Boom Bap Drum Patterns Cheat Sheet

https://bap.studio/patterns/boom-bap-drum-patterns/ · every pattern here is playable there, with a MIDI file

Two bars of 16ths, left to right. Filled = loud (0.7+), grey = medium, outlined = ghost (under 0.45), ringed = open hat. A 32nd or triplet roll shows in the 16th cell it starts in.

1. Classic 90

The pattern the word means: kick on 1 and the "and" of 3, snare on 2 and 4, ghosts before the backbeat

90 BPM · swing 24 · Boom Bap kit · 9 kicks, 6 snares, 7 ghosts

Kick on 1 and on the "and" of 3, snare on 2 and 4 with a softer second snare layered under beat 4, and ghost snares whispering on the "a" before each backbeat. The hats are straight 8ths, louder on the beat, with an open hat on the "and" of 4 pulling the two bars round. Swing 24 pushes every off-beat 16th late so the loop drags like a sampled break instead of marching.

2. Soul bounce

The second kick moves to the "and" of 2, and a hat tip on every "a" makes the swing audible

92 BPM · swing 28 · Boom Bap kit · 9 kicks, 4 snares, 6 ghosts

Same skeleton, but the second kick lands on the "and" of 2 as well as the "and" of 3, so the low end bounces towards the snare instead of away from it. A quiet hat tip sits on every "a" - the last 16th before each beat - which is where the swing lives, so at 28 you can hear the lean rather than just feel it. The ghost snares crowd the end of each bar, three of them in the last four 16ths.

3. Slow and heavy

Sparse, unswung, a rim under every snare and almost no ghosts: the menacing end of the 90s

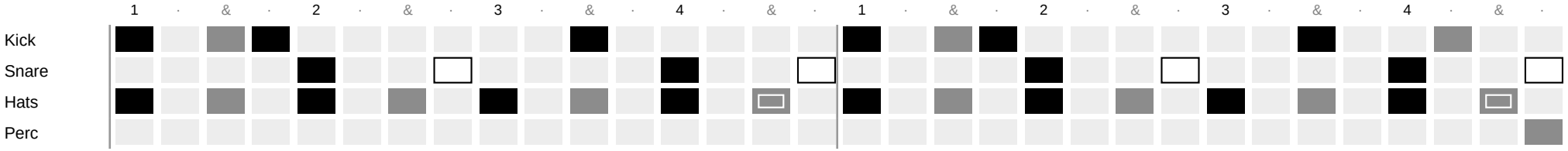
86 BPM · swing 14 · Boom Bap kit · 7 kicks, 8 snares, 1 ghosts

Five kicks in two bars and the low kick doubled under beat 1 so it lands like a door. A rim click under every snare turns the backbeat into a crack rather than a thud, and there is one ghost note in the whole loop, on the last 16th. The hats are quieter than the drums they sit over and a low tom answers the end of each bar. Swing 14 is barely there: this style marches.

4. Kick stutter

The kick doubles itself on the "a" of 1 with a pickup in front of it: the East Coast hiccup

93 BPM · swing 20 · Boom Bap kit · 9 kicks, 4 snares, 4 ghosts

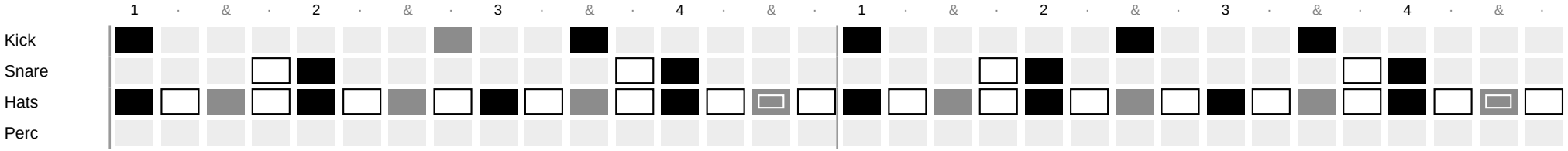


Beat 1 is followed by two more kicks - a soft one on the "and" and a firmer one on the "a" - so the first beat stutters before the snare cuts it off. Bar 2 does the same and adds a pickup kick on the "e" of 4. The snare is dead straight on 2 and 4, the ghosts sit on the last 16th before every backbeat, and a low tom ends the two bars where a fill would go.

