

Hi-Hat Patterns by Genre

<https://bap.studio/patterns/hi-hat-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. Trap: 8ths that burst into 32nds

Straight 8ths as the pulse, 16th and 32nd rolls as the melody, a triplet turnaround

140 BPM · swing none · Trap kit · 7 kicks, 4 snares, 1 ghosts



The default pulse is plain 8ths, loud on beat 1 (1.0) and on the clap at beat 3 (0.9), 0.6 between. Everything people mean by "trap hats" is what interrupts that: 16ths filling beat 2 of bar 2, a pair of 32nds flicking off the "a" of 4 in bar 1, and the last beat of bar 2 breaking into six 16th-note triplets that crescendo into the loop point. Two open hats, on the "and" of 2 and of 3, ring for a moment and get choked. Swing is 0 - the movement is in the change of subdivision, not in pushing offbeats late.

2. Drill: triplet stutters and gaps

Plain 8ths, one beat of triplets, then nothing - the hats hesitate instead of rolling

140 BPM · swing none · Drill kit · 6 kicks, 4 snares, 2 ghosts



Accented 8ths (0.62 on the beat, 0.42 off it) for most of the bar, then beat 3 of bar 1 breaks into six 16th-note triplets climbing from 0.38 to 0.6 and stops. Bar 2 saves its stutter for beat 4 and uses the slower 8th-note triplet - three hits - so the bar ends with a lurch. A single 32nd flicks off the "a" of 4 into each downbeat. That is the difference from trap: trap rolls and keeps rolling, drill stutters and leaves a hole. Open hats on the "e" of 4, one per bar, choked at once.

3. Boom bap: swung 8ths

8ths louder on the beat, a whisper of open hat on every "a", and 24 swing doing the rest

90 BPM · swing 24 · Boom Bap kit · 6 kicks, 6 snares, 5 ghosts



The closed hat plays every 8th at 0.85 on the beat and 0.6 off it, with nothing more for two bars. Under it the open hat whispers at 0.3 on every "a", the 16th just before each beat - too quiet to ring, just a breath of sizzle - and one hat tip marks the "and" of 4 in bar 1. What makes this a boom bap hat part is not the hits but the timing: 24 swing pushes every odd 16th late, so the whispers drag behind the 8ths the way a sampled drummer's do. Turn swing to 0 and the same hits sound like a drum machine demo.

4. Lo-fi: hats that barely tick

Soft 8ths, a tip on the "e"s, a shaker on the "and"s, everything under half volume

78 BPM · swing 34 · Lo-Fi Hip Hop kit · 7 kicks, 8 snares, 2 ghosts



Three quiet layers instead of one loud one. Closed hats on the 8ths at 0.55 and 0.4, a hat tip at 0.26 on every "e", and a shaker at 0.28 on every "and", so the 16th grid is full but nothing in it is louder than the kick's tail. An open hat at 0.42 on the "and" of 4 marks the turnaround. At 78 BPM with 34 swing the three layers stagger against each other and the top end shimmers rather than ticks. Lo-fi hats are a mix decision as much as a pattern: push any of these to 0.9 and the style is gone.

5. House: the offbeat open hat

Open hat on every "and", choked by the closed hat on the beat - the pumping motion of every house record

124 BPM · swing none · House kit · 10 kicks, 8 snares, 1 ghosts



The open hat sits on every offbeat 8th - the "and" of 1, 2, 3 and 4 - at 0.7 to 0.85, and is cut off by the closed hat that ghosts the "e" of the next beat at 0.3. Open, shut, open, shut: the up-down that the kick on every beat pushes against. Underneath, a shaker runs every 16th at 0.26 to 0.5, louder on the "and"s, so the grid never goes empty. A long open hat on the "and" of 4 in bar 2 rings over the turnaround. Swing is exactly 0; the lift comes from the offbeat, not from timing.

6. UK garage: skipping pairs

Closed hats in pairs with holes between them, 34 swing turning the pairs into a skip

133 BPM · swing 34 · UK Garage kit · 7 kicks, 9 snares, 2 ghosts



The closed hats do not fill the grid - they arrive in pairs on the "and" and the "a" of a beat, 0.7 and 0.45, and then skip the next downbeat entirely. Quieter hat tips at 0.5 sit on the "a" of 3 and the "a" of 4 between the pairs, a shaker at 0.3 keeps the off-16ths breathing through the holes, and an open hat at 0.8 to 0.9 lifts the "and" of 2 and the "and" of 4. With 34 swing every one of those off-16ths lands late, so the pairs skip rather than march. It is the house hat part with the beat taken out and the swing turned up.

7. Techno: offbeat 8ths over 16ths

A loud closed hat on every "and", a quiet tight hat on every "a", an open hat lifting the turnaround

134 BPM · swing none · Techno kit · 11 kicks, 9 snares, 0 ghosts



Two closed hats doing two jobs. The mid hat plays every offbeat 8th at 0.7 to 0.8 and nothing else - the same offbeat as house, closed instead of open, so it ticks rather than pumps. The tight hat sits on the "a" of every beat at 0.26 to 0.3, the 16th just before the downbeat, a hiss that reads as texture rather than notes. One open hat on the "and" of 4 at 0.8 to 0.9 lifts each bar over. A shaker joins in bar 2. Nothing swings, nothing varies in velocity across the bar; techno hats are a machine part, and the variation is meant to come from a filter on the master, not from the pattern.

8. Drum and bass: 8ths under a breakbeat

Offbeat hats at 174 that the snare pattern is really carrying, with tips on the odd 16ths

174 BPM · swing 8 · Drum and Bass kit · 8 kicks, 5 snares, 10 ghosts



At 174 BPM the hats cannot be the busy part, because the ghost snares already are - ten of them in two bars, under five real snares. The closed hat marks the "and" of 1, 2 and 3 at 0.55 to 0.7, a hat tip whispers at 0.25 to 0.3 on every "e", a shaker sits on the "a"s, and an open hat on the "and" of 4 answers the loop point. 8 swing - just enough to stop the tips sounding quantised. Listen to the break underneath, and notice the hats are drawing the beat the break skips.