

Members of the “Sound of the South” Drumline:

I hope this letter finds you well. My name is Robert Clayson, and I serve as the marching percussion instructor for the Troy University “Sound of the South” Marching Band. I am extremely excited to start the process of gearing up for the 2026 season. This letter will share some details that you need to be aware of as the school year winds down:

Troy University is hosting a **Drumline Interest Day** on April 11, 2026 from 9:00 a.m. to 12:00 p.m. CDT. This event will be held in the Troy University Band Room (Long Hall 104) and is offered to anyone interested in being part of the “Sound of the South” Drumline whether it be for the 2026 season or beyond. At this event, we will go over some of the things that will happen over the course of the summer and review things such as: how instrumentation is selected, a typical week in the marching band, some of the basic fundamental techniques used for all of the battery instruments, as well as some of our new technique exercises (found attached to this letter). I do understand that travel in April can be challenging due to school events and family obligations. **WHILE THIS EVENT IS ENCOURAGED, IT IS NOT MANDATORY AND WILL NOT HAVE ANY IMPACT ON INSTRUMENTATION FOR THE 2026 SEASON.** To register for this event, please contact me at rclayson@troy.edu or (334) 670-3232.

There is no formal audition process to join the “Sound of the South” Drumline. Instead, we host a camp in June for all members to participate in so that I can start to see where everyone can contribute the most to our ensemble. This year’s “June Camp” will be taking place from **Friday June 12, 2026 – Sunday June 14, 2026**. For more information on this camp, please go to troy.edu/music and navigate to the **Troy University “Sound of the South” Marching Band** tab under “Ensembles”. You will be given a meal voucher for our on-campus dining hall for your meals. I am inquiring about the possibility of using university dorm rooms during this camp, **but this is not a certainty**. More details on the availability of dorm rooms will be released later. If dorm rooms are not available, we will make other housing arrangements as we get closer to the camp. The main objective for this rehearsal camp is to learn our new technique exercise packet (enclosed below), as well as learn as much of our 2026 main show as possible. Music for this will be provided to you via the school of music website as well as at the event.

I am extremely excited to get to work for the next season! If you have any questions regarding the “Sound of the South” Drumline, please feel free to contact me at any time. With that, I hope to see you in April and in June!

Sincerely,

Robert Clayson

Robert Clayson

rclayson@troy.edu

(334) 670-3232 (office)

Troy University Drumline Exercise Packet

8's

Clayson

1 **A** ♩ = 70 (ish)

Snare: R R R R R R R R L L L L L L L L *f*
If repeating, play the first time all on drum 2

Tenors: R R R R R R R R L L L L L L L L *f*
If repeating, play the first time all unison

Basses: R R R R R R R R L L L L L L L L *f*

Cymbals: 1 2 1 2 1 2 1 2 1 2 *f*
Crash
Hihat

6 **A1** ♩ = 90 (ish)

S: R R R R R R R R L L L L L L L L *p*
If repeating, play the first time all on drum 2

T: R R R R R R R R L L L L L L L L *p*
If repeating, play the first time all unison

B: R R R R R R R R L L L L L L L L *p*

C: 1 2 1 2 1 2 1 2 1 2 *p*

11 **B** ♩ = 70 (ish)

S: R R R R R R R R R R R R R R L L L L L L L L L L *f*
If repeating, play the first time all on drum 2

T: R R R R R R R R R R R R R R L L L L L L L L L L *f*
If repeating, play the first time all unison

B: R R R R R R R R R R R R R R L L L L L L L L L L *f*

C: 1 1 2 2 1 1 2 2 1 1 2 2 1 1 2 2 1 *f*
Sizz/Suck

Troy University Drumline Exercise Packet

Accent Tap

Clayson

A $\text{♩} = 120$ (ish)

1 2 3 4 5 6 7 8 9

Snare
Tenors
Basses
Cymbals

f *f* *f* *f*

1

B Follow this dynamic pattern for the rest of the exercise.

10 11 12 13 14 15 16 17 18

S
T
B
C

f *f* *f* *f*

1

C Follow this dynamic pattern for the rest of the exercise.

