

# DAILY X CHOPS

## Dave Weckl Drum Solo Transcription

from the 1986 Drum Clinic at Ishibashi Music Store, Ikebukuro, Japan.

Transcription by Tony Robinson

Notation Key								
Tom 1	Tom 2	Snare	Left-side Floor Tom	Floor Tom 1	Floor Tom 2	Bass Drum		
Crash 3	Crash 2	China	Splash	Crash 1	Stack	Hi-Hat	Fixed Hi-Hat	Ride

For a complete standard notation key visit [www.tonyrobinson.co.uk/notation-key](http://www.tonyrobinson.co.uk/notation-key)

♩ = c.105

R/L R R + R R R R R R R R R L L R R R R R R R R R R

5

R L R R R R L R R L R R R R R R R L R R L R R L R L L R R L R

8

R R R R R R R R L R R R L L R R L L R L R R L L R R L L R R L L R

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11

RL RRL RLLRLL R RL RRL RLLRLLR RL RLLRLLRLLRRLR

L L L

14

R RL RRLRLLRLLR RLLRRLRLLRLLRRLR RLLRRLRLLRLLR

L

17

RLRLRLLRLLRLLRLL RLLRRLRLLRLLR RLLRRLRLLRLLR

L L L

20

RLLRRLRLLRLLRRLRRLRRLRRLRRLRRLRRLRRLRRLRRLRRLR

L L L L L L L

23

RLLRRLRLLRLLRRLRRLRRLRRLRRLRRLRRLRRLRRLRRLRRLR

L L L

26

R R LLRRL RLLRL RLLRRLRLLRLLRLLRLLRLLRLLRLLRLLR

L

29

L L L L L L R R L L R L R R L L R L R L L R L L R L

31

R R L L R R L L R L R L L R R L R L L R L R L L R L L

33

L L L L R R R L L L R L R L R R L R R L L R R

35

L R L R L L R L R L R R L L R R L R L L R L L L R L L L

38

Loose hi-hats

R R L R L R R L L R R L R R L R L L L R L R R L L R L L R L L R L L

41

R R L R L R L R L L R L L R L R R L L R L R L L R L L R L L

43

R R R L L R L R L R L L R R L L R L

45

Tight hi-hats

R L R L L R L R R L R L R R L R L L R L R L

47

R L R L R L R L R L R L R L R R L L R L R L

49

L R R L L R R L R R L L R R L R L R R R L L R R L L R L R L

51

R R L L R R L L R R L L R L R L R L R L R L R L R L

53

R L R R L L R L R L R L L R L L R L R L L R R L L R L R L L R R L L R

55 Musical notation for exercise 55 showing a sequence of sixteenth-note runs with accents and sixteenth-note chords. The notation includes a treble clef, a key signature of two flats, and a common time signature. The exercise is divided into two measures. The first measure contains four groups of sixteenth notes with accents (>) and sixteenth-note chords (6). The second measure contains three groups of sixteenth notes with accents (>) and sixteenth-note chords (6).

L L L R L R R L R L L L R L L R L R L L R L L R L L R L L R L L R L L R

57 Musical notation for exercise 57, similar to exercise 55 but with a different sequence of notes and accents. It consists of two measures of sixteenth-note runs with accents and sixteenth-note chords.

L L L R L L R L L L R L L L L R L L R L L R L L R L L R L L R L L R L L R

59 Musical notation for exercise 59, featuring sixteenth-note runs with accents and sixteenth-note chords, including some triplets. It consists of two measures.

L L L R L R R L R L L R L L R L L R L L R L L R L L R L L R L L R L L R L L R L L R

61 Musical notation for exercise 61, including sixteenth-note runs with accents and sixteenth-note chords, and some eighth-note patterns. It consists of two measures.

L L R L L L R L R R L R L L R L L R L L R L L R L L R L L R L L R L L R L L R

63 Musical notation for exercise 63, featuring triplet sixteenth-note runs with accents and sixteenth-note chords. It consists of two measures.

R L L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

65 Musical notation for exercise 65, including triplet sixteenth-note runs with accents and sixteenth-note chords. It consists of two measures.

