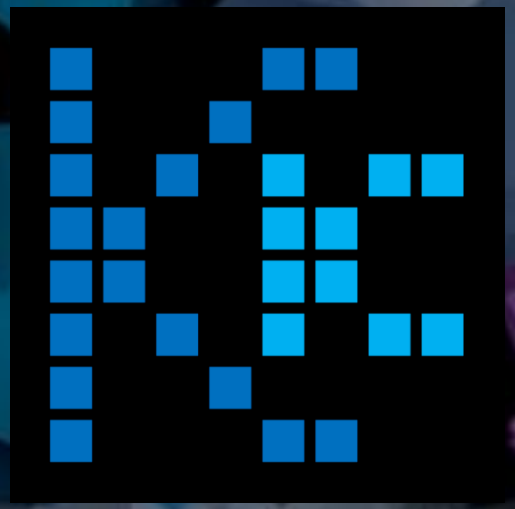
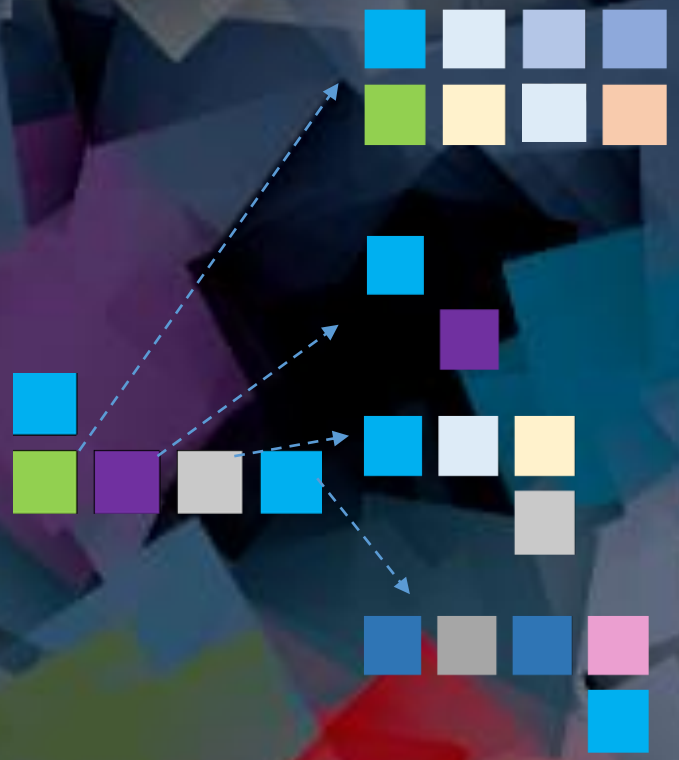
In this episode we will drive off-road and explore the exciting word of non-diatonic chords with KordsKontrol





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.**

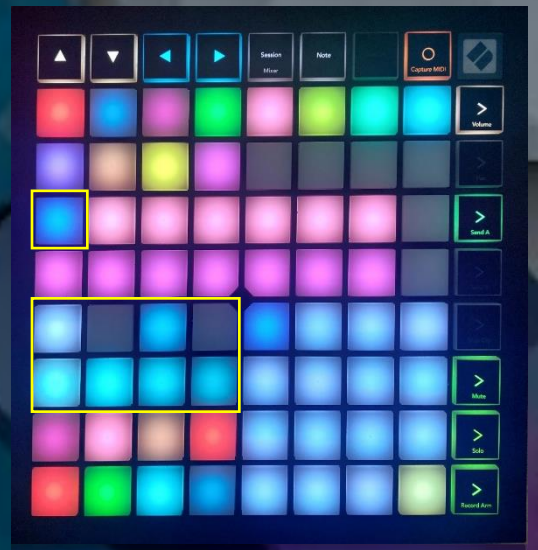
The chords that use notes out of the scale are called **non-diatonic, or chromatic chords**.

KordsKontrol allows you to access such chords in 2 ways:

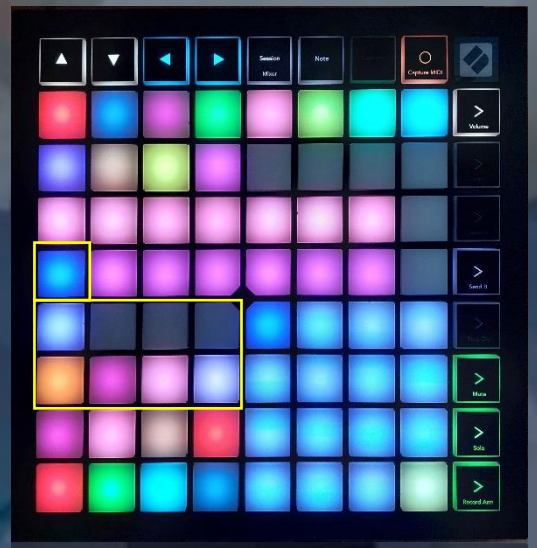
1 – By altering manually one or several notes of the chord

