

**10 Prácticas
Armónicas para
Bandoneón
VOL. 1**

**10 Harmonic
Practices for
Bandoneon
VOL. 1**

Matías Gobbo

**Nivel intermedio y Avanzado
Intermediate and Advanced level**



Laberinto musical

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Acerca del autor About the Author



Matías Gobbo es Licenciado en Artes Musicales con orientación en Composición por la Universidad Nacional de las Artes (UNA). Egresó de la Orquesta Escuela de Tango Emilio Balcarce de Buenos Aires, dirigida por Néstor Marconi. Tocó el bandoneón en el Ensamble Argentino bajo la dirección de Hilda Herrera, estudiando en profundidad el mapa musical argentino. Es integrante del Quinteto Bataraz, con el que obtuvo el Primer Premio del Fondo Nacional de las Artes para la Promoción de la Producción Fonográfica en 2013 y dos Premios Gardel en 2015.

En 2019 lanzó su primer disco solista titulado MUDA, que obtuvo el apoyo del Fondo Nacional de las Artes. En 2020 escribió varios libros con fines didácticos, enfocados en el aprendizaje y la práctica del bandoneón: Arreglos para Bandoneón Solo Vol. 1 (tango) y Vol. 2 (folclore), 10 Estudios para Bandoneón Inicial Vol. 1, 10 Estudios para Bandoneón Inicial-Intermedio Vol. 2, Arreglos de Spinetta y Fito Páez para Bandoneón Solo, El bandoneón, escritura idiomática (guía para compositores y arregladores).

En 2021 escribe y graba ENTRAMADO (música para bandoneón y cuarteto de cuerdas).

En 2023 presenta su curso "La Música de Astor Piazzolla", centrado en el análisis de los elementos técnicos en su obra.

En 2025 edita su tercer álbum MUDA Vol. 2 y realiza una gira europea presentando el disco y dictando su masterclass La Música de Astor Piazzolla en París, Malmö, Ámsterdam, Berlín y Cerdeña.

Matías Gobbo holds a degree in Musical Arts with a specialization in Composition from the Universidad Nacional de las Artes (UNA). He graduated from the Emilio Balcarce Tango Orchestra School, directed by Néstor Marconi. He played bandoneon in the Ensamble Argentino under the direction of Hilda Herrera, exploring the depth and diversity of Argentina's musical landscape. He is a member of Quinteto Bataraz, with whom he received the First Prize from the National Endowment for the Arts for the Promotion of Phonographic Production in 2013 and two Gardel Awards in 2015.

In 2019, he released his first solo album MUDA, supported by the National Endowment for the Arts. In 2020, he authored several educational books focused on bandoneon practice and learning: Arrangements for Solo Bandoneon Vol. 1 (tango) and Vol. 2 (folk), 10 Studies for Bandoneon Vols. 1 through 4, Arrangements of Spinetta and Fito Páez for Solo Bandoneon, and The Bandoneon: Idiomatic Writing (a guide for composers and arrangers).

In 2021, he composed and recorded ENTRAMADO (music for bandoneon and string quartet).

In 2023, he launched his course The Music of Astor Piazzolla, focused on analyzing the technical elements of Piazzolla's work.

In 2025, he released his third album MUDA Vol. 2 and embarked on a European tour, presenting the album and offering his masterclass The Music of Astor Piazzolla in Paris, Malmö, Amsterdam, Berlin, and Sardinia.

En todo mi recorrido como bandoneonista reconozco que la nueva generación de instrumentistas se ocupó de realizar diversos métodos para el estudio del bandoneón.

Matías Gobbo, investigador de este instrumento, realizó estos trabajos magníficos para principiantes y también para los iniciados.

Recomiendo esta obra magnífica porque también contiene solos de bandoneón dirigidas al tango y al folclore argentino.

Daniel Binelli

«Through my path as a bandoneonist, it has been the new generation of instrumentalists who have created diverse methods for the bandoneon studies. Matias Gobbo, a researcher of this instrument, has written these magnificent works for beginners and intermediate players.

I recommend this marvellous work because it also contains bandoneon solos for Tango and Argentinian folk music»

Daniel Binelli

Conocí a Matías Gobbo en un contexto muy habitual para nosotros: trabajando en un concierto de tango en Buenos Aires. Desde aquel primer encuentro, compartimos una amistad que me permitió ver de cerca su crecimiento constante como intérprete, compositor y docente. Su curiosidad y compromiso se fueron plasmando en métodos de aprendizaje y en material valiosísimo para la comunidad de bandoneonistas. En este libro propone una serie de ejercicios armónicos, especialmente diseñados para nutrir tanto al compositor como al improvisador, y para desarrollar un conocimiento más consciente del teclado y del contexto armónico. He tenido la oportunidad de trabajar personalmente con este material, y puedo decir que, sin duda, ayuda a fluir con más libertad sobre el instrumento, además de ser un interesante disparador de ideas. Sea que estés en la etapa de formación o en pleno ejercicio profesional, aquí encontrarás un recurso valioso para profundizar tu vínculo con el instrumento. Seguramente podrás entrever, en cada página, el amor y la dedicación que Matías tiene por la música en general, y especialmente por el bandoneón.

Damián Foretic

Bandoneonista, compositor y arreglador (Francia, París)

I met Matías Gobbo in a setting that's very familiar to both of us—working on a tango concert in Buenos Aires. From that first encounter, we developed a friendship that allowed me to witness his steady growth as a performer, composer, and educator. His curiosity and commitment gradually took shape in learning methods and in truly valuable materials for the bandoneon community. In this book, he offers a series of harmonic exercises specially designed to nourish both composers and improvisers, while fostering a more conscious understanding of the keyboard and harmonic context. I've had the chance to work personally with this material, and I can say without hesitation that it helps you move more freely across the instrument, while also serving as a powerful spark for new ideas. Whether you're in the early stages of learning or already immersed in professional practice, you'll find here a meaningful resource to deepen your connection with the instrument. And surely, in every page, you'll glimpse the love and dedication Matías brings to music in general—and to the bandoneon in particular.

Damián Foretic

Bandoneonist, composer, and arranger (Francia, París)

Con esta nueva obra, Matías Gobbo continúa con pasión y rigor su compromiso con la pedagogía del bandoneón. Fiel a su enfoque vivo y exigente, enriquece aquí el corpus de materiales didácticos dedicados a este instrumento singular, proponiendo una recopilación de ejercicios armónicos tanto concisos como versátiles.

