immediately produced, then while twirling, tap the paddle lightly on the floor, but keep twirling.

I. Chilcat Dances

Agitato (♩ = 120)

Music by Louis W. Ballard
Edited by Adam E. Berkowitz

Timpani (Hard Mallets)

P 1

Glass Rattle

P 2

Suspended Cymbal (stick)

P 3

cresc. *poco rit.*

4

P 1

P 2

To Gourd Rattle

P 3

♩ = 100

7

P 1

ff *subito p*

P 2

P 3

10 ♩ = 88 Wear Wrist Bells (Soft Mallets)

P 1 *mf*

P 2 *p* *f* *f* *p* *dim.*

P 3 (Swirl) *f*

13

P 1

P 2

P 3

16 ♩ = 92

P 1 *mf* *p* *mf* *p* *mf* *p*

To Eskimo Drum

P 2 *f*

To Sandpaper Blocks

P 3

19

P 1

mf *mf* *p* *mf* *p*

P 2

f *f*

P 3

p

22

P 1

mf *p* *mf* *mf* *p*

(Rim) 5

pp

P 3

mp

25

P 1

mf *mf* *p* *mf*

5

pp

P 3

f *p* *mp* *mp*

28

P 1

mf *f* *p*

P 2

mf

P 3

mf *f* *mp*

31

$\text{♩} = 100$
piu mosso

P 1

p *f* *mf* *f* *mf*

(Head) P 2

p *f* *mf* *f* *mf*

P 3

f

34

P 1

f *mf* *f* *f*

P 2

mf *f* *mf* *f* *mf* (Slow Roll)

P 3

f *p*

37

P 1

P 2

P 3

40

P 1

P 2

P 3

dim.

43

To Haida Rattle

P 1

P 2

P 3

To Timbales

(Rim)

5

46 (Remove Wrist Bells)

P 1

(Head)

P 2

mp *p*

P 3

p

49

P 1

sf *p*

P 2

sf

P 3

sf

52

P 1

mf *p*

P 2

f

P 3

55

P 1

P 2 (Rim)

P 3

f 3 *f* *mf* *f* *sf* *p*

58

P 1

P 2

P 3

p *mf* 3 *mf* *mf* *p* *p*

61 Woodblock

P 1

P 2

P 3

mp *mf* *mp* *f* *sf* *mf* *mf*

♩ = 130 *piu mosso*

64

P 1 *mp* *f* *mp* *dim.*

P 2 *f* *f* *dim.*

P 3 *f* *f* *mp* *f* *mp*

67

P 1 *p*

P 2

P 3 *mp* *p* *p*

70

P 1 *f* Woodblock to Gourd Rattle

P 2 Log (Stick) *ff*

P 2 Slap Stick

P 3 To Triangle

73

p *f*>

P 1

ff

P 2

f *f*

P 3

76

To Chinook Hand Drum (Medium-Hard Mallet)

P 1

To Bass Drum

P 2

To Sandpaper Blocks

P 3

f

79

(Rim)

P 1

p

P 2

p *p*

To Suspended Cymbal (Stick)

P 3

Agitato (♩ = 132)
82 (Head)

P 1

sf *mp*

P 2

f

To Suspended Cymbal (Stick)

P 3

sf

To Cowbell

85

P 1

f > > > *mp* *p*

P 2

P 3

88

cresc.

P 1

f

Bass Drum

P 2

P 3

mp

91

P 1

f > >

(Rim)

f *mp*

To Gourd Rattle

P 2

f

To Triangle

P 3

f

94

P 1

f > > *ff* > >

P 2

f *ff*

P 3

97 *poco a poco dim.*

P 1

f *mp* *f* *mp* *mf*

P 2

f *mp* *f* *mp* *mf*

P 3

f *f* *mf*

100

P 1

mf > > > > > > *p*

P 2

mf > > > > > > *p*

P 3

(Dampen) > > > > > > *f f mf p*

103

P 1

pp

P 2

p

P 3

To Wooden Claves

106

(Rim)

P 1

mf

P 2

sf

P 3

109 *rit.* $\text{♩} = 100$
 To Snare Drum (Wire Brushes)

P 1

P 2

P 3

112 (Continuously Brush the Head)
f subito p
 (Swirl)
 To Gourd Rattle (Mute with Cloth)

P 1

P 2

P 3

115 *piu mosso* $\text{♩} = 108$
 (Scrape with Right Hand)
 To Log (Stick)

P 1

P 2

P 3

118

P 1

P 2

P 3

sf *pp*

121 Suspended Cymbal

P 1

P 2

P 3

f *mf* *f*

124 (Dampen Head)

P 1

P 2

P 3

p *f* *mf* *sf*

127 To Timpani (Soft Mallets) *Place Tambourine on Timpani Head*

P 1

P 2

P 3

p

130

To Small Tom-Tom

P 1

P 2

P 3

(Hidden from Audience)

pp

133 (With Tambourine on Head)

P 1

P 2

P 3

pp

136

P 1

P 2

P 3

(Remove Cloth)

pp

pp

139

To Salish Hand Drum (Finger)

P 1

P 2

P 3

(Visible)

mf

f

p

142

P 1

P 2

P 3

mf

p

sf

mp

5

145

P 1

P 2

P 3

p

3

148

P 1

P 2

P 3

sf mp

5

151

P 1

P 2

P 3

mf

3

5

5

154

P 1

P 2

P 3

Musical score for measures 154-156. P1 (bass clef) has a 5-measure slur and a 3-measure slur. P2 and P3 have rhythmic accompaniment.

157

P 1

P 2

P 3

Musical score for measures 157-159. P1 (bass clef) has a 5-measure slur, a 5-measure slur, and a 5-measure slur. P2 and P3 have rhythmic accompaniment.

160

P 1

P 2

P 3

Musical score for measures 160-162. P1 (bass clef) has a 3-measure slur, a 3-measure slur, and a 5-measure slur. P2 and P3 have rhythmic accompaniment. A *mp* dynamic marking is present in measure 162.

mp

163 (Soft Mallet)

P 1

P 2

P 3

166

P 1

P 2

P 3

mf *f* *f*

sf *p*

(Swirl, High in the Air)

(Palm)

sf *mf* *f*

169

P 1

P 2

P 3

mf *f* *f*

mf *f*

f *f* *f*

172

P 1

P 2

P 3

sfz To Wooden Claves

To Glass Rattle

175

P 1

P 2

P 3

(Finger)

mf

f

178

P 1

P 2

P 3

mf

mp

181

P 1

P 2

P 3

p

p

(Swirl)

p

184

P 1

P 2

P 3

mf

sf

mf

(Slower Roll)

187

P 1

P 2

P 3

f

mf

mp

mf

190

P 1

P 2

P 3

p

5

p

5

p

p

193

P 1

P 2

P 3

5

5

p

(Faster Roll)

196

P 1

P 2

P 3

5

pp

199

P 1

P 2

P 3

pp

202

rit.

To Suspended Cymbal

P 1

P 2

P 3

p

205

(Tap with Finger Nail)

P 1

P 2

P 3

mf

p

II. Desert and Mountains

Music by Louis W. Ballard
 Edited by Adam E. Berkowitz

♩ = 120

Cuica

P 1

P 2

P 3

P 4

Ute Notch Stick

Yaqui Gourd Rattle and Temple Blocks

High Pueblo Drum (Wait at the rear of the audience)

sf

p

Y.G.R. T.B.

sf

3

+ (Rim of Tom-Tom)
 o (Head of Tom-Tom)

P 1

P 2

P 3

P 4

sf

f

4

3

7

P 1

P 2

mf

P 3

3

P 4

10

P 1

f

P 2

P 3

f

3

3

P 4

13

P 1

ff

ff

P 2

To Cabaceo/Cabaza

P 3

mp

P 4

16 To Metal Rattle *poco accel.*

P 1

To Skin Rattle

P 2

P 3

mp

P 4

19 $\text{♩} = \text{♩} = 104$

P 1

P 2

P 3

P 4

mf

f

mf

22

P 1

P 2

P 3

P 4

f

mf

25

P 1

f

P 2

mf

P 3

mf

P 4

28

P 1

P 2

P 3

P 4

31

P 1

P 2

P 3

P 4

Detailed description: This system contains measures 31, 32, and 33. Part 1 (P1) features a melodic line with accents (>) on the first, second, and fourth notes of each measure. Part 2 (P2) and Part 3 (P3) are marked with a slash and a colon (/:), indicating they are silent. Part 4 (P4) has a single note in each measure.