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

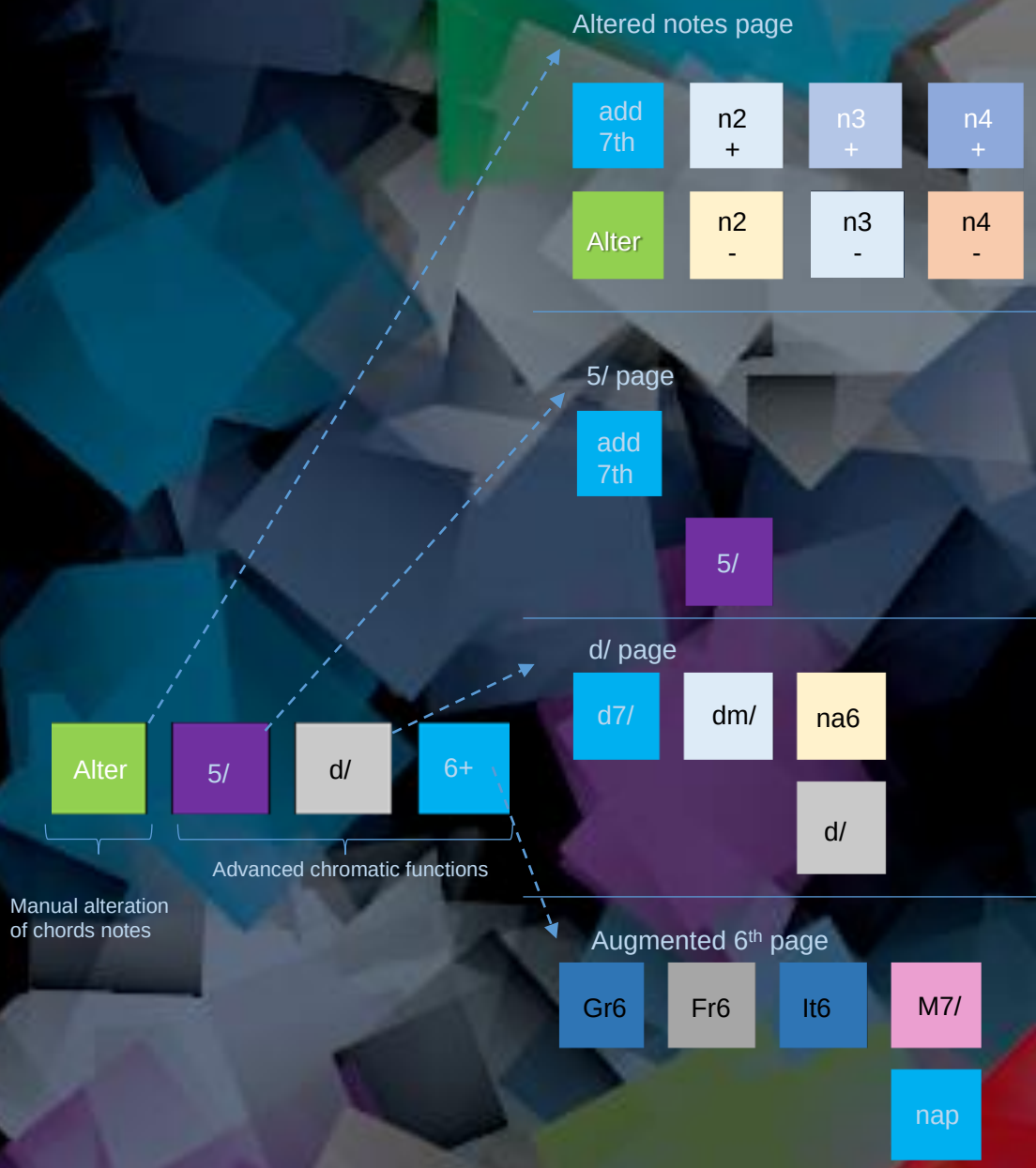


This is the non-diatonic
page of the scale

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 2nd, 3rd or 4th 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.

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

d/ build a diminished chord 1 semi tone bellow the degree (vii°)
d7/ build a full diminished chord (with a diminished 7th) 1 semi tone bellow the degree (vii°7)
dm/ build a half diminished chord (with a 7th) 1 semi tone bellow the degree (viiØ7)
na6 build a Neapolitan chord in first inversion

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

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**".

