March 25, 2015

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

Dear Mr. Louis A. Ballard:
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:


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Sincerely,
Adam Eric Berkowitz

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Louis A. Ballard
Representative of Louis W. Ballard, LLC
New Southwest Music Publications

Date: March 25/2015
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 toms-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

Music by Louis W. Ballard
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Agitato ($\frac{\text{d}}{} = 120$)

Glass Rattle

P 1

P 2

To Gourd Rattle

P 3

To Gourd Rattle

P 3

To Gourd Rattle

P 3

$\frac{\text{d}}{} = 100$

Glass Rattle

P 1

P 2
Wear Wrist Bells (Soft Mallets)

To Eskimo Drum

To Sandpaper Blocks
(Remove Wrist Bells)

(Head)

sf

P 3
To Chinook Hand Drum

To Bass Drum

To Sandpaper Blocks

To Suspended Cymbal (Stick)
Agitato ($\frac{\dot{r}}{4} = 132$)

To Suspended Cymbal (Stick)

To Cowbell

To Cowbell

Cresc.
To Snare Drum (Wire Brushes)

To Gourd Rattle (Mute with Cloth)

To Log (Stick)
Suspended Cymbal

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

To Small Tom-Tom  (Hidden from Audience)
(Remove Cloth)

To Salish Hand Drum (Finger)
To Wooden Claves

To Glass Rattle

(Finger)
II. Desert and Mountains

Music by Louis W. Ballard
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P 1

$\frac{3}{4}$

Cuica

P 2

$\frac{3}{4}$

Ute Notch Stick

P 3

$\frac{3}{4}$

Yaqui Gourd Rattle and Temple Blocks

P 4

$\frac{3}{4}$

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

+ (Rim of Tom-Tom)
o (Head of Tom-Tom)
To Cabaceo/Cabaza

To Metal Rattle  poco accel.

To Skin Rattle
To Wooden Claves

To Temple Blocks
To Bass Drum and Tambourine

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

Bass Drum

To Wood Box Resonator

P 1

P 2

P 3

P 4

To Ute Notch Stick

P 1

P 2

P 3

P 4
(At rear of auditorium, out of sight)
(Begin walking slowly to the stage)
(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)

^ - Ute Notch Stick - Scrape up
V - Ute Notch Stick - Scrape down
con tutta forza
Rasp, Cowbell, Sus. Cymbal, and Triangle

P1: dim.
P2:
P3:
P4:
To Turtle Shell Rattle

Cowbell

To Hopi Gourd Rattle

Suspended Cymbal

Triangle
To Timpani and Cowbell

Begin exiting the stage and leave the sight of the audience
163

P 1

To Mexican Rasp/Guiro

P 2

To Apache Drum

P 3

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

P 4

$\theta = 100$

166

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
To Navajo Water Drum
(Exit performance venue)
To Mountain Spirit Whistle

(Ready bull roarer outside)
ad lib. (Behind Back)

To Bull Roarer

mf
Cowbell (Quick Decay)
III. Plains and Woods

Music by Louis W. Ballard
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$\frac{3}{4}$

Plains War Drum (Rattle Stick)
Timpani $mf$

Sioux Hand Drum
Suspended Cymbal

Sleigh Bells

Deer Hoof Rattle

P1

4

P2

P3

P4

Sun Dance Whistle

136
To Sleigh Bells
To Peyote Rattle

To Sandpaper Blocks

P 1

P 2

P 3

P 4
+ press thumb into the edge of the drum head
0 releave pressure

To Wooden Claves

To Stone Claves
To Conch Shell Horn

con tutta forza

Timpani (Felt Sticks)
Plains War Drum
To Conch Shell Horn (Turn Around)

molto cresc.

dampen

poco rit.