Al invitar a futuros bandoneonistas a explorar todas las tonalidades, Matías no se limita a estimular la plasticidad cognitiva: abre puertas. Anima a salir de los esquemas tonales conocidos —a menudo restringidos a tonalidades "simples" propias de la música popular— para ampliar el campo expresivo del bandoneón. Es una manera sutil pero poderosa de desmontar el mito de que este instrumento es "demasiado difícil", acercándolo a una práctica cotidiana, accesible y formativa.

Este cuaderno puede servir de base para múltiples usos:

- *Trabajo preparatorio antes de abordar una pieza solista en la misma tonalidad;*
- *Soporte para la improvisación, jugando con ritmos, estilos y texturas, e invirtiendo los roles de las manos (melodía a la izquierda, armonía a la derecha);*
- *Ejercicio de acompañamiento para el toque a la Parrilla;*
- *Herramienta de análisis armónico, para comprender mejor la función de los acordes y desarrollar la capacidad de transposición.*

La brevedad de cada ejercicio permite integrarlos fácilmente en el estudio diario, fomentando una práctica regular y estimulante. Más que un simple cuaderno técnico, este libro se convierte en un espacio de experimentación, comprensión y, sobre todo, de creación.

Saludo aquí el increíble trabajo de transmisión que lleva adelante Matías Gobbo.

Gracias a herramientas como esta, el bandoneón sigue abriéndose, reinventándose y tocando a quienes se encuentran con su voz.

Yvonne Hahn

Bandoneonista, pedagoga y profesora del Conservatorio de Avignon

With this new work, Matias Gobbo continues his passionate and rigorous commitment to bandoneon pedagogy. True to his dynamic and demanding approach, he enriches the body of didactic materials devoted to this unique instrument by offering a collection of harmonic exercises that are both concise and versatile.

By encouraging future bandoneonists to explore all keys, Matias does more than stimulate cognitive flexibility — he opens doors. He invites players to step outside familiar tonal patterns — often limited to the so-called "simple" keys of popular music — in order to broaden the expressive range of the bandoneon. This is a subtle yet powerful way of breaking the myth that the instrument is "too difficult" to approach, bringing it back into the realm of daily, accessible, and rewarding practice.

This collection can serve as a foundation for many purposes:

- *A preparatory tool before working on a solo piece in the same key;*
- *A support for improvisation, by playing with rhythms, styles, and textures, or by switching the roles of the hands (melody on the left, harmony on the right);*
- *An accompaniment exercise for playing "a la Parrilla";*
- *A harmonic analysis tool, to better understand chord functions and develop transposition skills.*

The brevity of each exercise makes them easy to integrate into daily practice, encouraging a regular and stimulating routine. More than a technical collection, this book becomes a space for experimentation, understanding, and above all, creation.

I wholeheartedly acknowledge the incredible work of transmission carried out by Matias Gobbo. Thanks to tools like this one, the bandoneon continues to open up, to reinvent itself, and to touch those who encounter its voice.

Yvonne Hahn

Bandoneonist, educator and professor at the Conservatory of Avignon.

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Práctica 1

Círculo de quintas + dominante secundario V7/IVm

Circle of Fifths and Secondary Dominant V7/IVm

Progresión en modo menor que recorre el círculo de quintas e introduce el acorde V7/IVm como tensión secundaria. Se alternan los modos menor natural y melódico, trabajando enlaces claros y dirección armónica en la mano izquierda

Minor progression through the circle of fifths, introducing V7/iv as a secondary tension. Alternates natural and melodic minor modes, focusing on clear voice leading and harmonic direction in the left hand.

Práctica 2

Acorde disminuido de paso ascendente

Ascending Passing Diminished Chord

Uso del acorde disminuido como enlace cromático hacia el II menor dentro de progresiones tonales, basado en la escala menor armónica. Se trabaja la tensión y el movimiento ascendente en la mano izquierda.

Uses the diminished chord as a chromatic link toward the minor ii in tonal progressions, derived from the harmonic minor scale. Focuses on tension and upward motion in the left hand.

Práctica 3

Acorde disminuido de paso descendente

Descending Passing Diminished Chord

Uso del acorde disminuido como enlace cromático descendente hacia el II menor, dentro de progresiones tonales. Basado en la escala menor armónica, se trabaja la tensión y el movimiento descendente en la mano izquierda.

Tonal progression using the diminished chord as a descending chromatic link toward the minor ii, based on the harmonic minor scale. Focuses on tension and downward motion in the left hand.

Práctica 4

IV menor (subdominante modal) + acorde dominante sus4

IV minor chord (modal subdominant) + dominant sus4 chord

Progresión tonal que combina el subdominante modal con el acorde dominante suspendido. El IV menor se ejecuta con la escala menor melódica, resaltando el color modal. La resolución se realiza con un acorde mayor enriquecido con sexta y novena.

Tonal progression combining the modal subdominant with the suspended dominant chord. The iv chord is played using the melodic minor scale, highlighting modal color. The progression resolves with a major chord enriched with the sixth and ninth.

Práctica 5

Cadencia andaluza con inversiones armónicas

Andalusian Cadence with Harmonic Inversions

Progresión tonal basada en la cadencia andaluza, utilizando inversiones que generan una línea de bajo descendente por grado conjunto

Tonal progression based on the Andalusian cadence, using inversions that create a stepwise descending bass line.





Práctica 6

Cadencia Deceptiva hacia IV#ø7 + Dominante Sustituto (b II7)

Deceptive Cadence to IV#ø7 + Dominant Substitute (b II7)

Progresión tonal que evita la resolución directa hacia el I, desviándose hacia el IV#ø7. El acorde b II7 aparece como sustituto tritonal del dominante, resolviendo finalmente en el acorde menor tónica.

Tonal progression that avoids direct resolution to the I, shifting to IV#ø7. The b II7 chord functions as a tritone substitute for the dominant, ultimately resolving to the tonic minor chord.

Práctica 7

Apoyaturas armónicas y movimiento contrario a tres voces

Appoggiaturas and Contrary Motion in Three Voices

Esta práctica explora el uso de apoyaturas armónicas y movimiento contrario en una textura de tres voces, trabajando la coordinación entre las manos y la expresión a través del contraste melódico

This exercise explores harmonic appoggiaturas and contrary motion within a three-voice texture, focusing on hand coordination and expression through melodic contrast.

Práctica 8

Bajo descendente cromático y armonía a dos voces en mano izquierda

Chromatic Descending Bass and Two-Voice Harmony in the Left Hand

Esta práctica encadena cadencias sobre un bajo cromático descendente, explorando la construcción de armonía a dos voces en la mano izquierda como ejercicio técnico y sonoro fundamental para el bandoneón

This exercise links cadences over a chromatic descending bass, exploring two-voice harmony in the left hand as a core technical and expressive resource for the bandoneón.