34

P 1

P 2

P 3

P 4

Detailed description: This system contains measures 34, 35, and 36. Part 1 (P1) has a melodic line with accents (>) on the first, second, and fourth notes of each measure. Part 2 (P2) has a melodic line with accents (>) on the first, second, and fourth notes of each measure. Dynamic markings include *f* at the start of measure 35 and *mf* at the end of measure 36. Part 3 (P3) has a melodic line with accents (>) on the first, second, and fourth notes of each measure. Dynamic markings include *f* at the start of measure 35 and *mf* at the end of measure 36. Part 4 (P4) has a single note in each measure.

37

P 1

P 2

P 3

P 4

Detailed description: This system covers measures 37, 38, and 39. Part 1 (P 1) features a melodic line with accents (>) on the first, second, and fourth notes of each measure. In measure 38, there is a double bar line and a fermata over the second and third notes. Parts 2 (P 2), 3 (P 3), and 4 (P 4) contain rests throughout the system.

40

P 1

P 2

P 3

P 4

Detailed description: This system covers measures 40, 41, and 42. Part 1 (P 1) has a melodic line with accents (>) on the first, second, and fourth notes. Part 2 (P 2) has a bass line with accents (>) and dynamics markings (crescendo and decrescendo). Part 3 (P 3) has a bass line with accents (>) and dynamics markings (crescendo and decrescendo). Part 4 (P 4) contains rests throughout the system.

43

P 1

P 2

P 3

P 4

46

P 1

P 2

P 3

P 4

To Wooden Claves

To Temple Blocks

dim.

sfz

sfz

49

P 1

mp *f*

P 2

P 3

P 4

Detailed description: This system covers measures 49, 50, and 51. Part 1 (P 1) begins with a melodic line starting at measure 49 with a *mp* dynamic and a four-measure slur. At measure 50, the dynamic changes to *f* and there are accents (>) over the notes. At measure 51, there are accents (>) over the notes. Parts 2 (P 2), 3 (P 3), and 4 (P 4) contain rests throughout the system.

52

P 1

f *mf* *p*

P 2

mf *sf* *p*

P 3

mf *p*

P 4

Detailed description: This system covers measures 52, 53, and 54. Part 1 (P 1) starts at measure 52 with an accent (>) and a *f* dynamic. At measure 53, the dynamic changes to *mf*. At measure 54, the dynamic changes to *p*. Part 2 (P 2) starts at measure 52 with an accent (>) and a *mf* dynamic. At measure 53, the dynamic changes to *sf*. At measure 54, the dynamic changes to *p*. Part 3 (P 3) starts at measure 52 with a *mf* dynamic. At measure 54, the dynamic changes to *p*. Part 4 (P 4) contains rests throughout the system.

55 *dim.*

P 1

P 2

P 3

P 4

To Ute Notch Stick

To Low Pueblo Drum

58

P 1

P 2

P 3

P 4

To Bass Drum and Tambourine

(Gradually move the tip of the notch stick from the head to the rim)

p

61

P 1

Tambourine

Bass Drum

To Wood Box Resonator

P 2

p

P 3

P 4

64 (Thumb Roll)

P 1

f

To Ute Notch Stick

P 2

P 3

p

P 4

67

P 1

P 2

P 3

P 4

sf

ff

sf

(Thumb Roll)

70

To Ute Notch Stick

P 1

P 2

P 3

P 4

p

ff

f

sf

$\frac{2}{4}$

$\frac{2}{4}$

$\frac{2}{4}$

$\frac{2}{4}$

73 ♩ = ♩ = 100

P 1 *mp*

P 2 *mp* *ff*

P 3 *sf* *ff* *subito p*

P 4

76

P 1

P 2

P 3 *ff*

(At rear of auditorium, out of sight)

P 4 *ff*

♩ = 144

79

P 1

P 2

P 3

P 4

(Begin walking slowly to the stage)

f

82

P 1

P 2

P 3

P 4

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

85

P 1

P 2

P 3

P 4

88

P 1

P 2

P 3

P 4

♩ = 120 *Sight Cue*

91

P 1

P 2

P 3

P 4

(Continue repeated section until Percussion 4 is in full view)

(Percussion 4 continues playing the 12 bar sequence while ignoring the meter change in f and p to side of ensemble until in position)

94

P 1

P 2

P 3

P 4

(Tap)

^ - Ute Notch Stick - Scrape up
 V - Ute Notch Stick - Scrape down

97

(Tap) (Tap)

P 1

f >

P 2

f >

(Tap)

P 3

P 4

100

p *p* *mf* *sf* *con tutta forza*

P 1

p *p* *mf* *sf*

P 2

p *p* *mf* *sf*

P 3

mp *mf* *sf*

P 4

103

P 1

P 2

P 3

P 4

Detailed description: This system contains measures 103, 104, and 105. Part P1 plays a continuous eighth-note pattern with accents (>) on every note. Part P2 has rests in measures 103 and 104, followed by eighth notes in measure 105 with accents. Part P3 plays eighth notes with accents in all three measures. Part P4 has rests in all three measures. The time signature is 4/8.

106

P 1

P 2

P 3

P 4

(Tap)

(Tap)

Detailed description: This system contains measures 106, 107, and 108. Part P1 plays eighth notes with accents in measures 106 and 107, then rests in measure 108. Part P2 plays eighth notes with accents in measures 106 and 107, then rests in measure 108. Part P3 plays eighth notes in measures 106 and 107, then eighth notes with accents in measure 108. Part P4 has rests in all three measures. The time signature is 4/8. The word "(Tap)" is written above the rests in measures 106 and 107 for parts P1 and P2.

109 To Wood Rasp/Guiro

P 1

P 2

P 3

P 4

dim.

f

dim.

f

112

P 1

P 2

P 3

P 4

sf

mf

mp

mf

mp

p

mf

mp

p

115 *dim.*

P 1

p

P 2

P 3

P 4

118

Rasp, Cowbell,
Sus. Cymbal, and Triangle

P 1

pp

P 2

p (Tap)

P 3

p (Rim)

P 4

121

Cowbell

To Turtle Shell Rattle

p *mf*

P 1

P 2

P 3

P 4

124

Suspended Cymbal

Triangle

To Hopi Gourd Rattle

mf *f*

P 1

P 2

P 3

P 4

127

P 1

P 2

P 3

P 4

sf

130

P 1

P 2

P 3

P 4

mf

f

f

mf

3

133

P 1

P 2

P 3

P 4

mf

136

P 1

P 2

P 3

P 4

139

Hopi Gourd Rattle

mf Whip

Turtle Shell Rattle

Sleigh Bells

f

f

f

f

poco a poco dim.

142

145 Whip to Cowbell

P 1

P 2

P 3

P 4

pp

p

pp

148

P 1

P 2

P 3

P 4

sf

p

sf

p

151 To Timpani and Cowbell

P 1

P 2

P 3

P 4

mf *mp* *p* *p*

154

Timpani

Cowbell

P 1

P 2

P 3

P 4

mf *p* *mf*

Begin exiting the stage and
leave the sight of the audience

157

P 1

f *mf* (Rim)

P 2

P 3

f *f* 3

P 4

160

P 1

f

P 2

P 3

f

P 4

163 To Mexican Rasp/Guiro

P 1

P 2 To Apache Drum

P 3

P 4 (Lay drum on floor, continue playing, switch heads)

f

♩ = 100

166

P 1 *mf*

P 2 *dim.*

P 3 *mf*

P 4

Repeat sign is to be taken by Percussion 4 while Percussion 3 improvises
 Percussion 1 and Percussion 2 are tacet
 Continue playing this repeated section until Percussion 4 reaches the rear of the audience
 Continue at measure 168 once Percussion 4 reaches the rear of the audience

169

P 1

P 2

P 3

P 4

f

p

pp

172

P 1

P 2

P 3

P 4

To Navajo Water Drum

175

P 1

f

P 2

P 3

f

P 4

Detailed description: This system contains measures 175, 176, and 177. Part 1 (P 1) starts with a forte (*f*) dynamic and plays a rhythmic pattern of eighth notes with accents (>) in measures 175 and 176, followed by a quarter rest in measure 177. Part 3 (P 3) also starts with a forte (*f*) dynamic and plays a rhythmic pattern of eighth notes with accents (>) in measures 175 and 176, followed by a quarter rest in measure 177. Parts 2 (P 2), 3 (P 3), and 4 (P 4) have rests with a slash and a percent sign (%) in all three measures.

178

P 1

p

P 2

P 3

(Exit performance venue)

P 4

Detailed description: This system contains measures 178, 179, and 180. Part 1 (P 1) starts with a piano (*p*) dynamic. In measure 178, it plays a rhythmic pattern with accents (>). In measure 179, it has a quarter rest. In measure 180, it plays a rhythmic pattern with accents (>) and a dynamic change to piano (*p*). Parts 2 (P 2), 3 (P 3), and 4 (P 4) have rests with a slash and a percent sign (%) in all three measures. The instruction "(Exit performance venue)" is written in the space between P 3 and P 4 in measure 179.

