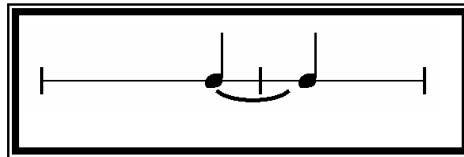


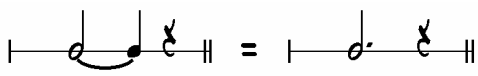
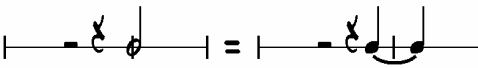
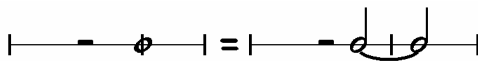
RITMO 6



ESTUDIO DE LA *LIGADURA DE PROLONGACIÓN*



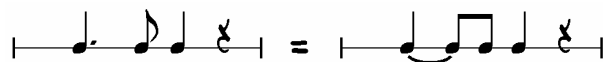
En esta lección trabajaremos la **ligadura de prolongación**. La ligadura de prolongación (también llamada de **unión**) es una línea curva que se coloca entre dos notas del mismo nombre sumándose los valores de ambos. A continuación tienes algunos ejemplos de ligaduras de prolongación:

- a) 
- b) 
- c) 

Imagina que quieres colocar una figura de 2 tiempos de duración entre el último tiempo de un compás y el primero del siguiente, podrías pensar en poner una blanca (ejemplo b), aunque lo correcto es unir dos negras entre esos dos compases con una ligadura.

Un caso similar sería querer unir los 2 últimos tiempos de un compás a los 2 primeros del siguiente. Lo correcto es escribir una blanca ligada a otra blanca (ejemplo c).

Un caso bastante común de escritura es aquél en el cual una negra con puntillo se escribe como una negra ligada a una corchea (recuerda la lección anterior):




Este es el caso que más aparece en esta lección.

Observa y escucha el siguiente ejemplo donde aparecen dos casos de utilización de ligadura de prolongación:



Velocidades aconsejadas antes de la interpretación con el play-back: ♩ = 92
♩ = 96

Ε.Σ. 1

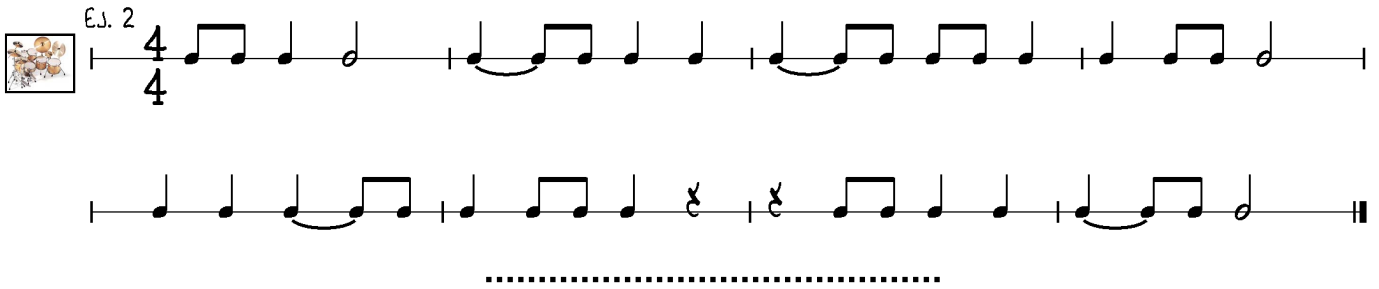


4/4

.....

Exercise 1, first staff: A 4/4 time signature is shown. The staff contains four measures of music. The first measure has a quarter note G4, a quarter note A4, and a quarter rest. The second measure has quarter notes G4, A4, B4, and C5. The third measure has a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure has quarter notes G4, A4, B4, and C5. The staff ends with a double bar line.