Práctica 9

Progresión menor con enlaces cromáticos ascendentes hacia el IVm

Minor Progression with Ascending Chromatic Links Toward the IVm chord

Cadencia expandida en modo menor que emplea enlaces cromáticos ascendentes y acordes disminuidos para alcanzar el subdominante menor. La progresión continúa con una cadencia descendente que concluye en la dominante, generando tensión y preparando la repetición del ciclo.

An expanded minor cadence using ascending chromatic motion and diminished chords to reach the minor subdominant. The progression continues with a descending cadence that resolves on the dominant, creating tension and setting up the repetition of the cycle.

Práctica 10

Secuencia modulante con inversiones y acordes disminuidos

Modulating Sequence with Inversions and Diminished Chords

Cadena armónica descendente que combina inversiones con acordes disminuidos como pivotes tonales, generando transiciones entre múltiples centros con continuidad cromática

Descending harmonic chain combining inversions with diminished chords as tonal pivots, generating transitions across multiple centers with chromatic continuity.



Introducción / Introduction



Este libro está dirigido a estudiantes de bandoneón que se encuentran en un nivel intermedio y avanzado, y que desean profundizar en el lenguaje armónico del instrumento desde una perspectiva técnica, creativa y abierta.

Las diez prácticas aquí reunidas no remiten a ningún género musical en particular. Esta decisión responde a una convicción pedagógica: los géneros se definen principalmente por sus características rítmicas, y este material busca, en cambio, fomentar la exploración armónica en estado puro. Cada práctica propone una situación tonal o modal que puede ser abordada desde múltiples enfoques estilísticos, permitiendo que el estudiante desarrolle su propio criterio interpretativo.

No se incluyen indicaciones de apertura o cierre del fueye. Esta omisión es deliberada: se invita tanto a estudiantes como a docentes a explorar las posibilidades expresivas del fueye en relación con la armonía, el registro y la dinámica, sin condicionamientos previos.

Las ideas melódicas sugeridas en cada práctica pueden transponerse libremente a diferentes octavas, adaptándose a las necesidades técnicas y expresivas de cada intérprete. Asimismo, los docentes pueden utilizar este material como base para generar prácticas grupales, incluyendo arreglos para dos o más bandoneones simultáneos, favoreciendo el trabajo colaborativo y la escucha armónica compartida. En ciertos pasajes, las alteraciones han sido elegidas priorizando la claridad visual y la fluidez en la lectura, aun cuando ello implique apartarse de la notación teóricamente más rigurosa.

Más que un repertorio, este volumen propone un espacio de estudio, reflexión y descubrimiento. Cada práctica puede ser adaptada, expandida o integrada en contextos diversos, desde la improvisación hasta la composición, desde la enseñanza hasta la interpretación.

This book is intended for bandoneón students at an intermediate and advanced level who wish to deepen their understanding of the instrument's harmonic language from a technical, creative, and open perspective.

The ten practices presented here are not tied to any specific musical genre. This is a deliberate pedagogical choice: genres are primarily defined by their rhythmic characteristics, whereas this material seeks to encourage harmonic exploration in its purest form. Each practice introduces a tonal or modal situation that can be approached from multiple stylistic angles, allowing students to develop their own interpretative criteria.

There are no indications regarding the opening or closing of the fueye (the bellows, as referred to in Lunfardo). This omission is intentional: both students and teachers are invited to explore the expressive possibilities of the fueye in relation to harmony, register, and dynamics, without predetermined constraints.

The melodic ideas suggested in each practice can be freely transposed to different octaves, adapting to the technical and expressive needs of each performer. In addition, teachers may use this material as a foundation for group exercises, including arrangements for two or more bandoneóns playing simultaneously—encouraging collaborative work and shared harmonic listening. In certain passages, accidentals have been chosen with an emphasis on visual clarity and reading fluency, even if this means departing from the theoretically strict conventions of notation.

Rather than a repertoire, this volume offers a space for study, reflection, and discovery. Each practice can be adapted, expanded, or integrated into diverse contexts—from improvisation to composition, from teaching to interpretation.

Matías Gobbo

Agosto 2025

Práctica Armónica 1

Círculo de Quintas + dominante secundario V7/IVm
Circle of Fifths + secondary dominant V7/IVm

Matias Gobbo

Am

A MENOR NATURAL (C MAYOR) D MENOR MELÓDICA

Dm7 G7 Cmaj7 Fmaj7 Bø7 E7 Am7 A7

Dm

D MENOR NATURAL (F MAYOR) G MENOR MELÓDICA

Gm7 C7 Fmaj7 Bbmaj7 Eø7 A7 Dm7 D7

Gm

G MENOR NATURAL (Bb MAYOR) C MENOR MELÓDICA

Cm7 F7 Bbmaj7 Ebmaj7 Aø7 D7 Gm7 G7

Cm

C MENOR NATURAL (Eb MAYOR) F MENOR MELÓDICA

Fm7 Bb7 Ebmaj7 Abmaj7 Dø7 G7 Cm7 C7

F MENOR NATURAL (A \flat MAYOR)

B \flat MENOR MELÓDICA

Fm

B \flat m7 Eb7 Abmaj7 Dbmaj7 Gø7 C7 Fm7 F7

B \flat MENOR NATURAL (D \flat MAYOR)

E \flat MENOR MELÓDICA

Bbm

Ebm7 Ab7 Dbmaj7 Gbmaj7 Cø7 F7 Bbm7 Bb7

E \flat MENOR NATURAL (G \flat MAYOR)

A \flat MENOR MELÓDICA

Ebm

Abm7 Db7 Gbmaj7 Cbmaj7 Fø7 Bb7 Ebm7 Eb7

G# MENOR NATURAL (B MAYOR)

C# MENOR MELÓDICA

G#m

C#m7 F#7 Bmaj7 Emaj7 A#ø7 D#7 G#m7 G#7

C# MENOR NATURAL (E MAYOR)

F# MENOR MELÓDICA

C#m

Musical score for C#m practice. The score consists of a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The key signature is three sharps (F#, C#, G#). The melody is divided into two sections: the first section is labeled 'C# MENOR NATURAL (E MAYOR)' and the second is 'F# MENOR MELÓDICA'. The harmonic accompaniment includes the following chords: F#m7, B7, Emaj7, Amaj7, D#ø7, G#7, C#m7, and C#7.