181 To Mountain Spirit Whistle

Musical score for measures 181-183, parts P1-P4. Part P1 has rests. Part P2 has notes with accents and a forte dynamic. Part P3 has notes with accents and a forte dynamic. Part P4 has rests. A subtitle "(Ready bull roarer outside)" is present under P3.

184

Musical score for measures 184-186, parts P1-P4. Part P1 has a melodic line starting in measure 184 with a forte dynamic and accents. Part P2 has rests. Part P3 has rests. Part P4 has rests.

187

P 1

P 2

P 3

P 4

190

P 1

P 2

P 3

P 4

To Cowbell

193 *ad lib.* (Behind Back)

P 1

P 2

P 3

P 4

mf

3

196 To Bull Roarer

P 1

P 2

P 3

P 4

mf

199 *ad lib. e morendo*

P 1

P 2

P 3

P 4

f *mf* *dim.*

202

P 1

P 2

P 3

P 4

ff *pp*

To Wooden Claves

Detailed description of the musical score: The score is divided into two systems. The first system covers measures 199-201. Part P1 has a rest in measure 199, then a half note with a fermata in measure 200, and another half note with a fermata in measure 201. Part P2 has rests in measures 199, 200, and 201. Part P3 has rests in measures 199 and 201, and two accented half notes in measure 200. Part P4 has a half note with a fermata in measure 199, a half note with a fermata in measure 200, and a half note with a fermata in measure 201. Dynamics for P1 are *f* in measure 200 and *mf* in measure 201. Dynamics for P3 are *dim.* in measure 200. The instruction *ad lib. e morendo* is written above P1 in measure 200 and above P4 in measure 200. The second system covers measures 202-204. Part P1 has a half note with a fermata in measure 202, a half note with a fermata in measure 203, and a half note with a fermata in measure 204. Part P2 has a rest in measure 202, a half note in measure 203, and a rest in measure 204. Part P3 has a rest in measure 202, a half note with a fermata in measure 203, and a rest in measure 204. Part P4 has a half note with a fermata in measure 202, a half note with a fermata in measure 203, and a half note with a fermata in measure 204. Dynamics for P1 are *ff* in measure 203. Dynamics for P2 are *pp* in measure 203. The instruction 'To Wooden Claves' is written in P3 in measure 204.

205

P 1

P 2

P 3

P 4

sf

sf

f

sf

p

> Cowbell (Quick Decay)

III. Plains and Woods

Music by Louis W. Ballard
Edited by Adam E. Berkowitz

♩ = 126

P 1 Plains War Drum (Rattle Stick) Timpani *mf*

P 2 *sf* *p*

P 3 Sioux Hand Drum
Suspended Cymbal

P 4 Sleigh Bells
Deer Hoof Rattle

P 1 ⁴ *mp*

P 2

P 3 (Overblow) (Overblow)
Sun Dance Whistle *f*

P 4

mp

7 *mf*

P 1

P 2

P 3

P 4

p

10 *mf* *cresc.*

P 1

P 2

P 3

P 4

ff *subito p*

ff

To Sioux Dance Rattles

mf

13

P 1

P 2

P 3

P 4

pp

pp

p

16

P 1

P 2

P 3

P 4

19 *poco cresc.*

P 1

mp

P 2

ffp *ff* *p* *ff* *p*

P 3

mf

P 4

mf

22

P 1

P 2

f *p* *f* *p* *f* *p*

P 3

P 4

mf

25

P 1

P 2

P 3

P 4

p

mf p *mf p* *mf p*

:/

:/

:/

28

P 1

P 2

P 3

P 4

pp

p *pp*

pp

pp

:/

:/

:/

:/

31 *cresc.*

P 1

P 2 *cresc.*

P 3 *cresc.*

P 4 *cresc.*

34 *piu mosso* Optional Repeat

P 1

P 2

P 3 To Snare Drum

P 4 To Ratchet

f

(Rim)

37

P 1

f

P 2

P 3

f

P 4

40

P 1

mf

P 2

sf (Head) *mf* *p*

P 3

sf

To Bass Drum

P 4

f

43 *a tempo*

P 1

P 2

P 3

P 4

f

f

p

To Suspended Cymbal (Stick)

46

P 1

P 2

P 3

P 4

To Triangle

49 *sf* (Tree Branch)

P 1

sff

P 2

f

P 3

f

P 4

52 *rit.* ♩ = 96

P 1

mp *p*

P 2

rit. To Woodblock *p* *pp*

P 3

rit. *f*

P 4

rit. *sf*

55

P 1

P 2

P 3

P 4

58

P 1

P 2

P 3

P 4

mf

mf

sf

sf

sf

f

> > >

> > >

To Sleigh Bells

mf

61

P 1

p

To Peyote Rattle

P 2

To Sandpaper Blocks

P 3

P 4

mp *p*

64

P 1

P 2

P 3

f *mf* *p*

P 4

67 *rit.* G.P. (Grand Pause)

P 1

P 2 *p* G.P. (Grand Pause)

P 3 G.P. (Grand Pause)

P 4 To Bass Drum G.P. (Grand Pause)

70 ♩ = 100 To Peyote Water Drum

P 1 *pp* *mf*

P 2 *f* *p* *f*

P 3 *f*

P 4 *f*

73

P 1

P 2

P 3

P 4

mp

p

mf

p

+ press thumb into the edge of the drum head
o releave pressure

76

P 1

P 2

P 3

P 4

ff

To Wooden Claves

To Stone Claves

79

P 1 G.P.

P 2 G.P.

P 3 G.P.

P 4 G.P.

ff

f

f

$\text{♩} = 160$

82

P 1 G.P.

P 2 G.P.

P 3 G.P.

P 4 G.P.

p

$\text{♩} = 160$

85

P 1

P 2

P 3

P 4

f

mf

f

mf

88

P 1

P 2

P 3

P 4

mf

f

91

P 1

P 2

P 3

P 4

94

P 1

P 2

P 3

P 4

To (Hi & Low) Pueblo Drums

To Bass Drum

97

P 1

p

f

P 2

p

f

P 3

P 4

100

P 1

P 2

P 3

p

P 4

p

103

P 1

P 2

P 3

P 4

mf

106

P 1

P 2

P 3

P 4

f

(Rim)

109

P 1

P 2

P 3

P 4

ff

f

3

3

112

P 1

P 2

P 3

P 4

Water Drum

Hi-Hat (Open and Close with Pedal)

f

p

f

p

To Horn Rattle

115 *poco a poco cresc.*

P 1 *p* *mf*

P 2

P 3

P 4

mf

118

P 1

P 2

P 3

P 4

121 *con tutta forza*

P 1

To Conch Shell Horn

P 2

P 3

P 4

Detailed description: This block contains the musical notation for measures 121, 122, and 123. Part P 1 is in bass clef and plays a sequence of notes with accents (circles and crosses) above them. Parts P 2, P 3, and P 4 are marked with rests and slash marks, indicating they are silent during these measures.

124

Timpani (Felt Sticks)

P 1

Plains War Drum

P 2

sf

P 3

P 4

Detailed description: This block contains the musical notation for measures 124, 125, and 126. Part P 1 has rests and slash marks. Part P 2 plays a line with notes, accents, and a *sf* dynamic marking. Parts P 3 and P 4 have rests and slash marks.

127 *cresc.* *rit.* *ad lib.*

P 1 *pp*

P 2

P 3

P 4 To Gourd Rattle
To Cowbell

130

P 1 *ff*

P 2 To Peyote Rattle

P 3

P 4

133

P 1

subito p

To Conch Shell Horn (Turn Around)

P 2

ff

P 3

mf *f*

P 4

p

136 *molto cresc.* dampen *poco rit.*

P 1

ff

To Wooden Claves

P 2

ff

P 3

f

P 4

ff

Musical score for four parts (P1, P2, P3, P4). The score is written on four staves. P1 is in bass clef, while P2, P3, and P4 are in alto clefs. The notation includes notes, rests, and dynamic markings. A *ff* (fortissimo) dynamic marking is present at the beginning of the score.

P 1

P 2

P 3

P 4

ff

Appendix C: Louis A. Ballard Selected E-mail Correspondence

Louis A. Ballard is Louis W. Ballard's oldest son and is the official representative of Louis W. Ballard, LLC. As such, he is the caretaker of all of Louis W. Ballard's composed works and oversees various matters for his father's publishing company, New Southwest Music Publications. Louis A. Ballard was helpful both as a source of biographical information on Louis W. Ballard and as an advocate for this project in the dedication of his time and effort in locating source materials essential to the project.

January 23, 2015

AB: According to Edward Wapp, the original score of Cacega Ayuwipi underwent some revisions. Are you aware of these revisions? If possible, could you elaborate on what changes were made? I assume that the score you copied for me was the original score prior to these revisions. Is there another score that includes the revisions?

