

# VIHUELA

## LAÚD DEL RENACIMIENTO

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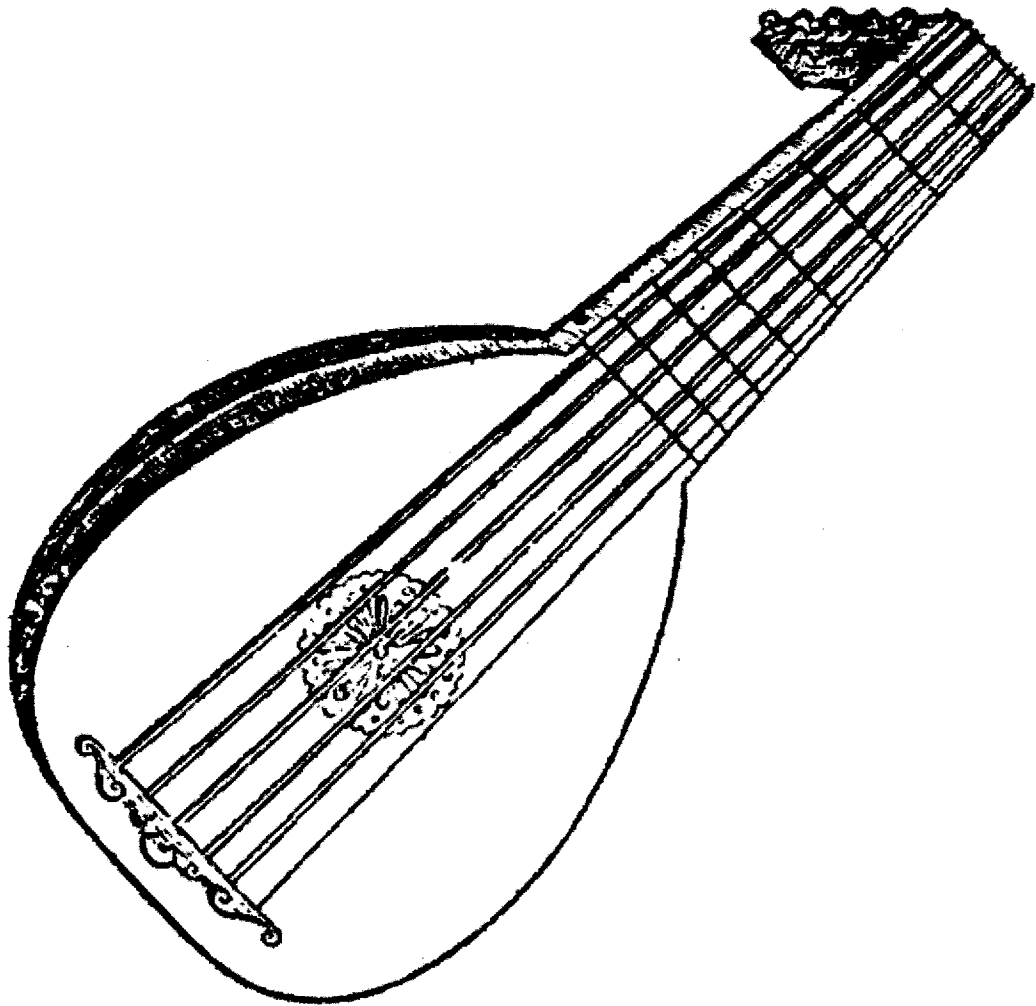
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### *EJERCICIOS DE TÉCNICA*

*Patrick O'Brien – Paul O'Dette – Anibal Soriano*



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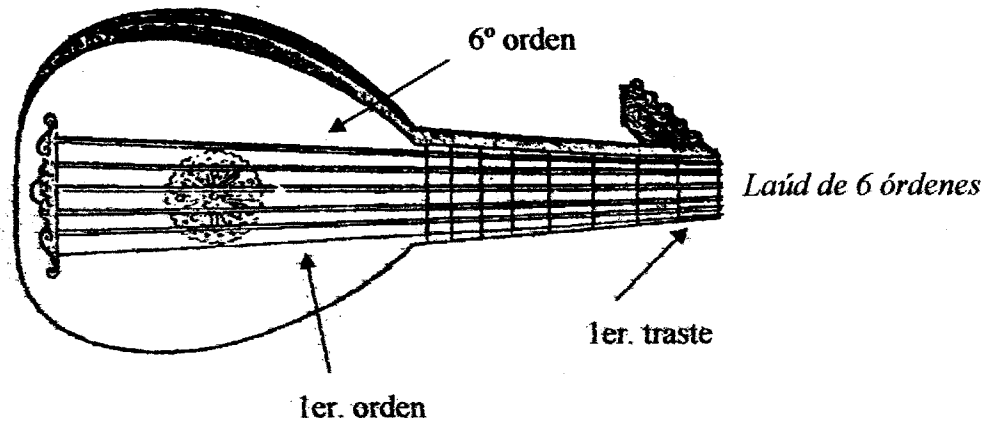
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*Anibal Soriano*