F# MENOR NATURAL (A MAYOR)

B MENOR MELÓDICA

F#m

Musical score for F#m practice. The score consists of a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The key signature is three sharps (F#, C#, G#). The melody is divided into two sections: the first section is labeled 'F# MENOR NATURAL (A MAYOR)' and the second is 'B MENOR MELÓDICA'. The harmonic accompaniment includes the following chords: Bm7, E7, Amaj7, Dmaj7, G#ø7, C#7, F#m7, and F#7.

B MENOR NATURAL (D MAYOR)

E MENOR MELÓDICA

Bm

Musical score for Bm practice. The score consists of a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The key signature is two sharps (F#, C#). The melody is divided into two sections: the first section is labeled 'B MENOR NATURAL (D MAYOR)' and the second is 'E MENOR MELÓDICA'. The harmonic accompaniment includes the following chords: Em7, A7, Dmaj7, Gmaj7, C#ø7, F#7, Bm7, and B7.

E MENOR NATURAL (G MAYOR)

A MENOR MELÓDICA

Em

Musical score for Em practice. The score consists of a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The key signature is one sharp (F#). The melody is divided into two sections: the first section is labeled 'E MENOR NATURAL (G MAYOR)' and the second is 'A MENOR MELÓDICA'. The harmonic accompaniment includes the following chords: Am7, D7, Gmaj7, Cmaj7, F#ø7, B7, Em7, and E7.

Práctica Armónica 2

Acorde disminuido de paso ascendente
Ascending passing diminished chord

Matias Gobbo

The image displays four systems of musical notation, each representing a different major key. Each system consists of a treble clef staff with a melodic line and a bass clef staff with a harmonic line. Brackets above the treble clef staff indicate the key signature and the type of chord for each measure. The harmonic line shows the progression of chords, including diminished chords used as passing chords. A box with an arrow points to a chromatic alteration in the C major system.

C MAYOR
Cmaj7, C#o7, Dm7, G7
Cromatismo a la 5ta

F MAYOR
Fmaj7, F#o7, Gm7, C7

B_b MAYOR
B_bmaj7, B_bo7, Cm7, F7

E_b MAYOR
E_bmaj7, E_bo7, Fm7, B_b7

2

Ab

A \flat MAYOR B \flat MENOR ARMÓNICA A \flat MAYOR

Abmaj7 A°7 Bbm7 Eb7

Db

D \flat MAYOR E \flat MENOR ARMÓNICA D \flat MAYOR

Dbmaj7 D°7 Ebm7 Ab7

Gb

G \flat MAYOR A \flat MENOR ARMÓNICA G \flat MAYOR

Gbmaj7 G°7 Abm7 Db7

B

B MAYOR C# MENOR ARMÓNICA B MAYOR

Bmaj7 C°7 C#m7 F#7

E

E MAYOR F# MENOR ARMÓNICA E MAYOR

Emaj7 F#o7 F#m7 B7

Detailed description: This system shows a four-measure progression for the E major chord. The first measure is E major (Emaj7). The second measure is F# minor harmonic (F#o7). The third measure is E major (F#m7). The fourth measure is E major (B7). The melody consists of eighth notes: E4-F#4-G#4-A5 in the first measure, B5-A5-G#4-F#4 in the second, E5-D#5-C#5-B4 in the third, and E5-D#5-C#5-B4 in the fourth.

A

A MAYOR B MENOR ARMÓNICA A MAYOR

Amaj7 A#o7 Bm7 E7

Detailed description: This system shows a four-measure progression for the A major chord. The first measure is A major (Amaj7). The second measure is B minor harmonic (A#o7). The third measure is A major (Bm7). The fourth measure is A major (E7). The melody consists of eighth notes: A4-B4-C#5-D5 in the first measure, E5-D5-C#4-B4 in the second, A5-G#5-F#5-E4 in the third, and A5-G#5-F#5-E4 in the fourth.

D

D MAYOR E MENOR ARMÓNICA D MAYOR

Dmaj7 D#o7 Em7 A7

Detailed description: This system shows a four-measure progression for the D major chord. The first measure is D major (Dmaj7). The second measure is E minor harmonic (D#o7). The third measure is D major (Em7). The fourth measure is D major (A7). The melody consists of eighth notes: D4-E4-F#4-G#4 in the first measure, A5-G#5-F#4-E4 in the second, D5-C#5-B4-A4 in the third, and D5-C#5-B4-A4 in the fourth.

G

G MAYOR A MENOR ARMÓNICA G MAYOR

Gmaj7 G#o7 Am7 D7

Detailed description: This system shows a four-measure progression for the G major chord. The first measure is G major (Gmaj7). The second measure is A minor harmonic (G#o7). The third measure is G major (Am7). The fourth measure is G major (D7). The melody consists of eighth notes: G4-A4-B4-C#5 in the first measure, D5-C#5-B4-A4 in the second, G5-F#5-E5-D4 in the third, and G5-F#5-E5-D4 in the fourth.

Práctica Armónica 3

Acorde disminuido de paso descendente
Descending passing diminished chord

Matias Gobbo

C MAYOR E MENOR ARMÓNICA C MAYOR

Cromatismo a la 3ra

This system shows the C Major key signature. The melody in the treble clef consists of four measures: C4-E4-G4-A4, E4-G4-A4-B4, G4-A4-B4-A4, and A4-G4-F4-E4. The bass line provides accompaniment with chords: C/E, Eb°7, Dm7, and G7. A box with an arrow points to the B4 note in the final measure, labeled 'Cromatismo a la 3ra'.

F MAYOR A MENOR ARMÓNICA F MAYOR

This system shows the F Major key signature. The melody in the treble clef consists of four measures: F4-A4-C5-B4, A4-G4-A4-B4, G4-A4-B4-A4, and A4-G4-F4-E4. The bass line provides accompaniment with chords: F/A, Ab°7, Gm7, and C7.

Bb MAYOR D MENOR ARMÓNICA Bb MAYOR

This system shows the Bb Major key signature. The melody in the treble clef consists of four measures: Bb4-D5-F5-Eb5, Eb5-D5-Eb5-F5, Eb5-D5-F5-Eb5, and Eb5-D5-C5-Bb5. The bass line provides accompaniment with chords: Bb/D, Db°7, Cm7, and F7.

Eb MAYOR G MENOR ARMÓNICA Eb MAYOR

This system shows the Eb Major key signature. The melody in the treble clef consists of four measures: Eb4-G4-Bb4-Ab4, Ab4-G4-Ab4-Bb4, Ab4-G4-Bb4-Ab4, and Ab4-G4-F4-Eb4. The bass line provides accompaniment with chords: Eb/G, F#°7, Fm7, and Bb7.