LB: The copy of the score was in a bank vault in Santa Fe, and then transferred to a bank vault here in Illinois and appears as my father left it. I am not aware of other scores of this work yet. There are other boxes that may contain such, but I have yet to find it. I can only assume [the score sent to you] is the original and my father did not disclose to me any further info about this other than where it was.

February 9, 2015

AB: I was reading an article from the Albuquerque Tribune printed in August of 1973, and it mentioned the Wolf Trap Farm Park performance. As I was reading, I noticed that one of the performers was your brother Charles. I was wondering if there was any possibility that I might have a chance to speak with him, and ask him about the performance.

February 10, 2015

LB: My brother's e-mail address is... He is an electrician living and working in Tulsa, Oklahoma. He was born August 10, 1957, I was born October 30, 1954, and our sister, Anne, was born March 7, 1956. Our parents divorced in 1965, and later, our father re-married Ruth Levy in December 1965 in Santa Fe. They had no children. I found a work titled "Percussion Ego" from 1963 which may have been written in Santa Fe, it was among the scores with Cacega Ayuwipi.

AB: That's very interesting. I'm wondering if it might have served as a rough draft for Cacega Ayuwipi. I have a recital date for April 4, 2015, and will be performing all three movements of Cacega Ayuwipi. I'm planning to have it recorded on both CD and DVD. It will be accompanying the finished thesis package.

February 19, 2015

LB: Will you be recording cacega Ayuwipi soon? There may be a broadcasting opportunity in Chicago.

AB: Yes, I plan to have it performed and recorded on April 4th. What is the broadcasting opportunity you mentioned?

LB: I'm waiting to hear from David Schulman. He is working on project of native composers classical and looking for recording of an LWB work of which there are few. My thinking was maybe your CD might be of interest to his project.

AB: That's incredible! Is he the same David Schulman who produced Musicians in Their Own Words? When would Mr. Schulman need the recording?

February 24, 2015

LB: Yes, that's him. Mr. Schulman explained to me that his project's expected air date will be either in the fall of 2015, or the spring of 2016. I told him of your efforts, and of

course, it will be of better quality than previous recordings. I am sure it will meet his needs. I expect to meet with him in late March, or early April to submit other recorded works for possible use, but yours will be only percussion work when it's available.

March 8, 2015

AB: You said your mother's name was Ruth Levy, but another source states that her last name was Dore. Was this a mistake, or is there a story to this?

LB: Ruth Levy, also known as Ruth Dore, was my father's second wife. They met at Aspen Colorado music festival in the summer of 1963 and married in December 1965. She passed away January 30, 2015 in Santa Fe. She had been institutionalized since 2001 due to Alzheimer's disease. Her father was a semi-professional magician named Ted Levy, also known as Theo Dore, and lived in New York City where Ruth was born. She had a previous marriage to a man named Robert Sands. She styled herself as a pianist and once did some study with Alicia de Larrocha. She handled my father's music affairs for many years until the mid-1990's at which time her abilities began to decline.

AB: I'm very sorry. I didn't realize she had passed away so recently. Please accept my condolences. Which is the more appropriate way to address Ruth? Should her name be written as Ruth Levy or Ruth Dore?

LB: She probably would prefer Ruth Dore (pronounced Doray) with an accent above the e. It's a stage affection. She performed magic – sleight of hand with her father and performed in the USO during WWII. As a concert pianist, she knew some NYC musicians and made acquaintances with with Donald Sadler, and Rebecca Harkness who was connected to Harkness Ballet; thence came the ballet Koshare in 1964. I was Ruth's guardian after father's death until her passing. At Aspen in 1963, my father was in a workshop with other aspiring composers led by Darius Milhaud, the French composer. At this time, my father composed the Four American Indian Preludes and began his relationship with Ruth. She was there after the decline of her marriage when they became acquaintances. His marriage to our mother deteriorated shortly thereafter.

March 9, 2015

AB: Thank you for revealing such sensitive and personal information to me. Would it be ok if I used some of it, mainly a description of Ruth's life after your father's passing, in the biographical section of my thesis?

LB: That would be fine. She is buried in Santa Fe in the Jewish section of Rivera Cemetery. Though she was unaffiliated with any synagogue, as her parents were Jewish I felt as close to a traditional Jewish service as possible would be appropriate. Her parents are buried in Long Island, New York. Our father was cremated, and his ashes were placed on his mother's grave in Miami, Oklahoma.

AB: When were your mother, Delores Lookout, and your father married?

LB: January 1954 in Pawhuska, Oklahoma.

March 23, 2015

LB: I have found cassette copy of the premiere performance of Cacega Ayuwipi. The details on the cover read: July 28, 1970 at Santa Fe Community Theater with George Gaber, Michael Udow, Mike Romancito, and Louis W. Ballard listed as musicians. It was recorded by W.E. Dunning. I think his name was Bill Dunning. He came to Father's memorial service. He lived in Santa Fe and wrote for the newspaper. I do not know if he is still alive. I will have copy made if possible.

AB: That's amazing! Yes, I am aware of Bill Dunning. He wrote several articles for the New Mexican. I have tried locating him, but have been unsuccessful thus far. A copy would be great for my research.

March 27, 2015

AB: I just wanted to follow up on our last correspondence. Having the recording would be incredibly important to my research, but I was wondering if you could give me some information about the recording. Was it of all three movements? Who produced the recording? What recording studio released the recording? When was the recording released? Would you be able to scan the tape cassette jacket/cover and e-mail it to me so that I can cite the information?

LB: Apparently, it was a private recording in 1970 as the notes appear to be in my father's handwriting with some graphic flourishes on the letters. Who recorded it is unknown, but it was not a commercial release, and therefore, no producer listed. I do not have it in front of me as I left it at the college to be copied to CD and MP4. I assume it is all three movements. If the copy is successful I will send along to you.

April 1, 2015

LB: I just spoke with Bill Dunning, and I told him about you. You can call him at... or e-mail him at...

LB: I remember the opening of this piece as mimicking the vocables of a song my father used to sing. It was either a southwestern, or a northwestern tribe in origin. I don't recall its context. The vocables were yay- hoo yay-hoo yay-hoo yay (slight pause) yay-hoo yay-hoo yay ha ha (slight pause) yay ha ha. The percussion mime the voice.

AB: I did notice that the timpani part does resemble the vocal styles of the Tlingit and other Alaskan tribes. Would he sing it to you for any particular reason?

LB: My mind wants to say Tsimshian. He loved the northwest singing as well as others and would spend hours with his research from his time as music education specialist for the BIA schools... He used that mode also in *Scenes from Indian Life* when the woodwind and horn correspond to the Indian workmen conversing. The man was most always going about with some song not far away. I think I recognize another song about four minutes in. I think it was taken from the E-Yah-Pah-Hah Chanters, an IAIA choral group my father started in 1962, right after the first appearance of the Ute notched stick. Later, I hear a reprise of the Tsimshian flavored song in the final two minutes.

AB: About the IAIA choral group... are you referring to the section with the different rattles and cabaza playing simultaneously?

LB: Yes, that's the section. I hope you get to talk with Dunning.

AB: I'm currently speaking with him through e-mail address you gave me. Thank you for everything!

Appendix D: Charles C. Ballard Selected E-mail Correspondence

Charles Ballard, Louis W. Ballard's youngest son, was involved in the performance of *Cacega Ayuwipi* at Wolf Trap Farm Park in 1973. This performance was the first performance of *Cacega Ayuwipi* done by a group of American Indian percussionists. As such, he was a vital source of information about Louis W. Ballard, his compositional style regarding works for percussion, and the performance at Wolf Trap Farm Park.

February 23, 2015

AB: I have been trying to figure out why Louis W. Ballard used the Lakota language for his title. I have learned that the Quapaw and Lakota languages are related, but I get the feeling that's not why he chose to use Lakota. What are your thoughts on the matter?

CB: My dad always told us the story his mother told him about her experience as a young girl. She and her sister, along with other tribal members were forbidden to speak their native dialect. One time she was caught speaking Quapaw, she was beaten, handcuffed and isolated in a closet. The language is now gone, my dad only knew a limited amount of words and phrases. He may have chosen Lakota to get an accurate description of what he wanted, decorative drums.

AB: Throughout my studies, I've never come across an example of American Indian music that was exclusively percussion music. Percussion always accompanied singing and dance. What was the inspiration for this idea? Was Louis W. Ballard trying to teach the listeners something more about American Indian music traditions?

CB: Yes, percussion usually accompanies songs and chants. In several of his works, he told me he wanted instruments to mimic the sound of songs, chants, and especially the conversational voice.