19 20 21 22

S
T
B
C

f *f* *f* *f*

1

2

Musical score for measures 23-27. The score is written for four staves: Soprano (S), Alto (T), Bass (B), and Cello (C). Each staff contains a melodic line with accents and a rhythmic line below it consisting of 'R' and 'L' characters. Measure numbers 23, 24, 25, 26, and 27 are indicated above the staves. The Cello staff has a '1' below the first measure and a '2' below the second measure of each measure pair.

D Follow this dynamic pattern for the rest of the exercise.

Musical score for measures 28-31. The score is written for four staves: Soprano (S), Alto (T), Bass (B), and Cello (C). Each staff contains a melodic line with accents and a rhythmic line below it consisting of 'R' and 'L' characters. Measure numbers 28, 29, 30, and 31 are indicated above the staves. Dynamic markings *f* and *p* are present in the Soprano, Alto, and Bass staves. The Cello staff has a '1' below the first measure and a '2' below the second measure of each measure pair.

Musical score for measures 32-36. The score is written for four staves: Soprano (S), Alto (T), Bass (B), and Cello (C). Each staff contains a melodic line with accents and a rhythmic line below it consisting of 'R' and 'L' characters. Measure numbers 32, 33, 34, 35, and 36 are indicated above the staves. The Cello staff has a '1' below the first measure and a '2' below the second measure of each measure pair.

Troy University Drumline Exercise Packet

Double Beat

Clayson

1 **A** $\text{♩} = 140$ (ish)

2 3 4

Snare f
If repeating, play the first time all on drum 2

Tenors f

Basses f

Cymbals f

5 6 7 8 9

S

T

B

C

10 11 12 13 14 15

B

S f

T f

B f

C f

Troy University Drumline Exercise Packet

Paradiddle / Ram

Clayson

1 **A** ♩ = 170 (ish)

Snare
Tenors
Basses
Cymbals

5 6 7 8

S
T
B
C

Play 3 Times and Insert Eight Measure Breaks (SD, TD, BD)
(Play these measures when not playing break)

9 10 11 12 13 14 15 16

S
T
B
C

Bottom 3 bass drums play some sort of half time groove

33 34 35 36

S
T
B
C

Handwritten musical score for measures 33-36. The score is for four parts: Soprano (S), Tenor (T), Bass (B), and Cello (C). Measures 33 and 34 show rhythmic patterns in the Bass part with a dynamic marking of *f*. Measures 35 and 36 feature sixteenth-note runs in the Bass part with dynamic markings of *f* and *f* respectively. Fingerings of 6 and 3 are indicated above the notes.

37 38 39 40

S
T
B
C

Handwritten musical score for measures 37-40. The score is for four parts: Soprano (S), Tenor (T), Bass (B), and Cello (C). Measures 37 and 38 show rhythmic patterns in the Bass part. Measures 39 and 40 feature sixteenth-note runs in the Bass part with dynamic markings of *p*, *mf*, *f*, and *ff*. Fingerings of 6 and 6 are indicated above the notes.

41 42 43 44

S
T
B
C

Handwritten musical score for measures 41-44. The score is for four parts: Soprano (S), Tenor (T), Bass (B), and Cello (C). Measures 41 and 42 show rhythmic patterns in the Bass part with a dynamic marking of *f*. Measures 43 and 44 feature sixteenth-note runs in the Bass part with dynamic markings of *f* and *f*. Fingerings of 1 and 2 are indicated below the notes.

45 46 47 48 49

S
T
B
C

Handwritten musical score for measures 45-49. The score is for four parts: Soprano (S), Tenor (T), Bass (B), and Cello (C). Measures 45 and 46 show rhythmic patterns in the Bass part with a dynamic marking of *f*. Measures 47 and 48 feature sixteenth-note runs in the Bass part with dynamic markings of *f* and *f*. Measure 49 features a triplet in the Bass part with a dynamic marking of *ff*. Fingerings of 1 and 2 are indicated below the notes.