2

Ab

A \flat MAYOR C MENOR ARMÓNICA A \flat MAYOR

Ab/C B \flat 7 B \flat m7 E \flat 7

Db

D \flat MAYOR F MENOR ARMÓNICA D \flat MAYOR

D \flat /F E7 E \flat m7 A \flat 7

Gb

G \flat MAYOR B \flat MENOR ARMÓNICA G \flat MAYOR

G \flat /B \flat A7 A \flat m7 D \flat 7

B

B MAYOR D \sharp MENOR ARMÓNICA B MAYOR

B/D \sharp D7 C \sharp m7 F \sharp 7

E

E MAYOR G# MENOR ARMÓNICA E MAYOR

Musical score for the E section. It consists of four measures. The first measure has a treble clef with a key signature of three sharps (F#, C#, G#) and a bass clef with a key signature of three sharps. The melody in the treble clef starts with a quarter rest, followed by quarter notes G#4, A4, B4, and C#5. The bass clef has a whole note chord E/G#. The second measure has a treble clef with a key signature of three sharps and a bass clef with a key signature of three sharps. The melody in the treble clef starts with a quarter rest, followed by quarter notes G#4, A4, B4, and C#5. The bass clef has a whole note chord G07. The third measure has a treble clef with a key signature of three sharps and a bass clef with a key signature of three sharps. The melody in the treble clef starts with a quarter rest, followed by quarter notes G#4, A4, B4, and C#5. The bass clef has a whole note chord F#m7. The fourth measure has a treble clef with a key signature of three sharps and a bass clef with a key signature of three sharps. The melody in the treble clef starts with a quarter rest, followed by quarter notes G#4, A4, B4, and C#5. The bass clef has a whole note chord B7. The section ends with a double bar line and repeat dots.

A

A MAYOR C# MENOR ARMÓNICA A MAYOR

Musical score for the A section. It consists of four measures. The first measure has a treble clef with a key signature of three sharps (F#, C#, G#) and a bass clef with a key signature of three sharps. The melody in the treble clef starts with a quarter rest, followed by quarter notes A4, B4, C#5, and G#4. The bass clef has a whole note chord A/C#. The second measure has a treble clef with a key signature of three sharps and a bass clef with a key signature of three sharps. The melody in the treble clef starts with a quarter rest, followed by quarter notes A4, B4, C#5, and G#4. The bass clef has a whole note chord C07. The third measure has a treble clef with a key signature of three sharps and a bass clef with a key signature of three sharps. The melody in the treble clef starts with a quarter rest, followed by quarter notes A4, B4, C#5, and G#4. The bass clef has a whole note chord Bm7. The fourth measure has a treble clef with a key signature of three sharps and a bass clef with a key signature of three sharps. The melody in the treble clef starts with a quarter rest, followed by quarter notes A4, B4, C#5, and G#4. The bass clef has a whole note chord E7. The section ends with a double bar line and repeat dots.

D

D MAYOR F# MENOR ARMÓNICA D MAYOR

Musical score for the D section. It consists of four measures. The first measure has a treble clef with a key signature of three sharps (F#, C#, G#) and a bass clef with a key signature of three sharps. The melody in the treble clef starts with a quarter rest, followed by quarter notes D4, E4, F#4, and G#4. The bass clef has a whole note chord D/F#. The second measure has a treble clef with a key signature of three sharps and a bass clef with a key signature of three sharps. The melody in the treble clef starts with a quarter rest, followed by quarter notes D4, E4, F#4, and G#4. The bass clef has a whole note chord F07. The third measure has a treble clef with a key signature of three sharps and a bass clef with a key signature of three sharps. The melody in the treble clef starts with a quarter rest, followed by quarter notes D4, E4, F#4, and G#4. The bass clef has a whole note chord Em7. The fourth measure has a treble clef with a key signature of three sharps and a bass clef with a key signature of three sharps. The melody in the treble clef starts with a quarter rest, followed by quarter notes D4, E4, F#4, and G#4. The bass clef has a whole note chord A7. The section ends with a double bar line and repeat dots.

G

G MAYOR B MENOR ARMÓNICA G MAYOR

Musical score for the G section. It consists of four measures. The first measure has a treble clef with a key signature of three sharps (F#, C#, G#) and a bass clef with a key signature of three sharps. The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, B4, and C#5. The bass clef has a whole note chord G/B. The second measure has a treble clef with a key signature of three sharps and a bass clef with a key signature of three sharps. The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, B4, and C#5. The bass clef has a whole note chord Bb07. The third measure has a treble clef with a key signature of three sharps and a bass clef with a key signature of three sharps. The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, B4, and C#5. The bass clef has a whole note chord Am7. The fourth measure has a treble clef with a key signature of three sharps and a bass clef with a key signature of three sharps. The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, B4, and C#5. The bass clef has a whole note chord D7. The section ends with a double bar line and repeat dots.

Práctica Armónica 4

IV menor (subdominante modal) + acorde dominante sus4
 IV minor chord (modal subdominant) + dominant sus4 chord

Matias Gobbo

C

C MAYOR F MENOR MELODICA C MAYOR C⁶/₉

Cmaj7 Fm Em7 Am7 Dm7 G7(SUS4) C

F

F MAYOR B^b MENOR MELODICA F MAYOR F⁶/₉

Fmaj7 Bbm Am7 Dm7 Gm7 C7(SUS4) F

B^b

B^b MAYOR E^b MENOR MELODICA B^b MAYOR B^b⁶/₉

Bbmaj7 Ebm Dm7 Gm7 Cm7 F7(SUS4) Bb

E^b

E^b MAYOR A^b MENOR MELODICA E^b MAYOR E^b⁶/₉

Ebmaj7 Abm Gm7 Cm7 Fm7 Bb7(SUS4) Eb

2

Ab

8 \flat MAYOR E \flat MENOR MELODICA 8 \flat MAYOR Ab $\%$

Abmaj7 Dbm Cm7 Fm7 Bbm7 Eb7(SUS4) Ab

Db

E \flat MAYOR A \flat MENOR MELODICA E \flat MAYOR Db $\%$

Dbmaj7 Gbm Fm7 Bbm7 Ebm7 Ab7(SUS4) Db

G \flat

G \flat MAYOR 8 MENOR MELODICA 8 \flat MAYOR G \flat $\%$

Gbmaj7 8m = Cbm Bbm7 Ebm7 Abm7 Db7(SUS4) Gb

B

8 MAYOR E MENOR MELODICA 8 MAYOR 8 $\%$

8maj7 Em D#m7 G#m7 C#m7 F#7(SUS4) 8

E

E MAYOR A MENOR MELODICA E MAYOR E%

Emaj7 Am G#m7 C#m7 F#m7 B7(SUS4) E

A

A MAYOR D MENOR MELODICA A MAYOR A%

Amaj7 Dm C#m7 F#m7 Bm7 E7(SUS4) A

D

D MAYOR G MENOR MELODICA D MAYOR D%

Dmaj7 Gm F#m7 Bm7 Em7 A7(SUS4) D

G

G MAYOR C MENOR MELODICA G MAYOR G%

Gmaj7 Cm Bm7 Em7 Am7 D7 G

Práctica Armónica 5

Cadencia andaluza con inversiones armónicas
Andalusian Cadence with Harmonic Inversions