AB: A copy of the Albuquerque Tribune dated August 2, 1973 states that the Wolf Trap Park Farm performance was "the first time the National Folk Festival presented Indian folk culture as a thread woven through instead of beside the American experience." This would seem to suggest an element of segregation. What are your thoughts?

CB: Until my father's compositions, the only representation of native music was native singers and dancers – an exhibition. He put his interpretations and inspirations of native rhythms into a format that an audience could feel they share as an experience.

AB: The premiere of Cacega Ayuwipi was performed by a mixture of American Indian and Caucasian percussionists. How did it feel to perform your father's music with only other American Indians? Do you feel that a deeper, spiritual element is revealed when performing this work with a group made up of American Indian percussionists?

CB: My recollection of the practice and performance is that we shared a non-professional musician background as performers. Certainly, this could be sensed by the audience. If I remember right, he had us take the stage not from the curtains, but from the audience, down the aisles, beating drums. From his experience as a music educator, he warmed the crowd up. He gave a brief explanation of Indian music, then taught the audience an Indian song, and had them sing in unison. The only other performer I remember was a black blues singer from Mississippi, Babe Stovall.

AB: Several different copies of The New Mexican (Santa Fe, NM) from the month of July 1970 state that Tom Talache and Stanley Towne were supposed to play in the premier performance of Cacega Ayuwipi, but were quite suddenly unable to perform resulting in a quick change in the line-up of percussionists for the performance. Do you know why these men were so suddenly unable to perform?

CB: I have no knowledge or recollection of reasons for the personnel change.

AB: Thank you very much for answering my questions. This will prove very helpful in filling some of the holes in my biographical section of my thesis. I'll be in touch if I have any more questions.

Appendix E: Edward Wapp Selected E-mail Correspondence

Edward Wapp was the director of musical arts for the Institute of American Indian Arts. He studied ethnomusicology at the University of Washington, and was highly involved in Louis W. Ballard's work. He also performed at Wolf Trap Farm Park in 1973. This performance was the first performance of *Cacega Ayuwipi* done by a group of American Indian percussionists. He was a valuable source of information on the life of Louis W. Ballard and the 1973 Wolf Trap Farm Park performance.

February 24, 2015

AB: I received your contact information from my thesis advisor, James Cunningham. Dr. Cunningham suggested that I should contact you to discuss the Wolf Trap Farm Park performance of *Cacega Ayuwipi* and any other information that would be pertinent to my research. Would it be alright if I sent you a few questions?

February 25, 2015

EW: I will do my best to answer your questions. I played in the ensemble when [*Cacega Ayuwipi*] was performed at Wolf Trap. I have a commercial copy of the piece, so I will get it out and listen to it. I used to have a manuscript copy of it, but I don't know what I did with it. I may still have it, so I will look for it. If not, I might have given it to the library at the Institute of American Indian Arts in Santa Fe. You can contact Jenni James to see if the manuscript is there.

AB: I am well aware of your contribution to the American Indian Creative Percussion Ensemble that performed at the 1973 National Folk Festival. I am very interested in learning more about the performance, and I will send you a short list of questions soon. Among the recordings of *Cacega Ayuwipi* that I have in my possession, I have the 1971 recording that appeared on *Discovering American Indian Music*, the 1973 recording that appeared on *Music of North American Indians* (the third movement from the Wolf Trap

performance), and the 1986 recording from Saarbrücken, Germany. I also have a copy of the original score from 1970. If you have another recording, or a different score, I would be very excited to receive them. In analyzing the score and comparing it to the different recordings, I realized that there must be other scores floating around somewhere with the additional parts that I heard in the 1973 and 1986 recordings. Being able to compare the 1970 score with a more recent score would be valuable to my research. I'll be in touch very soon with my questions.

EW: I don't know how many revisions were made to the score, but before we started rehearsals, I was in Montana. While at a tourist shop, I found a rattle made of deer hoofs. I bought it, and gave it to Ballard. At Wolf Trap, he put the rattle on my table, and said to use it were I felt it would fit. Since I didn't know anything about the rattle, its purpose, or its maker, I didn't do it. I have the Saarbrücken recording on my dresser, so I will listen to it. As I recall, Ballard used different drum accompaniments in the composition. I haven't listened to the recording since the Wolf Trap performance.

February 26, 2015

AB: I have been trying to figure out why Louis W. Ballard used the Lakota language for his title. Considering the fact that Ballard was part Quapaw, and the fact that the Quapaw and Lakota languages are related, I can only assume that he used Lakota because it's the closest living language to his own. What are your thoughts on the matter?

EW: Ballard used a variety of native languages to title his compositions. His "Kachina Dances" used Hopi names for the different movements. He also used English titles. Yes, Quapaw and Lakota are related languages, but in this case, since Ballard had many Lakota friends, and since Lakota is a written language, he chose to give the work a Lakota title. Also, Cacega Ayuwipi is a more catchy title than Decorative Drums. Ballard was trying to make a name for himself as a composer. He also wanted his works to be accepted as creative pieces rather something that was accepted because of native themes like what was happening in the visual art world at the time. In other words, the piece should be considered on its own merits as a creative percussion piece rather than on its title. The title in Lakota just adds to the mystique of the piece. Can it stand as a work of art only because it has a Lakota title, or can it stand as a work of art even if it was called Decorative Drums?

AB: Throughout my studies, I have never come across an example of American Indian music that was exclusively percussion music. Percussion always accompanied singing

and dance. What do you think was the inspiration for this idea? Was Louis W. Ballard trying to teach the listeners something more about American Indian music traditions?

EW: The purpose of percussion was to accompany the vocal music, and in some cases, the choreography of the dance. In addition, the accompanying percussion rhythm identifies the dance, or song genre. For the composition, Ballard used a variety rhythmic patterns for inspiration to create this work. I will need to listen to the work again to identify some of the rhythms. I think the use of rhythmic patterns, and expanding them into a composition was part of his creative process. Ballard also wrote a group of percussion pieces for high school music classes, so he was exploring what could be done with native rhythms. You might see if Louie, his son, has copies of them.

AB: A copy of the Albuquerque Tribune dated August 2, 1973 states that the Wolf Trap Park Farm performance was "the first time the National Folk Festival presented Indian folk culture as a thread woven through instead of beside the American experience." This would seem to suggest an element of segregation. What are your thoughts?

EW: I think you need to give Ballard's wife, Ruth, credit for this statement. For her, everything was the first time. At the time, Ballard was the only Native American composer, so the festival didn't have much of a choice if they wanted to incorporate aspects of Native American music other than the more traditional. An element of segregation... No! I could give you a better interpretation if I saw the article, but off hand, if it was published in a New Mexican newspaper. It sounds like one that Ruth would have written as a press release since she acted as Ballard's agent.

AB: In regards to the Wolf Trap performance, only the third movement of the performance was recorded. Was the entire piece performed at the National Folk Festival, or just the third movement?

EW: The whole piece was performed at Wolf Trap. If it appeared elsewhere as an example of the piece, then the movement was selected.

AB: Charles Ballard indicated in our correspondence that Louis W. Ballard had you and the other performers enter the stage from the audience while playing rhythms on various drums. Were these rhythms improvised, or were these predetermined parts written in the score?

EW: I had forgotten that we entered from the audience, but what we played was not written in the score. Ask Charles if we all walked on stage, or if it was just him and me. I can't remember. Charlie and I had the least prominent parts of the composition, so it would be easier if only we walked from the audience. I say this is because it would have taken too much time to walk on stage, then get set up. Sorry, but I just can't remember what happened as for the movements to and from, and all those who were involved.

AB: The premier of Cacega Ayuwipi was performed by a mixture of American Indian and Caucasian percussionists. When you performed this work, did it conjure any sort of feeling of spirituality? The piece seems to make an attempt at uniting several different American Indian nations under one banner, so to speak. Did you feel any sort of kinship with American Indians from other tribes during the rehearsal and performance of Cacega Ayuwipi?

EW: I compartmentalize traditional music and newly composed music of this type. My feeling of kinship with other tribes is hearing their traditional music. My connection was with Ballard. He composed a work that was being presented at an important festival, and I was proud that I had been asked to be part of that performance.

AB: Several different copies of The New Mexican (Santa Fe, NM) from the month of July 1970 state that Tom Talache and Stanley Towne were supposed to play in the premier performance of Cacega Ayuwipi, but were quite suddenly unable to perform resulting in a quick change in the line-up of percussionists for the performance. There is no explanation as to why the sudden change in personnel. Might you be aware of the reason why these men were so suddenly unable to perform?

EW: I don't know Tom Talache or Stanley Towne. If you can give me some information on them, it might refresh my memory. Again, Ruth might have been at fault. Louis lost some performances because of her. Bless her heart since she recently passed away. I lost count on how many times I received a call or an e-mail on how to reach Louis. When I gave his phone number, I was always countered with that the person didn't want to call because Ruth would answer the phone, and it was hard to speak with him directly. Maybe she said something to them that offended them, and they pulled out of the performance. Performances of his works never happened, or were canceled because of her.

