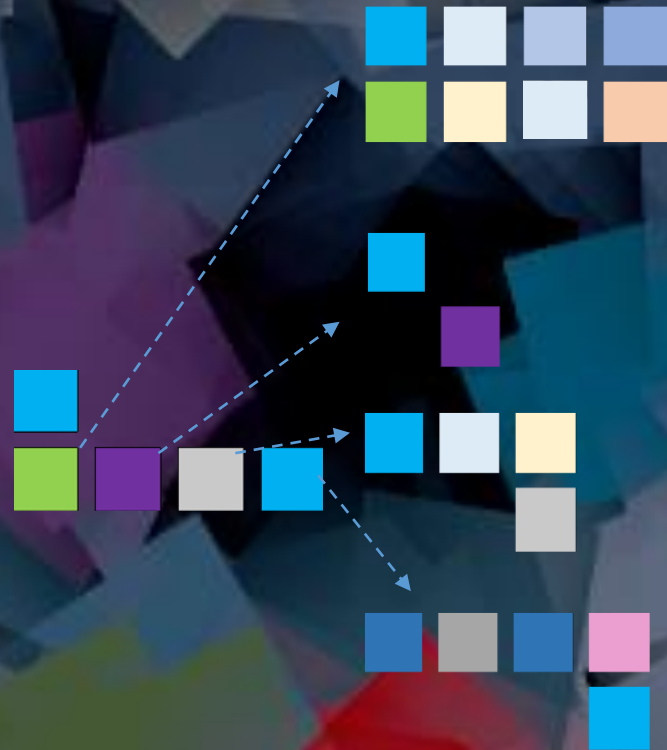
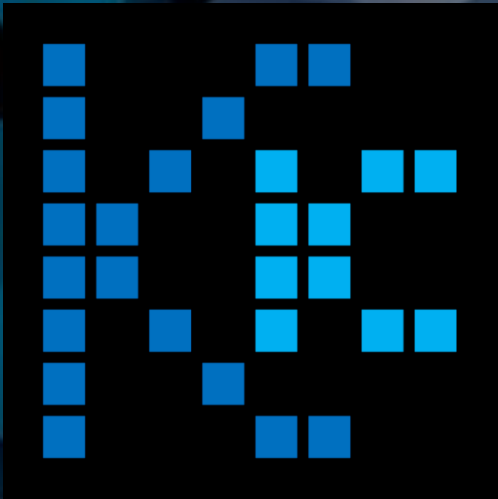


In this episode we will drive off-road  
and explore the exciting world  
of non-diatonic chords with KordsKontrol





In the previous episode, we have only played **diatonic chords** of our scale.

All those chords were using **exclusively** notes that were **part of** the scale.

It is good, but a lot of very interesting chords progressions can be written using just *a little bit* of notes that are **out of the scale**.

The chords that use notes out of the scale are called **non-diatonic, or chromatic chords**.



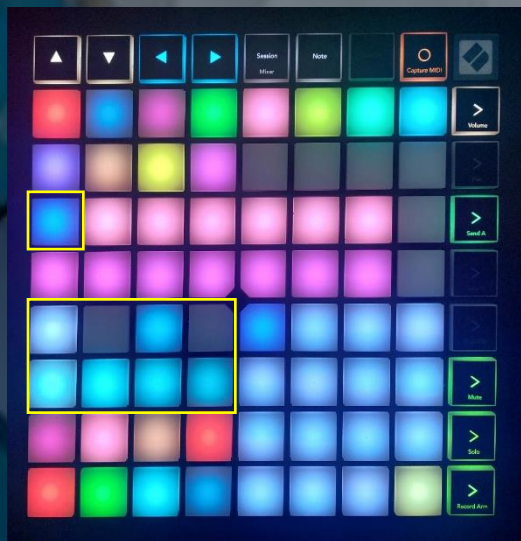
The background of the slide is a dark, abstract composition of numerous overlapping, semi-transparent geometric shapes, primarily squares and rectangles. These shapes are in various colors including shades of blue, teal, green, yellow, orange, red, and purple, creating a complex, layered visual effect.