Matias Gobbo

Am

A MENOR NATURAL (C MAYOR) A MENOR NATURAL

bordadura neighbor tone

Am/C G/B F/A E/G# Dm/F C/E B/D# E7

Dm

D MENOR NATURAL (F MAYOR) D MENOR NATURAL

Dm/F C/E Bb/D A/C# Gm/Bb F/A E/G# A7

Gm

G MENOR NATURAL (Bb MAYOR) G MENOR NATURAL

Gm/Bb F/A Eb/G D/F# Cm/Eb Bb/D A/C# D7

Cm

C MENOR NATURAL (Eb MAYOR) C MENOR NATURAL

Cm/Eb Bb/D Ab/C G/B Fm/Ab Eb/G D/F# G7

2

F MENOR NATURAL (A_b MAYOR)

F MENOR NATURAL

Fm

Fm/Ab Eb/G Db/F C/E Bbm/Db Ab/C G/B C7

B_b MENOR NATURAL (D_b MAYOR)

B_b MENOR NATURAL

Bbm

Bbm/Db Ab/C Gb/Bb F/A Ebm/Gb Db/F C/E F7

E_b MENOR NATURAL (G_b MAYOR)

E_b MENOR NATURAL

Ebm

Ebm/Gb Db/F Cb/Eb Bb/D Abm/Cb Gb/Bb F/A Bb7

G_# MENOR NATURAL (B MAYOR)

G_# MENOR NATURAL

G#m

G#m/B F#/A# E/G# Eb/G C#m/E B/D# A#/D D#7

C# menor natural (E mayor) **C# menor natural**

C#m

C#m/E B/D# A/C# G#/B# F#m/A E/G# Eb/G G#7

F# menor natural (A mayor) **F# menor natural**

F#m

F#m/A E/G# D/F# C#/E# Bm/D A/C# G#/B# C#7

B menor natural (D mayor) **B menor natural**

Bm

Bm/D A/C# G/B F#/A# Em/G D/F# C#/E# F#7

E menor natural (G mayor) **E menor natural**

Em

Em/G D/F# C/E B/D# Am/C G/B F#/A# B7

Práctica Armónica 6

Cadencia deceptiva hacia IV#ø7 + Dominante Sustituto (b II7)

Deceptive cadence to IV#ø7 + Dominant Substitute (b II7)

Matias Gobbo

C

C/E Eb^{ø7} Dm⁷ G⁷ F#^{ø7} F^{ø7} Em⁷ Eb^{ø7} Dm⁷ Db⁷ C⁹(#11)

F

F/A Ab^{ø7} Gm⁷ C⁷ B^{ø7} Bb^{ø7} Am⁷ Ab^{ø7} Gm⁷ Gb⁷ F⁹(#11)

Bb

Bb/D Db^{ø7} Cm⁷ F⁷ E^{ø7} Eb^{ø7} Dm⁷ Db^{ø7} Cm⁷ B⁷ Bb⁹(#11)

Eb

Eb/G Gb^{ø7} Fm⁷ Bb⁷ A^{ø7} Ab^{ø7} Gm⁷ Gb^{ø7} Fm⁷ E⁷ Eb⁶

Ab

Ab/C B^o7 Bbm⁷ Eb⁷ D^o7 Db^o7 Cm⁷ B^o7 Bbm⁷ A⁷ Ab

Ab⁹(#11)

Db

Db/F E^o7 Ebm⁷ Ab⁷ G^o7 Gb^o7 Fm⁷ E^o7 Ebm⁷ D^o7 Db

Db⁹(#11)

Gb

Gb/Bb A^o7 Abm⁷ Db⁷ C^o7 B^o7 Bbm⁷ A^o7 Abm⁷ G⁷ Gb

Gb⁹(#11)

B

B/D# D^o7 C#m⁷ F#⁷ F^o7 E^o7 D#m⁷ D^o7 C#m⁷ C⁷ B

B⁹(#11)

E

Chord progression: E/G# G^{o7} F#m⁷ B⁷ | A#^{o7} A^{o7} | G#m⁷ G^{o7} | F#m⁷ F⁷ | E

Final chord: E⁹(#11)

A

Chord progression: A/C# C^{o7} Bm⁷ E⁷ | D#^{o7} D^{o7} | C#m⁷ C^{o7} | Bm⁷ Bb⁷ | A

Final chord: A⁹(#11)

D

Chord progression: D/F# F^{o7} Em⁷ A⁷ | G#^{o7} G^{o7} | F#m⁷ F^{o7} | Em⁷ Eb⁷ | D

Final chord: D⁹(#11)

G

Chord progression: G/B Bb^{o7} Am⁷ D⁷ | C#^{o7} C^{o7} | Bm⁷ A#^{o7} | Am⁷ Ab⁷ | G^b

Final chord: G⁹(#11)

Práctica armónica 7

Apoyaturas armónicas y movimiento contrario a tres voces + \flat II maj7
Harmonic Appoggiaturas and Three-Voice Contrary Motion + \flat II maj7

Matias Gobbo

C

C/E Eb⁰7 Dm⁷ G⁺ Dm⁷ Dbmaj⁷ Cmaj⁷

F

F/A Ab⁰7 Gm⁷ C⁺ Gm⁷ Gbmaj⁷ Fmaj⁷

Bb

Bb/D Db⁰7 Cm⁷ F⁺ Cm⁷ Bbmaj⁷ Bbmaj⁷

Eb

Eb/G Gb⁰7 Fm⁷ Bb⁺ Fm⁷ Ebmaj⁷ Ebmaj⁷

Ab

Ab/C B^o7 Bbm⁷ Eb⁺ Bbm⁷ Amaj⁷ Abmaj⁷

Db

Db/F E^o7 Ebm⁷ Ab⁺ Ebm⁷ Dmaj⁷ Dbmaj⁷

Gb

Gb/Bb A^o7 Abm⁷ Db⁺ Abm⁷ Gmaj⁷ Gbmaj⁷

B

B/D# D^o7 C#m⁷ F#⁺ C#m⁷ Cmaj⁷ Bmaj⁷

E

E/G# G°7 F#m7 B+ F#m7 Fmaj7 Emaj7

Detailed description: This musical system is for E guitar. It consists of six measures. The key signature has three sharps (F#, C#, G#). The first measure has a 7/8 time signature. The notation includes chords and melodic lines in both treble and bass staves. Chords are indicated above the staff: E/G# (measure 1), G°7 (measure 2), F#m7 (measure 3), B+ (measure 4), F#m7 (measure 5), Fmaj7 (measure 5), and Emaj7 (measure 6). The bass line features a rhythmic pattern of eighth and quarter notes.