EW: As for the Wolf Trap performance, Ballard wanted all Native American performers. I think Charlie and I were included as last minute performers. Rocky

McDonald was the timpanist, the main part. At the time, his father was the chairman of the Navajo tribe. The second part was played by a young man who was part Ute and was studying to be a band director. I am a keyboard player and not a percussionist, so I had a minor part. I don't know about Charlie's part. As I recall, there were also blue grass performers, jazz musicians, Appalachian dancers, and other American folk traditions performed at Wolf Trap. Our performance was kind of a breath of fresh air by representing a contemporary kind of Native American music. To present a traditional group would have meant a dance troupe. I don't know what kind of an operating budget Wolf Trap had at the time, but a dance troupe would have been costly.

AB: Thank you so much for taking the time to answer my questions, and for putting so much thought into your responses. I'll follow up with you about Tom Talache and Stanley Towne in a following e-mail. I will also attach the newspaper articles that I was referring to.

February 27, 2015

AB: With regards to Tom Talache and Stanley Towne, the only thing I know about each of them is that Tom Talache is a Pueblo drummer and Stanley Towne is a Navajo drummer. At least that's what the articles say. Then, another article says that they were unable to perform and new percussionists were needed for the performance. It was a last minute change in the personnel. Last minute changes to a line-up of performers is uncommon, but not unusual in my experience as a performer. On the other hand, this was the world premiere. The performance needed to be the best it could be, but all of a sudden two percussionists dropped out at the last minute. As a result, the performance suffered comments like, "might have used more rehearsal and preparation." That's why I would like to find out why they withdrew from the ensemble.

EW: Like I said before, I see Ruth written all over it. For her, it was always the first time... world premiere. I am sure that she might have had a hand in discouraging these two to decline being part of the performance. I can't see why a change of personnel would be that important to the contents of your thesis. Isn't the main focus the music and the creative process?

AB: My research does focus on the creative process, but the history of the work is equally if not more important. Because my degree is in music history, I am obligated to deliver something that is historically based. The point is that finding out why Tom Talache and Stanley Towne didn't perform would add to the historical content and make it a more accurate recounting of the events.

In my thesis, I focus on two historical topics. One is biographical information on Louis Ballard, and the second is a documentation of the history of Cacega Ayuwipi's performance. So while it's not crucial to the thesis, it would be good information to have. I hope that explains why I'm so fixated on the personnel change.

February 28, 2015

EW: I Googled Tom Talache. Apparently, there is a Tom Talache, Jr. and a Tom Talache, Sr. Tom Talache Jr. was/is the governor of one of the northern Pueblos. In an article, it said that his father was a local drummer, and played in a local band. The Tom Talache Jr. is on Facebook, so you might try to connect with him and see if it was his father who was replaced. He might also know why. Nothing came up on Stanley Towne. I checked Been Verified, and there was a person by that name who is 89, known addresses were in Arizona. If Ruth wasn't the reason why they were replaced, it might be because they couldn't handle the score. One has to have a professional music background to read the score, much better, a percussionist. Like I have already written, I am a keyboard player, and I really had to study the score to become visually accustomed to reading it.

AB: Thank you very much for researching them for me. I'll follow up on it. Thank you for everything!

Appendix F: Lydia Talache Phone Interview

Lydia Talache was the wife of Tom Talache, Sr. Her husband was the same Tom Talache who withdrew from the premiere performance of *Cacega Ayuwipi* on July 28, 1970. She was also the Ballard family's housekeeper for almost five years, and would often watch after the Ballard children, Louis Anthony, Charles, and Marie. Through her active role in the Pueblo community, she was able to give valuable insight into the community's impression of Ballard and his music. In addition, she also revealed new information on Ballard's life and events surrounding the premiere of *Cacega Ayuwipi*.

March 8, 2015

LT: Hello?

AB: Hi, is this Ms. Talache?

LT: Yes, this is Ms. Talache.

AB: Hi, this is Adam Berkowitz. How are you?

LT: I'm doing ok. Thank you for asking.

AB: That's good to hear. I know that you've been speaking with your son, Tom, about my project, and how interested I am to be speaking with you right now. Thank you for taking the time to talk with me. It really is a privilege to be speaking with you.

LT: Well, I hope I can help. It's been a long time, and my memory isn't what it used to be. I've been trying to dig the cobwebs out of my mind about Mr. Ballard and the Ballard family. They were a wonderful family while I was working for them. I used to work for

them once, twice a week. I would clean their home and take care of their children. I enjoyed working for Mr. and Mrs. Ballard a lot. Do you know if they're still living?

AB: Unfortunately, Louis W. Ballard passed away in 2007, and Ruth Ballard also passed away. I'm not sure when, but I do know that it was recent. However, their three children, Louis Anthony, Charles, and Marie, are all doing well. I'm actually in contact with both Louis Anthony and Charles, and they have been incredibly helpful in this project.

LT: Did they remember me in any way?

AB: I haven't brought your name up to them, but when I speaking with your son, I thought that I really should mention your name to them especially after learning that you worked in their home. I'm definitely going to follow up on that because, you know, it's such a crazy coincidence. It wasn't even from them that I received your name. Before speaking to Tom, I was in touch with someone named Edward Wapp who performed the piece in Washington, D.C., and is featured in one of the recordings that I sent you. After asking him about the premiere performance, he did some research for me, and he found Tom on Facebook. I subsequently reached out to your son via Facebook messenger. It really is just a crazy twist of fate.

LT: Yes, I think it's a very strange coincidence. I just kind of blew me away last night when Tom started asking me about Ballard, and how I was connected to him and his music. I asked him, "Why are you so interested all of a sudden about Mr. Ballard?" So, I started telling him stories about how I worked with Ballard, and how Ballard would ask me what I think of his music as he was composing it. Meanwhile, I would be cleaning, or doing other chores around the house. I would tell him that it sounds good, but then I would leave and by the time I came back, Ballard would change the music. He would ask me again how it sounds, and I would say that this part sounds good, but this other part doesn't go with the rest.

AB: Would he ask you basically, what you thought sounded better between two different samples of music?

LT: Yes.

AB: Would he ever ask you for advice on the music traditions of the Pueblo culture?

LT: I was newlywed at the time I was working with him, but I was raised close to the native culture all my life. The village where I lived was only a mile away from the closest Pueblo village. As I grew up, I would go to the feasts all the time in the Nambé Pueblo village, and I was exposed to Pueblo music all my life. Then, I married into the native culture through my husband Tom Talache, Sr., and I began living the native culture more-so than I was before.

AB: Well, from what I've read, your husband was a Pueblo drummer. I'm not sure if that's a title that was given to him by his tribe, but I do know that he was involved in the community.

LT: He was a drummer, and he would play in all kinds of different places like bars and at weddings. His grandfather was a drummer all his life, and he lived to be almost 106 years old. So, he drummed all his life and taught Tom all the native Pueblo songs, and I heard them all. I've been listening to this music, the native sounds, all my life.

AB: That's an incredible story. Do you remember anything about the period of time leading up to when Ballard's music was gaining in popularity?

LT: That would really be during the 70's, and unfortunately, we didn't have a lot to do with the Ballards at that point. I got very sick during my pregnancy, and that was one of the reasons why my husband was going to withdraw from performing Ballard's music.

AB: Oh no, I'm sorry to hear that. You said that was one reason. Were there any other reasons?

LT: Well, something that my husband was adamant about was having access to a car, or some other way to get around. He didn't like the idea of feeling stuck in one place. I think that's a common thing among natives. We had a car, but not a very reliable one. It was enough to get you from point A to point B. He just wasn't comfortable with going too far

away from home with the possibility of being stranded somewhere lingering in the back of his mind.

AB: Ok, I can empathize with that. I'm not too keen on going somewhere without a reliable mode of transportation as well. Switching gears... What was the community's reaction to Ballard and his music?

LT: The native community liked and respected Ballard a lot. They enjoyed his music and felt that Ballard had a lot to offer. He was openly welcomed into the community. He would always do such nice things for me. He really was a nice man. He even attended my wedding. After I was married to Tom, he came over to the house dressed in his tribal clothing, and he performed a song do honor our marriage.

AB: It sounds like you really had a wonderful relationship with Ballard and his family. When did you start working for them?

LT: Let's see... I think it was around 1966.

AB: Oh, so you were working in their home from 1966 until 1970. You were working in their home for quite a while.