R L R L R L R R L L R L L R L L R L L R L L R L L R L L R L L R L L R L L R L L R L L R

67

R R L L R L R L R L R L L R L L R L R L R L R L L L L L L L L L L L L L L L L L

69

L L R L R L L L L L L R L L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

71

L L L R L R L L R L R L R L R L R L R L R L R L L L R L R L R L L L R L R L R L R L R L R L R L R

74

L L R L R L R R R R R R R R R L R L L L R R R L L L L L L L L L L L L L L L L

♩. = c.83

77

R R R R L R R L

81

R L L R L R L R L R L R L L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L

85

RLL LRRLRLRLR L R RRRLRL LLRLRLRRLR L RLLRLRLRRLRL

R

89

LRLRLRLRLRL RLRLRLRLRLR RLRLRLRLRLR RLRLRLRLRLR

93

RLRLRLR L R R LLRLLRRLRLR RLRLRLRLRLR LRLRLRLR LRLI

97

RLRL RLRLRLRLR L RLRLR LLRLRLRLRLR RLLLRRLRLRLR

101

RLRLR RL RLRL R LLRLLRL RL RLRLRLRLRL RLLRLRLRLR

105

RL RL RL RLRLRLRL RRR RLLRLR RLLR RLLR RL

108

R L L R L L R L L   R L   L L   R L L R L R R L R   L R   L R   L L   R L   +   R L   L   R

111

L R R L L R R R L   R L   R L   L L   L R R L L R L R   L R R R R   R L   +   L L   L R L R L   L  
L

115

+ R L L R L   R L   R L   R L   R L   R L   R L L R L R R L R L L   R L   L L   R L L R L R R L L R L L   L R   L R

118

L   R   R L R L   R   R L L R L R L R R L   L R   R L L R L R L L R L   R L   R L L R L R L R L L R L   L

122

R L R R L R L L L R R L L   R   L   R R L L   R L   R L L L   R   L   R R L L   R L   R L R R L  
L

125

R L L   R L R R L   R L R R L R L   L   R   R   R   R L L R L   L   R L L R L R R L R   L R



128

R L L R L R L L R L R L R L L R L R L R L L R L L R R L R L R R L R L R R L R L R L R L R L

131

R L L R L R L L R L L R L R L R L R L L R L R L R L R L L R L R L R L R L L R L R L

134

R L R L L R L R L L R L R L R L L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L

137

R L R L L R L R L L R L R L R L L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L

141

L R L R L R R R R R L L L L R L L L R L L L R L L L R L L L R L L L R L L L R L L L

145

R L R L R R L R L R L R L R L L R L R R L R L L R L R R L R L L R L L R L L R L L R L L R L L R L L R L L R L L

148

RLRRLRLL RLRRLRLL RLRRLRLLRLLRLLRLL RLRRLRLL RLRRLRLL

151

RLRRLRLLRLLRLLRLL RLRRLRLL RLRRLRLL

153

RLRRLRLLRLLRLLRLL RLRRLRLL RLRRLRLL RLRRLRLLRLLRLLRLL

156

RLRRLRLL RLRRLRLL RLRRLRLLRLLRLL RLRRLRLLRLLRLLRLL

159

RRLRLL RLRRLRLLRLLRLL RLRRL RLRRLRLLRLLRLL RLRRLRLL

162

RLRRLRLL RLRRLRLLRLL RLRRLRLL RLRRLRLL

164

LRRL RLRL RLRL R LRRLRLRL R LRRL RLRL RLRL R

167

LRRLRLRLRL R LRRL RLRL RLRL R LRRLRLRLRL R

170

LRRL RLRL RLRL RLRLRLRL RLRL RLRL RLRL

173

RLRL LRRL RLRL RLRL L RLRL RLRL RLRL RLRL L

177

RLRL RLRLRL RLRL L RLRL L RLRLRL RL RL RLRL

180

LLRLRLRL LLRLRLRL LLRLRLRL RL RLL RLRLRL RLRL

183

R RLL RLRLRLRLRLR LL LLRLRL LR RLRLLL LL LL

187

R RLRLRL RLL L LL LL RLRLRLRLRLR LL LRRLRLLR

191

L LRRLLL LRRL LRRL LRRL LL LL RLRL RLRLRLRL  
L R

196

R LRRL LRRLRLRL LRRLRL RLRLRL LRRLLL LRRLLL

201

rall. . . . .

R LLRLLL LRRLLL RLRLRL LRRL LL

203

R LLRLLL LRRLLL RLRLRL LRRLLL LR