A

A/C# C°7 Bm7 E+ Bm7 Bbmaj7 Amaj7

Detailed description: This musical system is for A guitar. It consists of six measures. The key signature has three sharps (F#, C#, G#). The first measure has a 7/8 time signature. The notation includes chords and melodic lines in both treble and bass staves. Chords are indicated above the staff: A/C# (measure 1), C°7 (measure 2), Bm7 (measure 3), E+ (measure 4), Bm7 (measure 5), Bbmaj7 (measure 5), and Amaj7 (measure 6). The bass line features a rhythmic pattern of eighth and quarter notes.

D

D/F# F°7 Em7 A+ Em7 Ebmaj7 Dmaj7

Detailed description: This musical system is for D guitar. It consists of six measures. The key signature has three sharps (F#, C#, G#). The first measure has a 7/8 time signature. The notation includes chords and melodic lines in both treble and bass staves. Chords are indicated above the staff: D/F# (measure 1), F°7 (measure 2), Em7 (measure 3), A+ (measure 4), Em7 (measure 5), Ebmaj7 (measure 5), and Dmaj7 (measure 6). The bass line features a rhythmic pattern of eighth and quarter notes.

G

G/B A#°7 Am7 D+ Am7 Abmaj7 Gmaj7

Detailed description: This musical system is for G guitar. It consists of six measures. The key signature has three sharps (F#, C#, G#). The first measure has a 7/8 time signature. The notation includes chords and melodic lines in both treble and bass staves. Chords are indicated above the staff: G/B (measure 1), A#°7 (measure 2), Am7 (measure 3), D+ (measure 4), Am7 (measure 5), Abmaj7 (measure 5), and Gmaj7 (measure 6). The bass line features a rhythmic pattern of eighth and quarter notes.

Práctica Armónica 8

Bajo descendente cromático y armonía a dos voces en mano izquierda
Chromatic Descending Bass and Two-Voice Harmony in the Left Hand

Matias Gobbo

Am E/G# A7/G D/F# G7/F C/E B7/D# E(SUS4) E7

Musical notation for the Am exercise. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 4/4. The bass line features a descending chromatic scale: A, G#, G, F#, F, E, D#, D. The treble staff contains two-voice harmony for each chord. The exercise is marked with a repeat sign at the beginning and end.

Dm A/C# D7/C G/B C7/Bb F/A E7/D A7(SUS4) A7

Musical notation for the Dm exercise. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#) and the time signature is 4/4. The bass line features a descending chromatic scale: D, C#, C, B, Bb, A, D. The treble staff contains two-voice harmony for each chord. The exercise is marked with a repeat sign at the beginning and end.

Gm D/F# G7/F C/E F7/Eb Bb/D A7/C# D7(SUS4) D7

Musical notation for the Gm exercise. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#) and the time signature is 4/4. The bass line features a descending chromatic scale: G, F#, F, E, Eb, D, C#. The treble staff contains two-voice harmony for each chord. The exercise is marked with a repeat sign at the beginning and end.

Cm G/B C7/Bb F/A Bb7/Ab Eb/G D7/F# G7(SUS4) G7

Musical notation for the Cm exercise. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The bass line features a descending chromatic scale: C, B, Bb, A, Ab, G, F#. The treble staff contains two-voice harmony for each chord. The exercise is marked with a repeat sign at the beginning and end.

Fm C/E F7/Eb Bb/D Eb7/Db Ab/C G7/B C7(SUS4) C7

Bbm F/A Bb7/Ab Eb/G Ab7/Gb Db/F C7/E F7(SUS4) F7

Ebm Bb/D Eb7/Db Ab/C Db7/Cb Gb/Bb F7/A Bb7(SUS4) Bb7

G#m D#/G G#7/F# C#/E# F7/E B/D# A#7 D#(SUS4) D#7

C#m

C#m G#/B# C#7/B F#/A# B7/A E/G# D#7/G G#7(SUS4) G#7

F#m

F#m C#/E# F#7/E B/D# E7/D A/C# G#7/B# C#7(SUS4) C#7

Bm

Bm F#/A# B7/A E/G# A7/G D/F# C#7/E# F#7(SUS4) F#7

Em

Em B/D# E7/D A/C# D7/C G/B F#7/A# B7(SUS4) B7

Práctica Armónica 9

Progresión menor con enlaces cromáticos ascendentes hacia el IVm

Minor progression with ascending chromatic links toward the IVm chord

Matias Gobbo

Am

Am B^o7 Am/C C^{#o}7 Dm⁷ Am/C B⁷ E⁷

Dm

Dm E^o7 Dm/F F^{#o}7 Gm⁷ Dm/F E⁷ A⁷

Gm

Gm #A^o7 Gm/B^b B^o7 Cm⁷ Gm/B^b A⁷ #D^o7

Cm

Cm D^o7 Cm/E^b E^o7 Fm⁷ Cm/E^b D^o7 G⁷

Fm

Fm G[°]7 Fm/Ab A[°]7 Bbm⁷ Fm/Ab G⁷ C⁷

Bbm

Bbm C[°]7 Bbm/Db D[°]7 Ebm⁷ Bbm/Db C⁷ F⁷

Ebm

Ebm F[°]7 Ebm/Gb G[°]7 Abm⁷ Ebm/Gb F⁷ Bb⁷

G#m

G#m A^{#°}7 G#m/B C[°]7 C#m⁷ G#m/B A^{#7} D^{#7}

C#m

C#m D#^o7 C#m/E F#^o7 F#m⁷ C#m/E D#⁷ G#⁷

F#m

F#m G#^o7 F#m/A B^bo⁷ Bm⁷ F#m/A G#⁷ C#⁷

Bm

Bm C#^o7 Bm/D E^bo⁷ Em⁷ Bm/D C#⁷ F#⁷

Em

Em F#^o7 Em/G A^bo⁷ Am⁷ Em/G F#⁷ B⁷

Práctica armónica 10

Secuencia modulante con inversiones y acordes disminuidos
Modulating Sequence with Inversions and Diminished Chords

