

Hip Hop Drum Patterns Cheat Sheet

<https://bap.studio/patterns/hip-hop-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. Boom bap

The skeleton every other pattern here is a variation of

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

	1	.	&	.	2	.	&	.	3	.	&	.	4	.	&	.	1	.	&	.	2	.	&	.	3	.	&	.	4	.	&	.	
Kick																																	
Snare																																	
Hats																																	
Perc																																	

Kick on 1 and on the "and" of 3, snare on 2 and 4 with a second, softer snare layered under the beat-4 hits so the second half of the bar lands harder, and ghost snares on the "a" before each backbeat. Bar 2 adds kicks on the "and" of 2 and the "and" of 4 so the loop turns over. The hats are 8ths with a whisper of open hat on every "a", and could be turned off without losing the genre - what makes it boom bap is the kick-kick / snare-snare conversation and the swing pushing every off-beat 16th late.

2. East Coast hard

Boom bap with a doubled kick, a rimshot snare and an open hat lifting the turnaround

92 BPM · swing 16 · Boom Bap kit · 7 kicks, 6 snares, 5 ghosts

	Pattern 1																Pattern 2															
	1	.	&	.	2	.	&	.	3	.	&	.	4	.	&	.	1	.	&	.	2	.	&	.	3	.	&	.	4	.	&	.
Kick	■				■								■				■				■				■				■			
Snare					■				□				■							■				□				■	□			□
Hats	■		■		■		■		■		■		■		□		■		■		■		■		■		■		■		□	
Perc																																

The kick doubles itself right after beat 1 (the "a" of 1), which is the East Coast stutter, and lands again on the "and" of 3. The snare is a rimshot crack on 2 and 4 with a rim click under beat 4, and an open hat on the "and" of 4 pulls the bar round. Less swing than boom bap, so it marches harder.

3. Sampled break

The Funky Drummer feel that hip hop's first decade was cut from

100 BPM · swing 10 · Boom Bap kit · 7 kicks, 4 snares, 9 ghosts

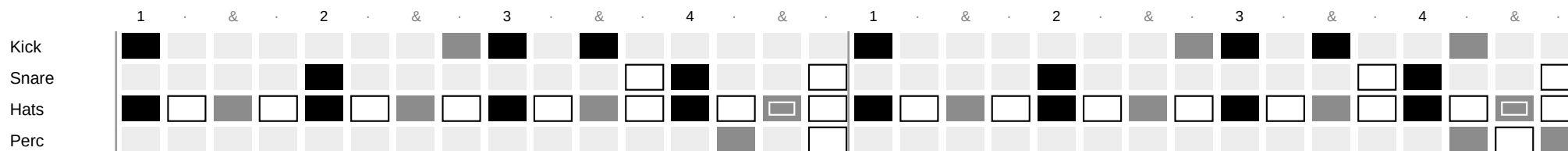
	Pattern 1																Pattern 2															
	1	.	&	.	2	.	&	.	3	.	&	.	4	.	&	.	1	.	&	.	2	.	&	.	3	.	&	.	4	.	&	.
Kick	■						■						■				■							■								
Snare				□	■			□				□	■							□	■			□				■			□	
Hats	■	□	■	□	■	□	■	□	■	□	■	□	■	□	■	□	■	□	■	□	■	□	■	□	■	□	■	□	■	□	■	□
Perc																																

This is what a drummer plays and a sampler steals: kick on 1, the "and" of 2 and the "and" of 3, snare on 2 and 4, and a stream of 16th-note ghost snares at a quarter of the volume filling every gap. The hats are 16ths, accented on the 8ths, so the top end never stops rolling. Only 10 swing, because a real drummer's push is already inside the ghost notes.