**KordsKontrol allows you to access such chords in 2 ways:**

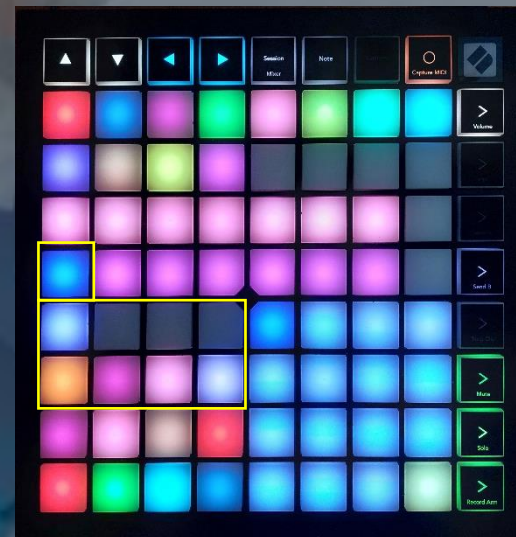
**1 – By altering manually one or several notes of the chord**

**2 – By using new modifier pads, that have a special harmonic function**

For any scale, to access these features,  
you need to activate the non-diatonic page of the scale



This is the diatonic  
page of the scale



This is the non-diatonic  
page of the scale

See how the modifier pads are different



# The new modifier pads are regrouped in 4 pages

Altered notes page allow you to **manual alter** (increase or decrease by 1 semitone) the 2<sup>nd</sup>, 3<sup>rd</sup> or 4<sup>th</sup> note of the chord. Like for Diatonic chords, KordsKontrol uses an innovative combinatory exploration tree to give you access to it.

The 3 others pages give you access to **advanced chromatic functions**.

The detailed explanation of the theory behind these function is beyond the scope of this tutorial. To use it, you just have to know that playing any of these advanced modifier pads on a given degree creates a chord that will sound nice when played **before** the degree itself played alone.

## Altered notes page

add 7th	n2 +	n3 +	n4 +
Alter	n2 -	n3 -	n4 -

## 5/ page

add 7th
5/

5/ build a Major chord a 5<sup>th</sup> above the degree (dominantization technique)  
add 7<sup>th</sup> adds a 7<sup>th</sup> to it

## d/ page

d7/	dm/	na6
		d/

d/ build a diminished chord 1 semi tone bellow the degree ( $vii^{\circ}$ )  
d7/ build a full diminished chord (with a diminished 7<sup>th</sup>) 1 semi tone bellow the degree ( $vii^{\circ 7}$ )  
dm/ build a half diminished chord (with a 7<sup>th</sup>) 1 semi tone bellow the degree ( $vii^{\circ 7}$ )  
na6 build a Neapolitan chord in first inversion

## Augmented 6<sup>th</sup> page

Gr6	Fr6	It6	M7/
			nap

nap build a Neapolitan chord  
Gr6 build a German 6<sup>th</sup> chord  
Fr6 build a French 6<sup>th</sup> chord  
It6 build an Italian 6<sup>th</sup> chord  
M7/ build a Major 7<sup>th</sup> chord 1 semi tone above the degree



Manual alteration  
of chords notes

Advanced chromatic functions

Let's take an example of one of the **advanced chromatic functions**.

It is called **Dominantization**  
and can be done using this advanced modifier pad

5/

To understand what it does, you need to know that when you play a **degree V** chord in a Major scale, it is very good to play a **degree I** chord just after.

The secret reason behind this is that some notes of the **degree V** chord are close to the notes of the **degree I** chord. They “lead” to it musically speaking. The chords progression **V - I** is called a “**cadence**”.

In a major scale, the **degree V** chord is a major chord built on the fifth note of the scale, and this note is called a “**Dominant**”.

But you can use this technique **on others degrees of your scale!** It is called **Dominantization**.

For example, play a major chord a fifth above the **degree III** of your scale.

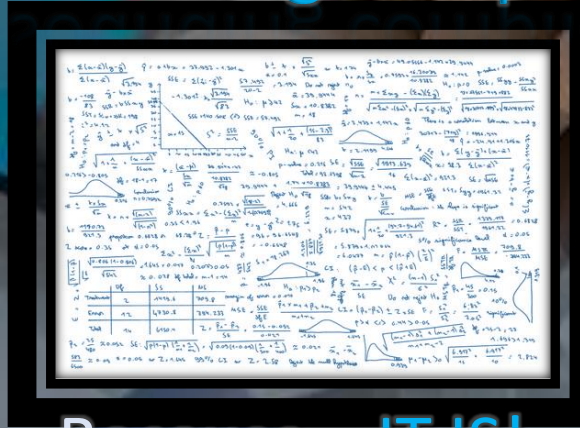
This chord will sound very nice before the **degree III** chord itself, and will lead to it.

But it will require to use temporary 2 notes that are **out of the scale**.

Well, the 5/ modifier pad will help you to build that special chord in the blink of an eyelid!



This is sounding complicated?



Because... **IT IS!**

This is the problem with music theory... It gets complicated very quickly!

But! Wait...

**In reality, you do not need to know all these Music theory complicated things!**

KordsKontrol is there to take care of it for you!

So, let's KordsKontrol work for us while we enjoy beautiful and complex non-diatonic chords progression!

