Tissimo

LISTEN
Scan to hear every example
tissimo.co/worksheets/accompaniment-patterns

Accompaniment patterns
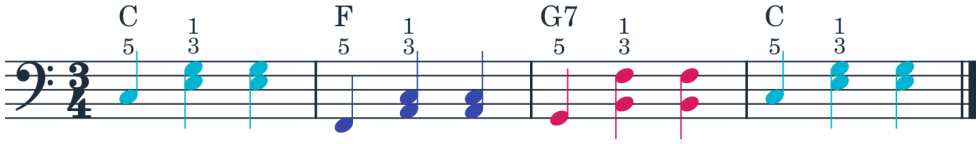
You already know Alberti bass (Handout 41), block and broken chords (Handout 51) and oom-pah (Handout 42). Here are four more ways for the left hand to play the **same chords** — each one gives a song a different groove.

● **I** = C, home ● **IV** = F ● **V7** = G7, pulls home Small numbers = L.H. fingers, shown once per bar

ONE PROGRESSION, FOUR GROOVES: I – IV – V7 – I

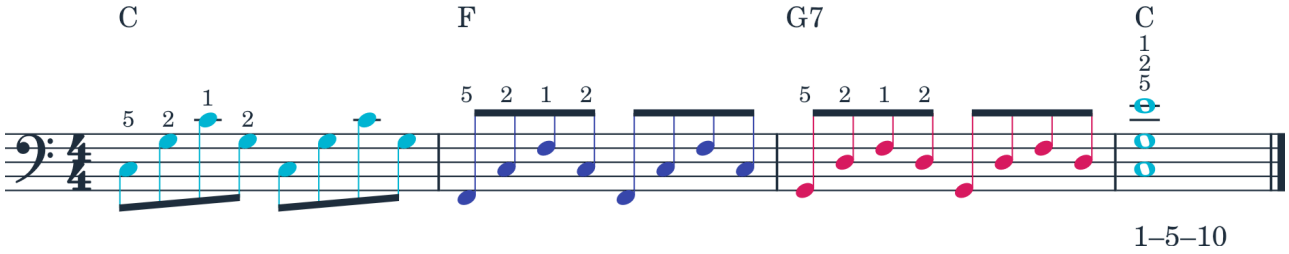
1 · Waltz bass 3/4 · ROOT – CHORD – CHORD

The chord's real **root** on beat 1, its other notes on 2 and 3 — so unlike oom-pah-pah, the hand moves to each chord.



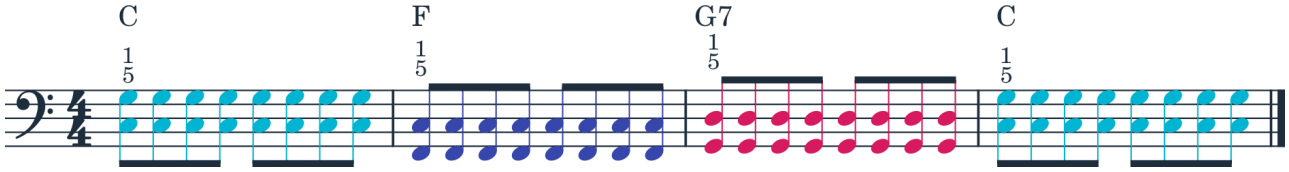
2 · Ballad broken chord 4/4 · 1 – 5 – 8 – 5

Root, 5th, octave, 5th in smooth eighths (on G7 the top is the **7th**, F). The last chord is the wider **1–5–10**, C–G–E, if you can reach. Add pedal (Handout 58).
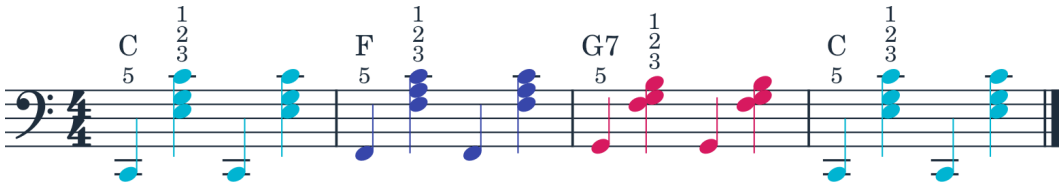


3 · Steady-eighth pop 4/4 · ROOT + 5TH, 8 PER BAR

Root and 5th together, eight even pulses per bar. Under G7 the melody supplies the 7th.



4 · Stride preview 4/4 · LOW BASS – MIDDLE CHORD

A **low** root on 1 and 3, a chord near **middle C** on 2 and 4. Look at the landing spot *before* you leap — the left hand of ragtime (Handout 208).



PICK THE PATTERN THAT FITS THE SONG

PATTERN	SOUNDS	USE IT FOR
Waltz bass	swaying, ONE-two-three	any song in 3/4 — "Amazing Grace" (Handout 229)
Ballad	flowing, gentle	slow songs; let the pedal blur the eighths together
Steady-eighth pop	driving, even	upbeat songs; keep the pulses exactly equal
Stride	bouncy, boom-chick	ragtime and swing; start slowly with a metronome (Handout 55)

Try it Play I–IV–V7–I four times, switching pattern each time, and listen to how the mood changes while the chords stay the same. Then hum a melody you know over each one — which groove suits it best? Practice: Exercise 87.

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