Ε.Σ. 2

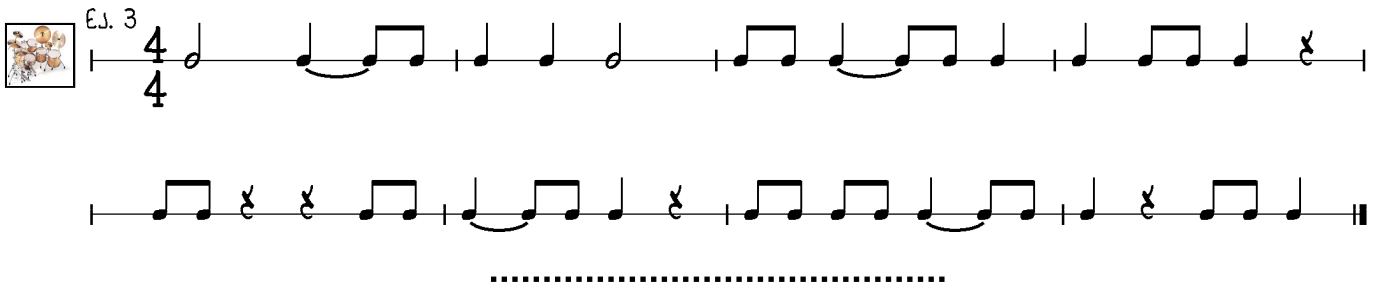


4/4

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Exercise 2, first and second staves: The first staff has a 4/4 time signature and four measures: quarter notes G4, A4, B4, C5; quarter notes G4, A4, B4, C5; quarter notes G4, A4, B4, C5; quarter notes G4, A4, B4, C5. The second staff has four measures: quarter notes G4, A4, B4, C5; quarter notes G4, A4, B4, C5; quarter notes G4, A4, B4, C5; quarter notes G4, A4, B4, C5. The staff ends with a double bar line.

Ε.Σ. 3

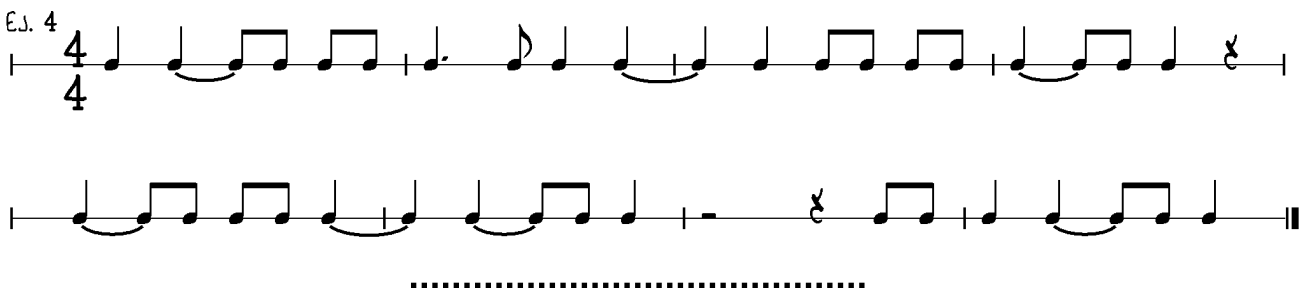


4/4

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Exercise 3, first and second staves: The first staff has a 4/4 time signature and four measures: quarter notes G4, A4, B4, C5; quarter notes G4, A4, B4, C5; quarter notes G4, A4, B4, C5; quarter notes G4, A4, B4, C5. The second staff has four measures: quarter notes G4, A4, B4, C5; quarter notes G4, A4, B4, C5; quarter notes G4, A4, B4, C5; quarter notes G4, A4, B4, C5. The staff ends with a double bar line.

Ε.Σ. 4

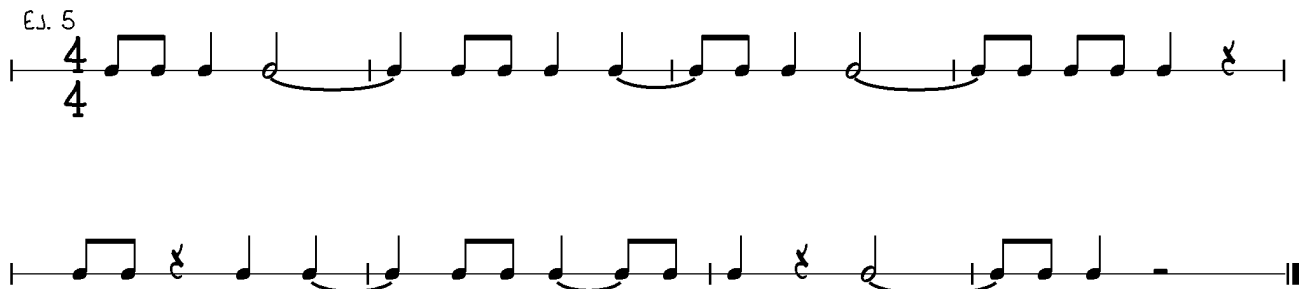


4/4

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Exercise 4, first and second staves: The first staff has a 4/4 time signature and four measures: quarter notes G4, A4, B4, C5; quarter notes G4, A4, B4, C5; quarter notes G4, A4, B4, C5; quarter notes G4, A4, B4, C5. The second staff has four measures: quarter notes G4, A4, B4, C5; quarter notes G4, A4, B4, C5; quarter notes G4, A4, B4, C5; quarter notes G4, A4, B4, C5. The staff ends with a double bar line.

Ε.Σ. 5



4/4

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Exercise 5, first and second staves: The first staff has a 4/4 time signature and four measures: quarter notes G4, A4, B4, C5; quarter notes G4, A4, B4, C5; quarter notes G4, A4, B4, C5; quarter notes G4, A4, B4, C5. The second staff has four measures: quarter notes G4, A4, B4, C5; quarter notes G4, A4, B4, C5; quarter notes G4, A4, B4, C5; quarter notes G4, A4, B4, C5. The staff ends with a double bar line.