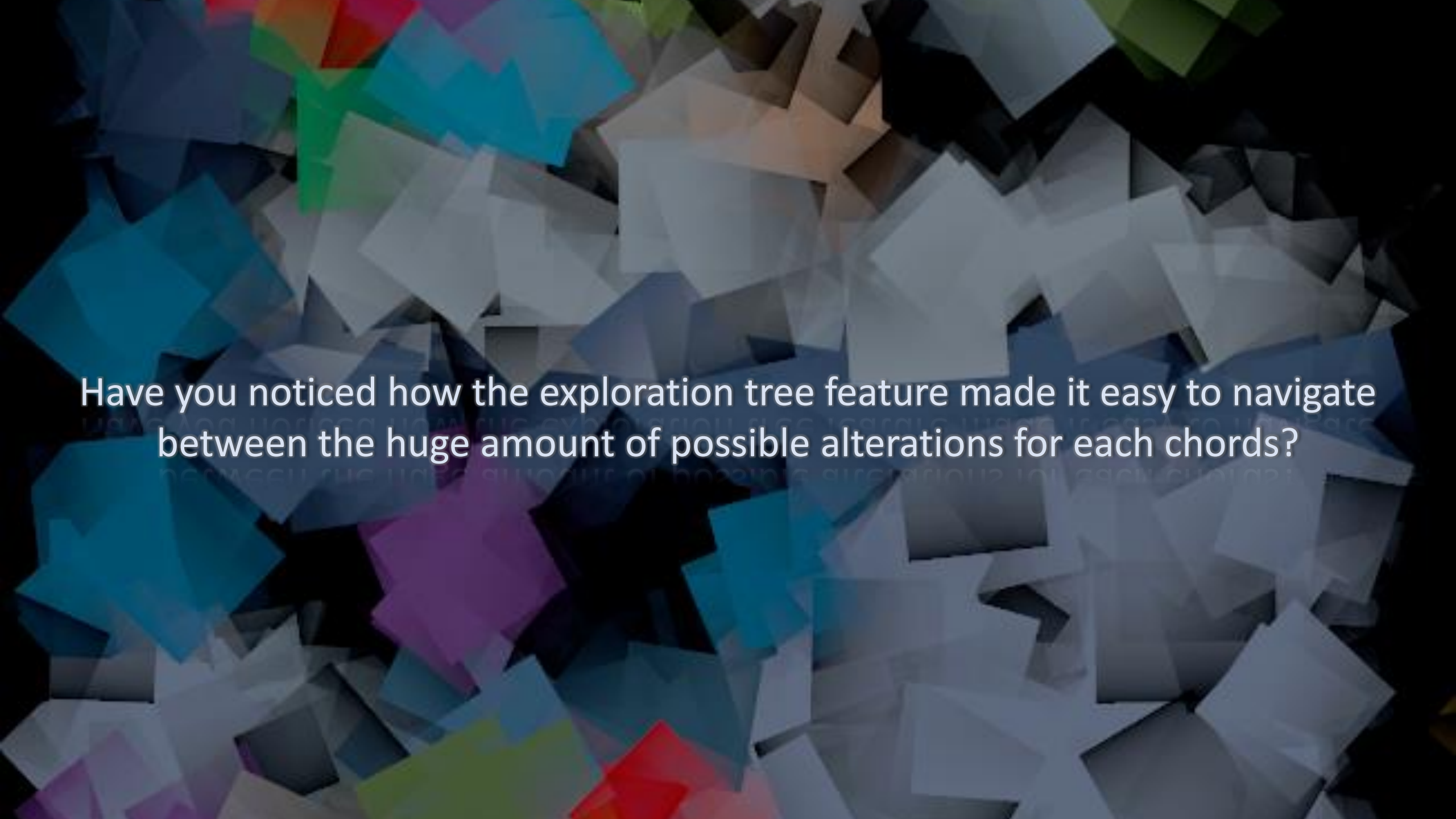
The background is a dense, abstract composition of numerous overlapping, semi-transparent geometric shapes, primarily squares and polygons. These shapes are rendered in a variety of colors including shades of blue, teal, green, yellow, orange, red, and purple, set against a dark, almost black, background. The overall effect is a complex, layered pattern that resembles a mosaic or a digital collage.

First, we will alter manually one or several notes of the chord.


This technique should be used with restraint to avoid distorting the chords progression too much.

But here, we will push it a little bit too much to show how it works.



The background is a dense, abstract composition of numerous overlapping, semi-transparent geometric shapes, primarily squares and rectangles. These shapes are rendered in a variety of colors including shades of blue, teal, green, yellow, orange, red, purple, and grey. The shapes are scattered across the frame, creating a complex, layered visual effect. The text is centered over this background.