# VIHUELA – LAÚD DEL RENACIMIENTO



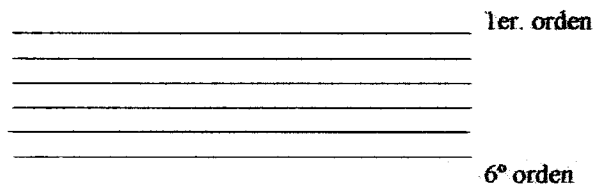
**Forma de escritura:**

Tablatura francesa: con letras

Tablatura italiana: con números

**Tablatura francesa:**

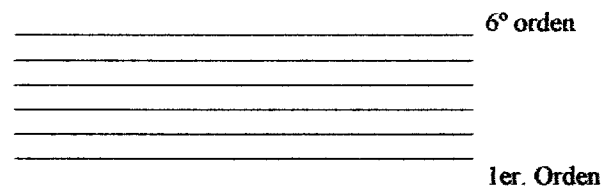
Trastes:	0	1	2	3	4	5	6	7	8	9	10	11	12
	a	b	c	d	e	f	g	h	i	k	l	m	n



**Tablatura Italiana:**

Los números hacen referencia al número de traste y el 0 es la cuerda al aire.

Trastes:	0	1	2	3	4	5	6	7	8	9	10	11	12
	0	1	2	3	4	5	6	7	8	9	X	Ẋ	Ẍ



**Afinación “común” del laúd renacentista o la vihuela:**

Sol – Re – La – Fa – Do – Sol  
 1<sup>er.</sup> orden  6º orden

Una letra o un número con un punto (.) = índice

Una letra o un número con dos puntos (..) = medio

Una letra sin nada = pulgar o medio

El meñique de la mano derecha se apoya en la tapa y no se quita tampoco para los acordes.

La figuración rítmica está colocada encima del hexagrama.

# Ejercicios de técnica de mano derecha de Patrick O'Brien

## Vihuela o Laúd del Renacimiento

Aníbal Soriano

I

2

3

aaaa	aaaa	aaaa	aaaa	aaaa	aaaa	aaaa	aaaa
	%		%		%		%
		a	a			a	a

aaaa	aaaa	aaaa	aaaa	aaaa	aaaa
%		%	a	a	%

aaaa	aaaa	aaaa	aaaa	aaaa	aaaa
a	a	%		%	a

aaaa	aaaa	aaaa	aaaa	aaaa	aaaa
%	a	a	%	%	a

aaaa	aaaa	aaaa	aaaa	aaaa	aaaa
%	a	a	%	%	a

4

aaa	aaa	aaaaaa	aaa	aaa	aaaaaa	aaa	aaa
	%		%		%	a	a

aaaaaa	aaa	aaa	aaaaaa	aaa	aaa	
%	a	a	%	a	a	%

aaaaaa	aaa	aaa	aaaaaa	aaa	aaa	aaaaaa
a	a	%		%	a	a

aaa	aaa	aaaaaa	aaa	aaa	aaaaaa
%		%	a	a	%

# Ejercicios de técnica de mano derecha de Paul O'Dette

## Vihuela o Laúd del Renacimiento

Aníbal Soriano

1

a a a a a a a a		a a a a a a		a a a a a a a a		a a a a a a a a	
a a		a a		a a		a a	
a a	%		%	a a	%		%

a a a a a a a a		a a a a a a a a		a a a a a a a a		a a a a a a a a	
a a		a a		a a		a a	
a a	%		%		%		%

a a a a a a a a		a a a a a a a a		a a a a a a a a		a a a a a a a a	
a a		a a		a a		a a	
	%		%		%		%