LT: Yes, I watched their children grow up. When I was there, they were still very young. I think Louis Anthony was twelve years old, Marie was ten years old, and Charles was seven years old. So, when I was there, I was treated like their big sister, and they'd see me there once, or twice a week. The Ballards were like my second parents. I had even considered asking the Ballards to be my compadres – the godparents to my son, Tom.

AB: How old were you when you started working for them?

LT: I think I was between eighteen and nineteen years old. Then, I got married in 1967 when I was twenty years old, and I still continued to work for them even into my twenties. I was with them for almost five years. They were just wonderful people.

AB: Well, that's all I have as far as my list of questions is concerned. You've been great in giving me a lot of information on Ballard's life. I'm really glad that I got a chance to talk with you.

LT: I'm glad that we were able to speak as well. I don't know you per se, but I'm happy that I got to meet you over the phone.

AB: The feeling is very much mutual.

LT: And thank you for bringing Ballard back to my mind. I really loved the Ballard family.

AB: It was my pleasure, and thank you.

LT: You have a wonderful day.

AB: And you too.

Appendix G: Michael Udow Selected E-mail Correspondence

Michael Udow was the principal percussionist for The Santa Fe Opera orchestra, and he performed in the world premiere of *Cacega Ayuwipi* at the Kiva Theatre of the Institute of American Indian Arts. He has since retired from his position, and now lives in Longmont, Colorado, where he continues to practice his musical talents in his free time. He was a valuable source of information on the performance practices of *Cacega Ayuwipi* from the perspective of a trained, professional percussionist and composer, and general information about the steps taken in preparation for the 1970 world premiere.

March 9, 2015

AB: For how long were you living in Santa Fe, New Mexico? During that time, for how long were you a percussionist with The Santa Fe Opera orchestra? Were you the principal percussionist for that entire time?

MU: My first season with The Santa Fe Opera was 1968. I retired after the 2009 season. I probably had five or six leaves of absence over those forty-two seasons. Yes, I was principal percussionist throughout my career there.

AB: How did you meet Louis W. Ballard?

MU: Louis contacted me by phone to ask if I would perform this work in his concert. After receiving permission from The Santa Fe Opera administration, since I did not have a rehearsal or performance at the date and time of the concert, I was pleased to accept the invitation. Louis, his wife, and I met when I picked up the music in order to practice ahead of the first rehearsal.

AB: Were you involved at all with the Institute of the American Indian Arts?

MU: I am not certain if the IAIA was open during the summers, and while I would often pass by the location on Cerrillos Road, I had not wandered into the school as I do think it was typically closed for the summer. I do not recall that they typically had open gallery events, or concerts for the general public, but my work at the opera was quite busy and my focus was there.

AB: What was the nature of your relationship with Louis Ballard? Have you performed any of his works before the Cacega Ayuwipi performance in 1970?

MU: My only association with Louis surrounded this concert that I think he and his wife arranged. Louis taught at the IAIA and was a well-respected musician at the school and in the Santa Fe community. Our paths would cross over the years if we happened to attend other concerts, but it was rare as I was so busy at the SFO. No doubt he was busy composing, or working on lesson plans for his next year of teaching.

AB: In my research, I have learned that the premiere of Cacega Ayuwipi was a highly anticipated event. Also, I understand that Louis Ballard was very well liked, and was an easy person with whom to work. How would you describe the attitude of the ensemble towards Louis Ballard and his music?

MU: Yes, I do agree with your assessment. I do think Louis was well liked and respected in Santa Fe. He was very nice and extremely easy to work with as was the soloist, his former percussion teacher from Indiana University, George Gaber. The two Native American percussionists who performed, George, and I all enjoyed each other and working with Louis on his music. It was a supportive and friendly collaboration with the goal of performing Louis Ballard's music at the highest level possible.

AB: I am also a percussionist, and I know that after watching the video recording of the third movement on *Discovering American Indian Music*, my first thought was, "Why is she playing the timpani with a tree branch?" I am curious as to what the ensemble's first impression of Cacega Ayuwipi was after the first rehearsal.

MU: This must have been a later recording of the work as all the performers at the premiere in Santa Fe, as I recall, were men. I don't remember any of the extended techniques, or special actuators that Louis required in the score, but I know that he did provide some of the special Native American drums and shakers, etc. As a 20th century percussionist at that time, playing any sound source with any implement was normal to

me, so I really didn't think anything about the composition unusual in that regard. Tree branches on timpani... Okay, why not? Mozart used rute in *The Abduction of the Seraglio*, and Mahler used rute in his symphonies. I think our impression was that it was an enjoyable rehearsal, the music seemed straight forward to me and it was an interesting score.

AB: When did you begin rehearsing for the performance? How often did you rehearse? Typically, how long were the rehearsals?

MU: I don't recall, but I think we had two rehearsals; maybe two and a dress rehearsal. Professor Gaber flew in from Bloomington, IN, where he headed the percussion program and was only in town for a few days. So the rehearsal schedule was condensed over a few days. I think we rehearsed perhaps an hour or one and a half hours the first time. Then, if I'm correct, the second session was the dress rehearsal in the hall.

AB: What was the atmosphere like in the community as the performance was drawing closer? To your knowledge, were the local residents looking forward to the performance? What was the community's attitude towards Ballard and his music? What was the community's attitude towards Cacega Ayuwipi after the performance? Was it the talk of the town, so to speak? To your knowledge, did the local residents have a favorable view of Ballard, the ensemble, and Cacega Ayuwipi after the performance?

MU: I'm sorry, but I really don't recall. I think the review and promo materials from the newspapers are your best source other than contacting people from the community or the newspaper critics themselves. My schedule was so busy that I really didn't focus on this experience other than working on the music.

AB: Did you continue to stay in touch with Ballard and remain involved in his work after the performance of Cacega Ayuwipi?

MU: Not too much. As I mentioned, we'd enjoy seeing each other at a concert now and then, but I don't recall seeing him at the opera, or at post premieres. It was a really busy schedule for us at the SFO, and when I had time off, I enjoyed spending time in the mountains. I think this is fairly typical of musicians who are performing at summer festivals in the Rockies. One wants to spend free time outside, hiking, camping and doing other outdoor activities when one has time off.

AB: My final question has to do with the sudden change in the personnel of the ensemble just before the performance. According to various newspaper reports, Tom Talache and Stanley Towne were supposed to perform in the premier with you, Ballard, and George Gaber. Apparently, Tom Talache and Stanley Towne backed out of the performance, and two of Ballard's students joined the ensemble - Larry Avakana and Mark Romancito. I have already spoken to Tom Talache's wife, Lydia Talache, and she revealed to me that during the time drawing up to the performance, she became very sick while pregnant with her second child, and that resulted in Tom Talache leaving the ensemble. Can you confirm this? Also, do you know why Stanley Towne withdrew from the ensemble?

MU: Sorry, I had no idea that other performers were initially contacted to perform. Perhaps, I was a replacement, or perhaps, these gentlemen were Native Americans, and were contacted to play the two traditional Native American percussion parts. I can't imagine that there was any intrigue with the changes other than a conflict such as the one you described above.

AB: Thank you very much for your time, and for thoughtfully and carefully considering my questions.

MU: I hope this was helpful. I'm really swamped just getting home late this afternoon, and I have an orchestral work of mine, a percussion concerto in fact, being premiered with the Colorado Chamber Orchestra later this month. Therefore, I need to stay focused on that and other projects, but I hope this was helpful.

AB: This was very helpful. Anecdotal information is the main goal of my interviews at this point. Thank you again, and good luck with the premiere.

Appendix H: William E. Dunning Selected E-mail Correspondence

William Dunning, sometimes referred to as Bill Dunning, is the music correspondent for the *New Mexican*, a newspaper periodical based in Santa Fe, New Mexico. He has written many articles reviewing the performances of Louis W. Ballard's work. He considers himself a friend of Louis and Ruth Ballard, and has contributed a significant amount of documentation of Ballard's life as a composer. His newspaper articles make up a significant portion of the historical research done on the performances of *Cacega Ayuwipi*. Through this interview, he has provided even further insight on the life of Louis and Ruth Ballard as well as *Cacega Ayuwipi* and events surrounding its performance.

April 1, 2015

AB: I understand that my associate, Louis A. Ballard, has informed you of my project regarding the performance practices and history of *Cacega Ayuwipi*. I am very well aware of your literary contributions on the matter. Almost all of the newspaper articles that I've used in my research were written by you. Thank you for so diligently contributing to the preservation of this work. I recently received the recording of the world premiere along with the audio cassette cover. I do have a few questions about the premiere among other things. Would you be willing to speak with me? I would prefer to move forward with the interview via e-mail for the purposes of documentation. I plan on reproducing these interviews in the appendix section of my thesis. Thank you for your time and consideration. I look forward to hearing from you.