Have you noticed how the exploration tree feature made it easy to navigate between the huge amount of possible alterations for each chords?



Now, we will use some of the advanced chromatic functions

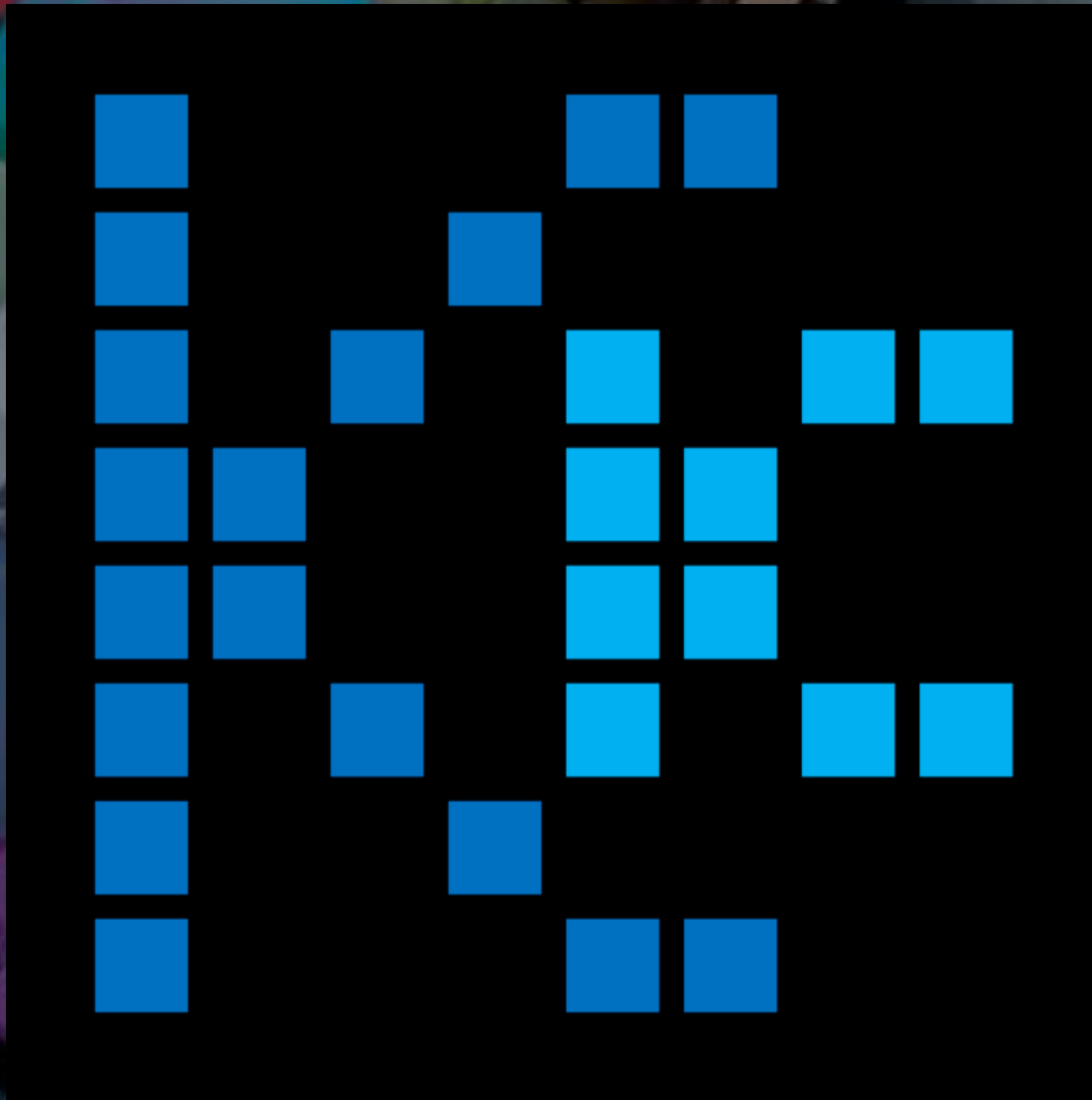


The background of the image is a dark, textured surface composed of numerous overlapping, semi-transparent geometric shapes, primarily squares and rectangles, in various colors including shades of blue, teal, green, purple, and red. The shapes are arranged in a way that creates a sense of depth and movement, with some shapes appearing more prominent than others.

I hope you have found this video useful!

In the next episode, we will see how we can leave our C Major scale to create chords progressions that borrow chords from others scales.

It is another way of achieving non-diatonic chords progressions.



Music harmony at your fingertips