Matias Gobbo

C MAYOR B \flat MAYOR A \flat MAYOR G \flat MAYOR

C/E Eb $^{\circ}7$ B \flat /D Db $^{\circ}7$ Ab/C B $^{\circ}7$

G \flat MAYOR E MAYOR D MAYOR C MAYOR

G \flat /B \flat A $^{\circ}7$ E/G# G $^{\circ}7$ D/F# F $^{\circ}7$

D \flat MAYOR B MAYOR A MAYOR G MAYOR

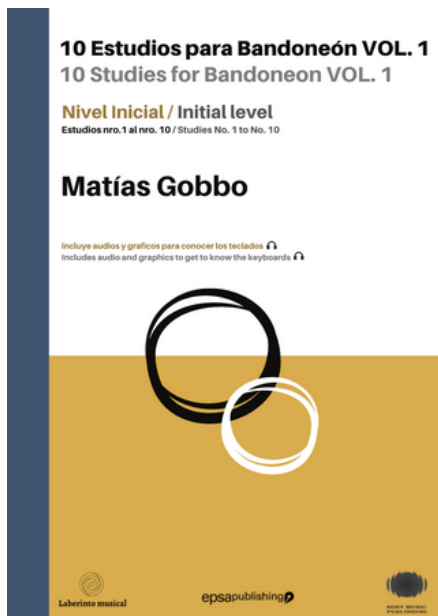
D \flat /F E $^{\circ}7$ B/D# D $^{\circ}7$ A/C# C $^{\circ}7$

G MAYOR F MAYOR E \flat MAYOR D \flat MAYOR

G/B B \flat $^{\circ}7$ F/A Ab $^{\circ}7$ Eb/G G \flat $^{\circ}7$

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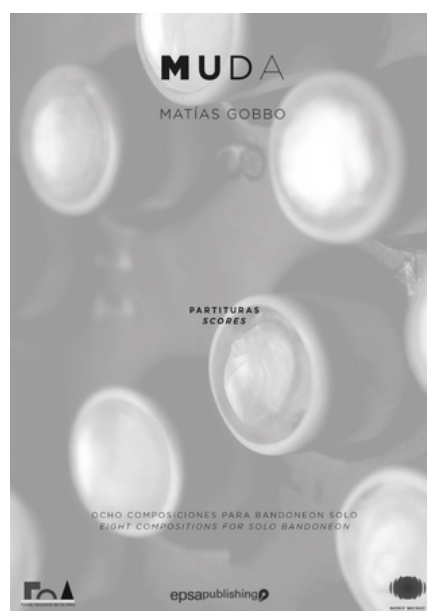
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Matías Gobbo es Licenciado en Artes Musicales con orientación en Composición por la Universidad Nacional de las Artes (UNA). Egresó de la Orquesta Escuela de Tango Emilio Balcarce de Buenos Aires, dirigida por Néstor Marconi. Tocó el bandoneón en el Ensamble Argentino bajo la dirección de Hilda Herrera, estudiando en profundidad el mapa musical argentino. Es integrante del Quinteto Bataraz, con el que obtuvo el Primer Premio del Fondo Nacional de las Artes para la Promoción de la Producción Fonográfica en 2013 y dos Premios Gardel en 2015.

Es docente de “Folklore y Música Ciudadana” en el Conservatorio Astor Piazzolla de la Ciudad de Buenos Aires. Dicta Bandoneón Folclore y Bandoneón Tango, además de Ensamble de Tango en la Escuela de Arte de Florencio Varela.

En 2019 lanzó su primer disco solista titulado MUDA, que obtuvo el apoyo del Fondo Nacional de las Artes. En 2020 escribió varios libros con fines didácticos, enfocados en el aprendizaje y la práctica del bandoneón: Arreglos para Bandoneón Solo Vol. 1 (tango) y Vol. 2 (folclore), 10 Estudios para Bandoneón Inicial Vol. 1, 10 Estudios para Bandoneón Inicial-Intermedio Vol. 2, Arreglos de Spinetta y Fito Páez para Bandoneón Solo, El bandoneón, escritura idiomática (guía para compositores y arregladores).

En 2021 escribe y graba ENTRAMADO (música para bandoneón y cuarteto de cuerdas).

En 2023 presenta su curso La Música de Astor Piazzolla, centrado en el análisis de los elementos técnicos en su obra.

En 2025 edita su tercer álbum MUDA Vol. 2 y realiza una gira europea presentando el disco y dictando su masterclass La Música de Astor Piazzolla en París, Malmö, Ámsterdam, Berlín y Cerdeña.

Matías Gobbo holds a degree in Musical Arts with a specialization in Composition from the Universidad Nacional de las Artes (UNA). He graduated from the Emilio Balcarce Tango Orchestra School, directed by Néstor Marconi. He played bandoneon in the Ensamble Argentino under the direction of Hilda Herrera, exploring the depth and diversity of Argentina’s musical landscape. He is a member of Quinteto Bataraz, with whom he received the First Prize from the National Endowment for the Arts for the Promotion of Phonographic Production in 2013 and two Gardel Awards in 2015.

He teaches “Folk and Urban Music” at the Astor Piazzolla Conservatory in Buenos Aires. He also teaches Folk Bandoneon, Tango Bandoneon, and Tango Ensemble at the School of Art in Florencio Varela.

In 2019, he released his first solo album MUDA, supported by the National Endowment for the Arts. In 2020, he authored several educational books focused on bandoneon practice and learning: Arrangements for Solo Bandoneon Vol. 1 (tango) and Vol. 2 (folk), 10 Studies for Bandoneon Vols. 1 through 4, Arrangements of Spinetta and Fito Páez for Solo Bandoneon, and The Bandoneon: Idiomatic Writing (a guide for composers and arrangers).

In 2021, he composed and recorded ENTRAMADO (music for bandoneon and string quartet).

In 2023, he launched his course The Music of Astor Piazzolla, focused on analyzing the technical elements of Piazzolla’s work.

In 2025, he released his third album MUDA Vol. 2 and embarked on a European tour, presenting the album and offering his masterclass The Music of Astor Piazzolla in Paris, Malmö, Amsterdam, Berlin, and Sardinia.

