

## Continuo for Baroque Triple Harp

**Chord Shapes** 

Here are optimum chord-shapes for the most frequently encountered harmonies



Try playing each of these chords alternately Good (all the notes, quick arpeggio on the beat, let it ring long) and Bad (just a couple of notes, no arpeggio, damp the strings to shorten the resonance).

Then try moving from one chord to another - also with Good and Bad. Parallels are acceptable in the inner voices, if they are not too noticeable!



When you play the quick arpeggio on the Good chord, the individual notes should be so soon one after another, that one cannot tell what order they happen in, and the whole arpeggio happens on the beat (not before).

Make this quick arpeggio with both hands simultaneously, not one after another. Be careful not to let a bass note slip in before the beat.

This arpeggio corresponds to the consonant that might begin a syllable of sung text..

But from now onwards, we won't call it 'arpeggio', it's just a Good chord.

The real arpeggio is longer - it needs two beats. Kapsberger calls if 'arpeggio commune' - the default arpeggio. (See below)

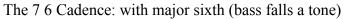


2 Try the continuo version in other tonalities

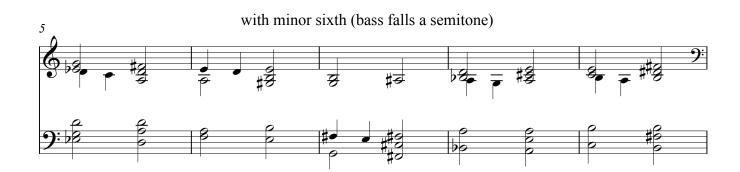


These are rather more difficult

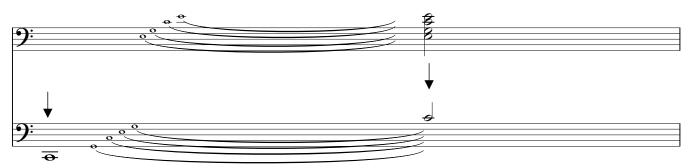




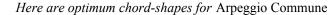


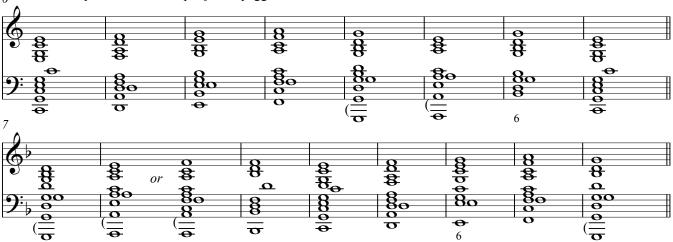


## Arpeggio Commune - Two minim beats: 1: Bass note - (arpeggio) - 2: Last note`



1:bass note - arpeggio with accelerando & crescendo (slight gap before) - 2: last note



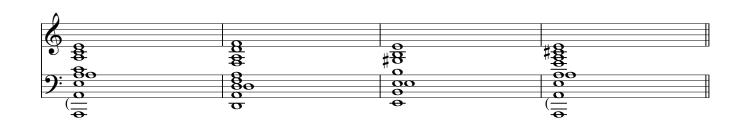


Try moving from one chord to another.

The voice-leading here looks strange on paper, but sounds fine with the Arpeggio Commune.

You can adjust how the voice-leading sounds, by playing a carefully chosen "upper voice" simultaneously with the bass notes.





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