5. Swung 16th hats

Hats in 16ths at three volumes, swung hard: the jazzy, busy end of boom bap

94 BPM · swing 30 · Boom Bap kit · 6 kicks, 4 snares, 4 ghosts

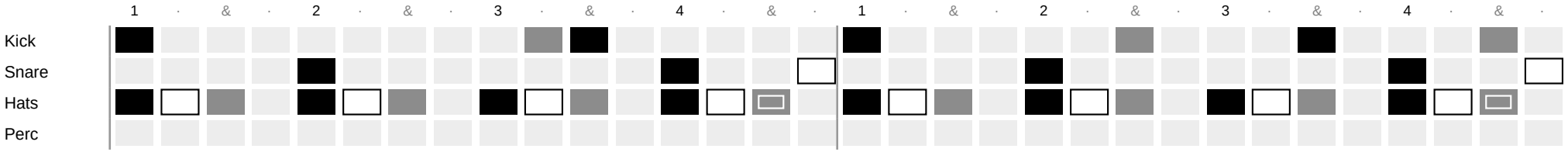


The kick and snare are the classic, with a pickup kick on the "a" of 2 in bar 1 and the "and" of 2 in bar 2. What changes is the top: hats on every 16th at three distinct levels - loud on the beat, medium on the "and", quiet on the "e" and "a" - and swing 30 drags the quiet ones so late they almost touch the next 8th. That is the jazzy shuffle, and it is timing plus velocity, not extra notes.

6. Slow 80

The same skeleton at 80 BPM, with hat tips on the "e"s so the slow bar still ticks

80 BPM · swing 26 · Boom Bap kit · 9 kicks, 4 snares, 2 ghosts

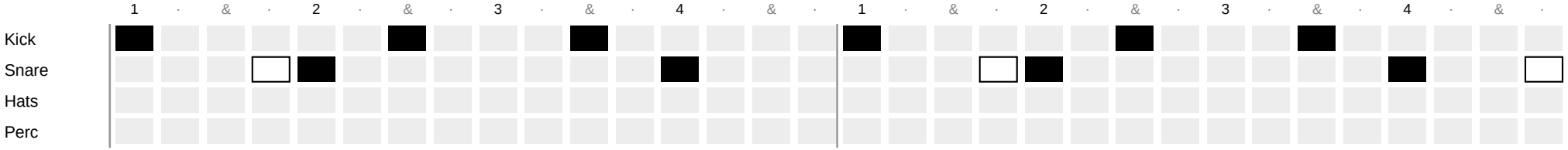


At 80 BPM a bar of 8th hats is three seconds long and starts to feel empty, so a quiet hat tip on every "e" fills the first half of each beat while the "a" stays open for the swing. The kick keeps 1 and the "and" of 3 and adds a soft pickup a 16th before each of them, and the ghost notes drop to one per bar, on the last 16th. The low kick sits under beat 1 so the slow downbeat has weight.

7. No hats

Kick, snare, a rim and three ghosts, nothing on top: the loop-and-a-vocal school

88 BPM · swing 16 · Boom Bap kit · 8 kicks, 6 snares, 3 ghosts

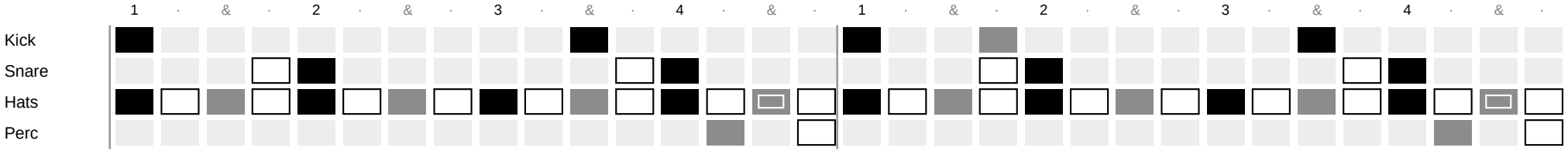


There is no hi-hat. The kick lands on 1, the "and" of 2 and the "and" of 3 with the low kick doubled under beat 1, the snare on 2 and 4 with a rim under beat 4, and three ghost snares in two bars. That is the entire drum part. Everything a hat would normally do - keep time, fill the gaps - is left to whatever sample sits on top, which is the point of the style.

8. Shaker and conga

The classic with a shaker on every off-16th and congas answering into each downbeat

91 BPM · swing 22 · Boom Bap kit · 5 kicks, 4 snares, 4 ghosts



The drums are the classic with the second kick pulled back to beat 3's "and" only. Around them a shaker plays every off-16th at two volumes, so the swing shows up as a lopsided shaker rather than a late hat, and a pair of congas answers the end of each bar - on the "e" and "a" of 4 - leading into the next downbeat. The hats are turned down to make room for it all.

9. Fill turnaround

Bar 1 is the classic, bar 2 ends in a tom-conga-snare fill into a crash: the loop that knows it is a loop

92 BPM · swing 22 · Boom Bap kit · 5 kicks, 5 snares, 6 ghosts

The first six beats are the classic - kick on 1 and the "and" of 3, snare on 2 and 4, ghosts on the "a"s - with a crash on the first downbeat. Then the last three 16ths of bar 2 turn into a fill: a low tom, a conga and a short snare stepping up into the crash on the next 1, with the hats dropping out underneath so the fill is heard alone. A pickup kick on the "a" of 3 in bar 2 sets it up.