WD: It's wonderful to hear the music of my old friend, Lou, is indeed alive and well in the annals of musicology. I am honored to know that I have had a small part, at least, to play in that. Please feel free to fire away with any questions you may have. As I told Lou Jr., or Louis A., I am going to get out in my audio studio ASAP and start inventorying the reel-to-reel stereo tapes that I have from my various recording forays all those long years ago. The performance was indeed the premiere, and I'm sure there were probably changes when Lou got down to putting the score in final shape. I admit I haven't kept up with later performances. As far as I know, Lou himself never did another, unless it was on the road someplace. You would probably know, and I hope that there were recordings of those.

AB: Thank you for taking the time to answer some of my questions. At this point in my research, I only have a few questions that have gone unanswered. Maybe someone who was at the premiere performance and has documented Ballard's performances such as yourself can answer them. I'm also looking for anecdotal information. Even if you can't provide a clear answer to one of my questions, a story that relates to the question would suffice. I would also be happy to send you any materials that you might need to help you answer my questions. That includes any recordings, and any articles that I have at my disposal. My questions are as follows:

- 1) What was the attitude of the general population like leading up to the premiere performance? From what I understand, Ballard was well liked and respected by the community. I imagine that the premiere was a highly anticipated event for all. Would you agree?
- 2) What was the reaction to his music from the general public after the performance? I know your articles say that it was well received, but I was wondering if you could give me a little more detail.
- 3) I understand that you had been the music correspondent to the *New Mexican* for quite some time. As a music critic, what were your impressions of the premiere performance?
- 4) I assume that you have listened to the other recordings of *Cacega Ayuwipi* that have been made available. I have listened to and compared the 1970 recording you made, the 1971 recording on *Discovering American Indian Music*, the 1973 recording on *Music of Native North Americans*, and the 1986 recording released on the Wakan label from Saarbrücken, Germany. What are your impressions of each of these recordings?
- 5) I noticed in the articles that Tom Talache and Stanley Towne were originally supposed to perform in the premiere, but they both withdrew shortly before the performance. I have already been in touch with Lydia Talache, Tom Talache's wife, and learned that he had to back out of the performance due to Lydia suddenly taking ill while pregnant with her second child. Do you happen to know why Stanley Towne withdrew from the ensemble?
- 6) After receiving the audio cassette cover from Louis A. Ballard, I noticed that one of the percussionists, Larry Avakana, was left off the cover. The cover lists George Gaber, Louis W. Ballard, Michael Udow, and Marc Romancito, but not Larry Avakana. What was Mr. Avakana's role in the ensemble? Why do you think his name was omitted from the list on the audio cassette cover?

Also, I'm dedicating my thesis to Ruth Ballard who, as I'm sure you know, recently passed away. Do you have anything about Ruth Ballard that I can use for my dedication page?

April 2, 2015

WD: Here is Ruth's Obit from The Santa Fe New Mexican earlier this year. Since she began the symptoms of Alzheimer's disease, some years before Lou died, she was a permanent patient at a Santa Fe nursing home, Casa Real. I visited her a few times, but she was beyond recognizing anyone, so all I could do was try to say a few prayers and say soothing quiet words.

When she was at her best, however, Ruth Ballard was a feisty and outspoken champion of her husband's reputation as a great, but under-appreciated creative artist and composer. She was convinced that Lou was a victim of racial (Native-American) discrimination, as well as of artistic discrimination for his recognition of the value of native music as well, I think, as his loyalty to the 12-tone school of music which was fast losing face in the musical world at that time. When either of the two local orchestras declined to play one of Lou's works, she would storm away with the "race card," writing letters to the newspapers and even, on one occasion, picketing a concert.

You should know that Santa Fe's "two orchestras" at that time stemmed from another artistic tempest. The Orchestra of Santa Fe was the first one, but an abrasive interaction (at least so perceived) angered several players, who walked out and formed a rebel group. They played a concert to raise funds, and began The Santa Fe Symphony. Animosity reigned for many years, though the two have now reached a compromise. But it was against this antagonistic background that "Ruth vs. the World" was taking place, and she would play one against the other from time to time. A great many in the music and arts community, myself included, tried to do all we could to spread oil on the troubled waters. That, and more importantly, the passage of time, finally succeeded.

I remember one day, when my wife, Ann, and I were visiting the Ballards, Ruth drew the parallel of Louis W. Ballard having the same initials at Ludwig von Beethoven... Well, almost, anyway. It was a joke, but Ruth really did believe that Louis Ballard deserved more than he got in recognition.

Although she had long since given up stage magic (and I did not know any of this tory until I read the obit) by the time I knew her, her father, Theo Dore, was a delightful fellow (pronunciation, by the way, "dough-RAY" with an accent acute on the final e). She was, however, quite an accomplished pianist, and Alicia de LaRocha spoke very highly of her. Ruth was, like all true New

Yorkers, a perfectionist who always did whatever she was doing with 100 percent enthusiasm and attention to doing it right.

Here's the newspaper cutting:

Ruth Dore Ballard, born Ruth S. Levy, Ruth Dore, also known as Ruth Dore Ballard, was a female magician who flourished in the 1940's. She was the daughter of professional sleight-of-hand magician, Theo Dore. Ruth passed away in Santa Fe on January 30, 2015 from complications of age. Ruth Started dabbling in magic at the age of 5. At 12 years of age, she entered a city-wide contest for magicians. She performed the outdoor stage in New York City's Central Park and pulled rabbits out of a hat. She also performed tricks with a lit candle and handkerchief. During her act, her lit candle was blown out by the wind. Luckily, someone came along and provided her with a box of matches; she relit the candle, and went on to win first prize. Before the competition, she would perform occasionally for parties and clubs. However, after her win, her popularity grew garnering her multiple bookings for various events, including an audition for Broadway. She has also performed at the Normandie Roof of the Mount Royal Hotel in Montreal, Canada. Known for her sleight-of-hand and conjuring skills, Ruth was the youngest magician to be admitted to the Society of American Magicians, and the youngest U.S.O. performer during World War II. She was also an accomplished pianist who enjoyed Spanish classical piano music and studied with the Spanish pianist Alicia de Larrocha. Ruth was preceded in death in 2007 by her husband, Native American classical composer Louis W. Ballard. She is survived by Louis A. Ballard of Seymour, Illinois, Anne B. Quetone of Skiatook, OK, Charles Ballard of Tulsa, OK, and numerous grandchildren. She has resided in Santa Fe for the past 50 years. Burial services have taken place at Memorial Gardens Cemetery of Santa Fe.

AB: Thanks for the information. Yes, I have heard that she was a difficult woman to work with, but I do especially admire her for her passion. She was a head strong woman who fiercely advocated for Ballard. I've never compared Ballard to Beethoven, but I do compare him to the likes of Mahler and Gershwin in terms of his ability to unite the musical themes present in his culture with the Western art music idiom. I wonder, though, if she was also projecting her own issues with anti-Semitism onto the issue of people discriminating against Ballard. I, obviously, don't know if she's ever had to contend with anti-Semitism in her life; although, I'm sure that she must have. I imagine that's one of the reasons why she continued to use her stage name, Doré, outside of performances. Levy is a particularly "Jewish sounding" last name. Perhaps, she used Doré outside of the performances in order to avoid any possible issues with anti-Semitism. That's just a theory though; however, it was a common practice among Jews during this time period to change their last names to make it sound more Gentile-like.

April 5, 2015

WD: I fear I may not be responding quite as directly as you would like, but I'll try to cover the ground. Memory fades, unfortunately, especially for the details that I know are

important to you. I don't recall much about the players, intended or actual. I know that George Gaber was a big name. I think he was playing with the NYPO then, but I don't recall much else about any of the others. Mike Udow is somebody whom you should be talking to. He is a highly regarded percussionist and a composer for percussion ensembles. You can reach him at... where he is Professor Emeritus now in the University of Michigan Music Dept. Great friend of Lou's and they worked together on several projects. His insight into performance would be mind-boggling, I'm sure. If you are not already talking to him, I'd be happy to contact him to introduce you. The excitement surrounding that first performance of Cacega Ayuwipi was certainly intense among the small contemporary music audience in Santa Fe, though I don't know that it spread beyond to Albuquerque or anywhere else. Dennis Russell Davies is another musical figure who took quite an interest in Lou's music. I have a vague memory that he was involved in a performance of Ritmo Indio in Europe. That piece is interesting... the wooden native flute played by one of the quintet as a solo instrument is, literally, a unique instrument. Each one is slightly different, unlike our mass produced instruments. Like a Strad or an Amati, only more so, you might say. So Lou composed for that flute specifically, and it has to go to each performance. Reminds me a little of some of Moondog's or Harry Partch's one-of-a-kind instruments.

AB: Thank you for your responses. Yes, I have been in touch with Michael Udow, and he has provided a lot of useful information. Thank you very much for speaking with me.

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