2

a a a a a a a a		a a a a a a		a a a a a a a a		a a a a a a a a	
a a		a a a a		a a		a a a a	
a a	%		%		%		%

a a a a a a a a		a a a a a a		a a a a a a a a		a a a a a a a a	
a a		a a a a		a a		a a a a	
	%		%		%		%

a a a a a a a a		a a a a a a		a a a a a a a a		a a a a a a a a	
a a		a a a a		a a a a		a a a a	
	%		%		%		%

3

a a a a a a a a		a a a a a a		a a a a a a		a a a a a a	
a a		a a		a a		a a	
	%		%		%		%

a a a a a a		a a a a a a		a a a a a a		a a a a a a	
a a		a a		a a		a a	
	%		%		%		%

a a a a a a		a a a a a a		a a a a a a			
a a		a a		a a			
	%		%		%		%

4

a .aaa a .aaa	%	a .aaa a .aaa	%	a .aaa a .aaa	%	a .aaa a .aaa	%
---------------	---	---------------	---	---------------	---	---------------	---

a .aaa a .aaa	%	aaa aaa	%	aaa aaa	%	a .aaa a .aaa	%
---------------	---	---------	---	---------	---	---------------	---

aaa aaa	%	a .aaa a .aaa	%	aaa aaa	%	a .aaa a .aaa	%
---------	---	---------------	---	---------	---	---------------	---

5

aaaaaaaaa	%	a	%	a	%	a	%
-----------	---	---	---	---	---	---	---

aaaaaaaaa	%	aaaaaaaaa	%	aaaaaaaaa	%	aaaaaaaaa	%
-----------	---	-----------	---	-----------	---	-----------	---

aaaaaaaaa	%	a	%	aaaaaaaaa	%	:
-----------	---	---	---	-----------	---	---

6

aaaaaaaaa	%	a a a a	%	aaaa	%	a .aaa a .aaa	%
-----------	---	---------	---	------	---	---------------	---

aaa aaa	%	aaa a .aaa a	%	a .a .a .a .a	%	aa aa	%
---------	---	--------------	---	---------------	---	-------	---

# Ejercicios de técnica de mano izquierda de Paul O'Dette

## Vihuela o Laúd del Renacimiento

Anibal Soriano

1

1 2  
2 4 (contracción)  
3 4  
2 3

2

2 1  
4 2 (contracción)  
4 3  
3 2

3

1 3  
1 4

4

3 1  
4 1

5

1 2 3 4

6

1 2 4 3

También:

1 3 2 4	2 1 3 4	3 1 2 4	4 1 2 3
1 3 4 2	2 1 4 3	3 1 4 2	4 1 3 2
1 4 3 2	2 3 1 4	3 2 1 4	4 2 1 3
1 4 2 3	2 3 4 1	3 2 1 4	4 2 1 3
	2 4 1 3	3 4 1 2	4 3 1 2
	2 4 3 1	3 4 2 1	4 3 2 1