4. West Coast bounce

G-funk: kick pickups before the beat, a clapped snare, shaker and conga answering in the gaps

94 BPM · swing 12 · Boom Bap kit · 9 kicks, 8 snares, 4 ghosts

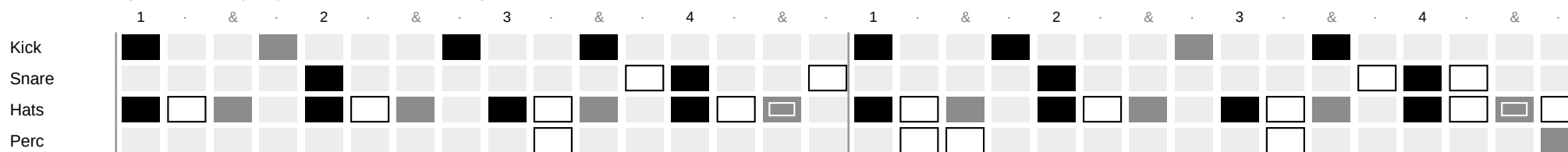


The kick lands on 1, then again on 3 and the "and" of 3, with a soft pickup on the "a" of 2 that gives the bar its lean. The snare has a rim layered on it standing in for the clap that G-funk always doubles the backbeat with. A shaker on every off-16th and a conga phrase leading into beat 1 fill in around a nearly straight grid: the bounce is in the pickups, not the swing.

5. Dilla drunk swing

The same skeleton, swung so far the 16ths nearly land on the next 8th

87 BPM · swing 40 · Lo-Fi Hip Hop kit · 8 kicks, 6 snares, 4 ghosts



The kicks and snares are almost boom bap. What changes is the timing: 40 swing pushes every off-beat 16th almost halfway to the next step, so the hats and ghost notes stagger while the backbeat stays put. That collision between a straight backbeat and a lurching everything-else is the "drunk" feel; it is timing, not new notes.

6. Lo-fi chill

Slow, sparse and soft: a rim on top of the snare, hats that barely tick

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



Everything is turned down. The kick keeps the 1 and the "and" of 3 and adds only a soft pickup between 2 and 3; the snare is doubled by a rim click so it clicks rather than cracks; hats are 8ths at half volume with a hat tip on the "e"s and a shaker on the "and"s. The tempo does the rest: at 78 BPM even a busy bar has room in it.

7. Half-time trap

Snare on 3 only, 8th hats that burst into 32nds, an 808 doing the kick's old job

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

	1	.	&	.	2	.	&	.	3	.	&	.	4	.	&	.	1	.	&	.	2	.	&	.	3	.	&	.	4	.	&	.
Kick	■						■					■					■						■						■			
Snare									■															□	■							
Hats	■		■	□	■		■	■	■		■	■	■	■	■		■		■	□	■	□	■	■	■		□	■	■	■	■	
Perc	■											■					■								■							

The tempo says 140 but the clap only lands on beat 3, so the bar feels like a 70 BPM bar with twice the detail. Kicks are sparse and syncopated because the 808 carries the low end. The hats run straight 8ths and then stutter into 32nd rolls and a triplet turnaround at the end of the two bars - the rolls are the melody of trap drums.

8. UK drill skip

Snare on 3, a second thin snare on the last 16th, hats that stutter in triplets, a sliding 808

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

	1	.	&	.	2	.	&	.	3	.	&	.	4	.	&	.	1	.	&	.	2	.	&	.	3	.	&	.	4	.	&	.
Kick	■						■					■								■				■						■		
Snare								■	■							□								■							□	
Hats	■		■		■		□		□	□	■		■	□	□		■		■		■		□	□			■	□	■	□	□	
Perc	■			■								■					■			■						■						

Half-time like trap: main snare on beat 3 in each bar. Then the drill signature - a thin second snare on the very last 16th of the bar, so the pattern skips into the next 1 instead of resting. The kicks are on the "and"s more than the beats, the hats hesitate in triplet stutters instead of rolling, and the 808 slides between two pitches in the hole the snare leaves.