# Ejercicios de técnica - I

## Vihuela o Laúd del Renacimiento

Anibal Soriano

◆ Figüeta

3 3 2 2 0 0

3 I 0 I 3 3 I 0 I 3 3 I 0 3 0 I 3 I 0 3 0 I I 0 3 I 3 0 I 0 3 I 3 0

simil

7 3 3 2 2 0 0

3 I 0 I 3 3 I 0 I 3 3 I 0 2 0 I 3 I 0 2 0 I I 0 I 3 0 I I 0 I 3 0 I

13 2 2 3 3 0 0

3 I 3 0 I 3 3 I 3 0 I 3 0 3 0 I 3 0 0 3 0 I 3 0 I 0 I 3 0 I I 0 I 3 0 I

19 2 2 3 3 0 0

3 I 3 0 2 3 3 I 3 0 2 3 0 3 0 2 3 0 0 3 0 2 3 0 2 0 2 3 5 2 2 0 2 3 5 3

25 2 2 0 0 3 3

3 2 3 5 3 2 3 2 3 5 3 2 2 0 2 3 2 0 2 0 2 3 2 0 0 3 0 2 0 3 0 3 0 2 0 3

31 2 2 0 0 3 3

3 2 3 0 3 2 3 2 3 0 3 I I 0 I 3 I 0 I 0 I 3 I 0 I 0 3 0 I 0 3 0 3 0 I 0 3

37 2 2 0 0 2 2

3 I 3 0 3 I 3 I 3 0 3 I I 0 I 3 0 I I 0 I 3 0 I 3 I 3 0 I 3 3 I 3 0 I 3

buscar el mismo sonido simil

43 3 3 0 0 2 2

0 3 0 I 3 0 0 3 0 I 3 0 I I 0 I 3 0 I I 0 I 3 0 I 3 I 3 0 2 3 3 I 3 0 2 3

49 3 3 0 0 2 2

0 3 0 2 3 0 0 3 0 2 3 0 2 0 2 3 5 2 2 0 2 3 5 3 3 2 3 5 3 2 3 2 3 2 3 5 3 2

◆ ◆

55

*simil*

61

67

73

79

*simil*

85

91

97

103

Detailed description of the musical score: The score is a sequence of guitar technique exercises. It begins at measure 55 and ends at measure 103. Each system of two staves shows a specific fingering pattern. The first staff of each system typically contains a sequence of notes or rests, while the second staff contains a more complex rhythmic or fingering pattern. Accents (p) are placed above certain notes in measures 55, 61, 67, 73, 79, and 97. Downward arrows are placed above notes in measures 55, 61, 67, 73, 79, and 97, indicating a specific playing technique. A double bar line is present at the end of measure 79. The word 'simil' is written below the first staff of measure 55 and below the second staff of measure 79. Measure 103 concludes with a diamond-shaped fermata symbol and a wavy line, suggesting a sustained or tremolo effect.

# Ejercicios de técnica - 2

## Vihuela o Laúd del Renacimiento

Aníbal Soriano

↓ Cantado dentro del acorde y  
acordes placados

2 <sup>2</sup>	2	0	0	3	3
0 3 0 I 3 I	0 3 0 I 3	3 I 3	3 I 3 0 I 3 <sup>4</sup>	I 0 I 3 3	I 0 I 2 0 I
3	3	2	2	0	0

2	2	0	0	3	3
0 2 0 I 3 I	0 2 0 0 2 0	I 0 2 0 I 0	I 2 0 2 3 0 2	0 3 0 2 2	0 3 0 2 3 0
3	3	I	I	0	0

2	2	0	0	3	2	2
3 2 3	3 2 3 0 2 3	2 0 2 3 2	2 2 2	3 2 3 3	3 3 3	3
3	3	I	I I I	3	3 3 3	3

3	3	0	0	2 <sup>2</sup>	2	2	3
0 3 0 2 0	0 0 0	0 0 2 2	0 0 0	0 2 0 I 0	0 0 0	I 0 I 3 I	3
0	0 0 0	I	I I I	3	3 3 3	0	0

3	0	0	2	2	0
I I I	3 I 3 0 3	3 3 I	0 I 0 3 0 I	0 I 0 3 I 3	0 I 0 I 3 I
0 0 0	2 0 3	2 2 2	3	3	2

0	3	3	2	2	0
0 I 0 3 I 0	I 0 I 0 3 0	I 0 3 0 I 3	I 3 I 0 I 3	I 3 I 2 0 I	3 I 0 2 0 I
2	0	0	3	3	I

0	3	3	2 <sup>1</sup>	2	0
3 I 3 0 I 3	I 0 I 3 I 0	I 0 I 2 0 I	0 2 0 3 0 2	0 2 0 3 2 0	2 0 3 0 2 0
I	0	0	3	3	I

0	0
2 0 3 0 2 0	2
I	I



# Ejercicios de técnica - 3

## Vihuela o Laúd del Renacimiento

Aníbal Soriano

↓ Figüeta junta

0	3	I	0
3 2 0 2 3 0 2 3	2 0 3 0 2 3 0 2	0 3 I 3 0 I 3 0	3 I 0 I 3 0 I 3

2	0	3	2
I 0 3 0 I 0 I	0 3 I 3 0 I 3 0	3 I 0 I 3 0 I 3	I 0 I 3 0 I 3 0

3	0	2	0
3 I 3 0 I 3 0 I	0 3 0 I 3 0 I 3	I 0 I 3 0 I 3 0	3 I 3 0 2 3 0 2

I	3 <sup>2</sup>	0
0 3 0 2 3 0 2 3	1 2 0 2 3 2 3 5 2	0 3

↓ Figüeta separada

3	3	2	2	0
0 I 3 0 I 3	0 I 3 0 I 3	0 I 3 0 I	0 I 3 0 I	I 3 0 I 3 0

0	3	3	2	2
I 3 0 I 3 0	0 I 3 0 I 3	0 I 3 0 I 3	0 I 3 0 I	3 0 I 3 0 I

0	0	0	0	0
I 3 0 I 3 0	I 3 0 I 3 0	0 I 3 0 I 3	0 I 3 0 I 3	I 0 I 3 0 3

0	2	2	3	3
I 0 I 3 0 I	3 I 3 0 I 0	3 I 3 0 I 3	0 3 0 I 3 I	0 3 0 I 3 0

0	0	2	2	3
I 0 I 3 0 3	I 0 I 3 0 I	3 I 3 0 2 0	3 I 3 0 2 3	0 3 0 2 3 2

3	0	0	0	
0 3 0 2 3 0	2 0 2 3 5 3	2 0 2 3 5 2	I 0 3 4	

◆ Figüeta junta

		5	5	3
I 0 2 3 0 2 3	I 0 2 3 0 2 3	0 2 3 0 2	0 2 3 0 2	I 3 0 I 3 0

3	I	I	4	4
I 3 0 I 3 0	0 I 3 0 I 3	0 I 3 0 I 3	0 I 3 0 I	0 I 3 0 I

2	2	0	0	2
I 3 0 I 3 0	I 3 0 I 3 0	0 I 3 0 I 3	0 I 3 0 I 3	I 0 I 3 0 3

2	4	4	I	I
I 0 I 3 0 I	3 I 3 0 I 0	3 I 3 0 I 3	0 3 0 I 3 I	0 3 0 I 3 0

3	3	5	5	I
I 0 I 3 0 3	I 0 I 3 0 I	3 2 3 0 2 0	3 2 3 0 2 3	I 3 0 0 2 3 2

			0	
I 3 0 0 2 3 0	3 2 0 2 3 5 3	3 2 0 2 3 5 2	0 3	

# Ejercicios de técnica - 4

## Vihuela o Laúd del Renacimiento

Aníbal Soriano

♩ Escalas descendentes y ascendentes

0	0	3
2 3 2 0   3 I 0 3 I 0 2 0	2 3 2 0   3 I 0 3 I 0 2 0	0 2 0 3 I 0 3 I 0 2 0 3

4

3	2	2
0 2 0 3 I 0 3 I 0 2 0 3	3 0 3 I 0 3 I 0 2 0 3 2	3 0 3 I 0 3 I 0 2 0 3 2

7

0	0	3
I 3 I 0 3 I 0 2 0 3 2 0	I 3 I 0 3 I 0 2 0 3 2 0	0 I 0 3 I 0 2 0 3 2 0 3

10

3	2	2
0 I 0 3 I 0 2 0 3 2 0 3	3 0 3 I 0 2 0 3 2 0 3 2	3 0 3 I 0 2 0 3 2 0 3 2

13

0	0	2 3
I 3 I 0 2 0 3 2 0 3 2 0	I 3 I 0 2 0 3 2 0 3 2 0	3 0 2 3 I 0 2 0 I 3 3

16

2 3	3	3
0 2 3 I 0 2 0 I 3 3	0 2 3 0 2 0 I 3 I 0 I 0	0 2 3 0 2 0 I 3 I 0 I 0

19

0 2 3	0 2 3	2 3
I 0 2 I 0 I 3 0 I 3 I	I 0 2 I 0 I 3 0 I 3 I	3 0 2 0 I 3 0 I 3 0 3

22

2 3	3	3
0 2 0 I 3 0 I 3 0 3	0 2 0 I 3 0 I 3 0 2 0	0 2 0 I 3 0 I 3 0 2 0

25

0 2	0 2	0
2 0 I 3 0 I 3 0 2 3 2	2 0 I 3 0 I 3 0 2 3 2	I 0 3

# Ejercicios de técnica - 5

## Vihuela o Laúd del Renacimiento

Aníbal Soriano

### Traslados

1

Hacer con el bajo al aire en todas las cuerdas

2

### Abriendo I-2

3



Ejemplo: F. da Milano (Ricercar 34)

4

Otro ejemplo  
abriendo I-2

5

Imitando a la 8ª

6

*Imitando a la 8<sup>a</sup>  
con glosas*

7

The score consists of six systems, each with a treble clef staff and a bass clef staff. The notation includes notes, rests, and fingerings. Above the staves, there are various musical symbols: accents (´), slurs (P), and dynamic markings (p, r). The bass staff contains numbers representing fret positions. The score is divided into measures by vertical bar lines. The first system starts with a large '7' on the left. The second system has a '1' above the first measure. The third system has '1 2 4' below the first measure. The fourth system has '1' below the first measure. The fifth system has '2 4' below the first measure. The sixth system has '2' below the first measure.