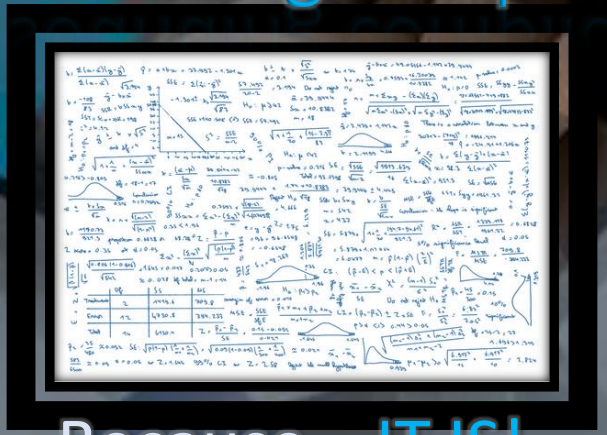
In a major scale, the degree V chord is a major chord built on the fifth note
of the scale, and this note is called a "**Dominant**".

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!

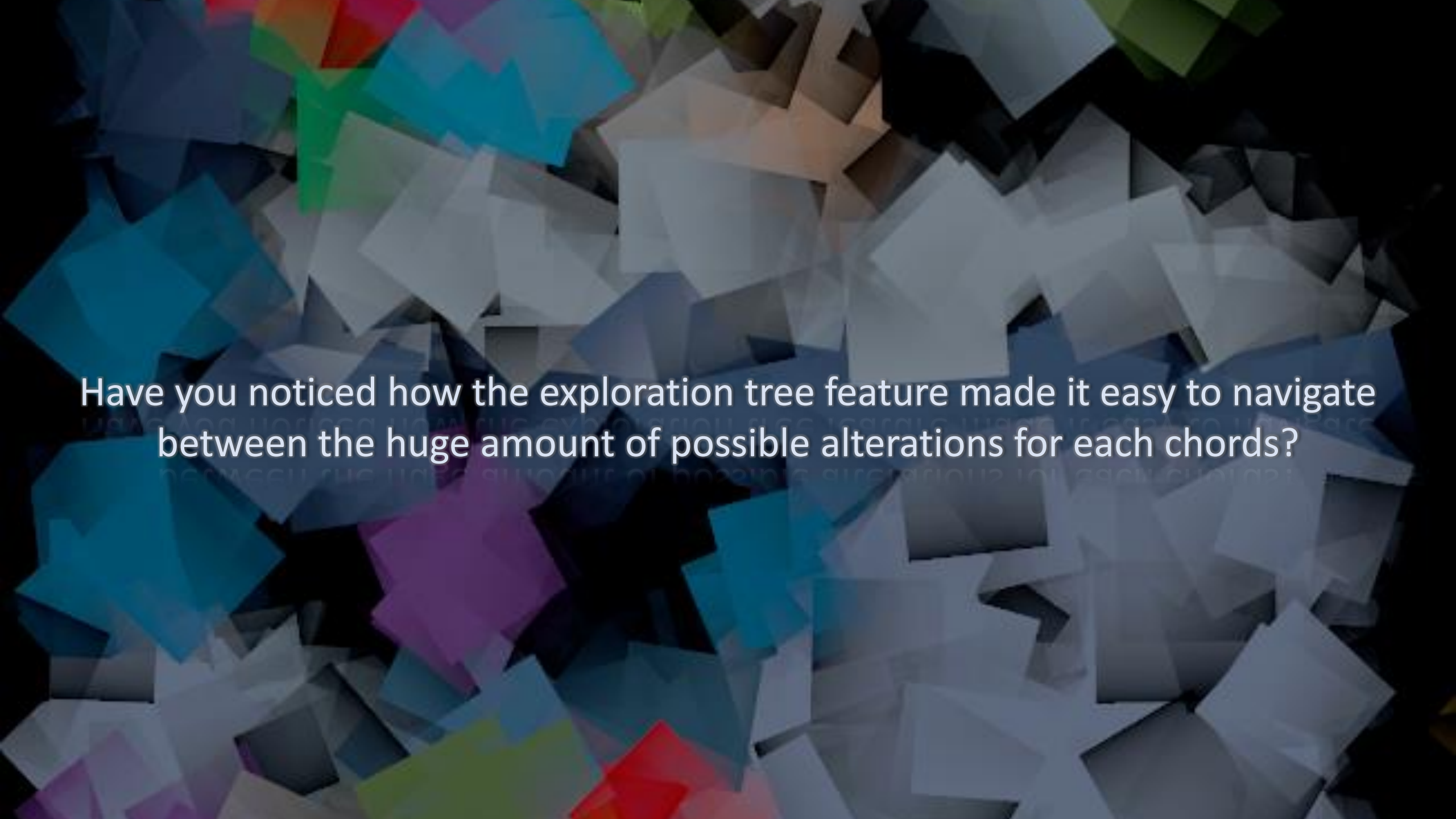
KordsKontrol is there to take care of it for you!

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

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.

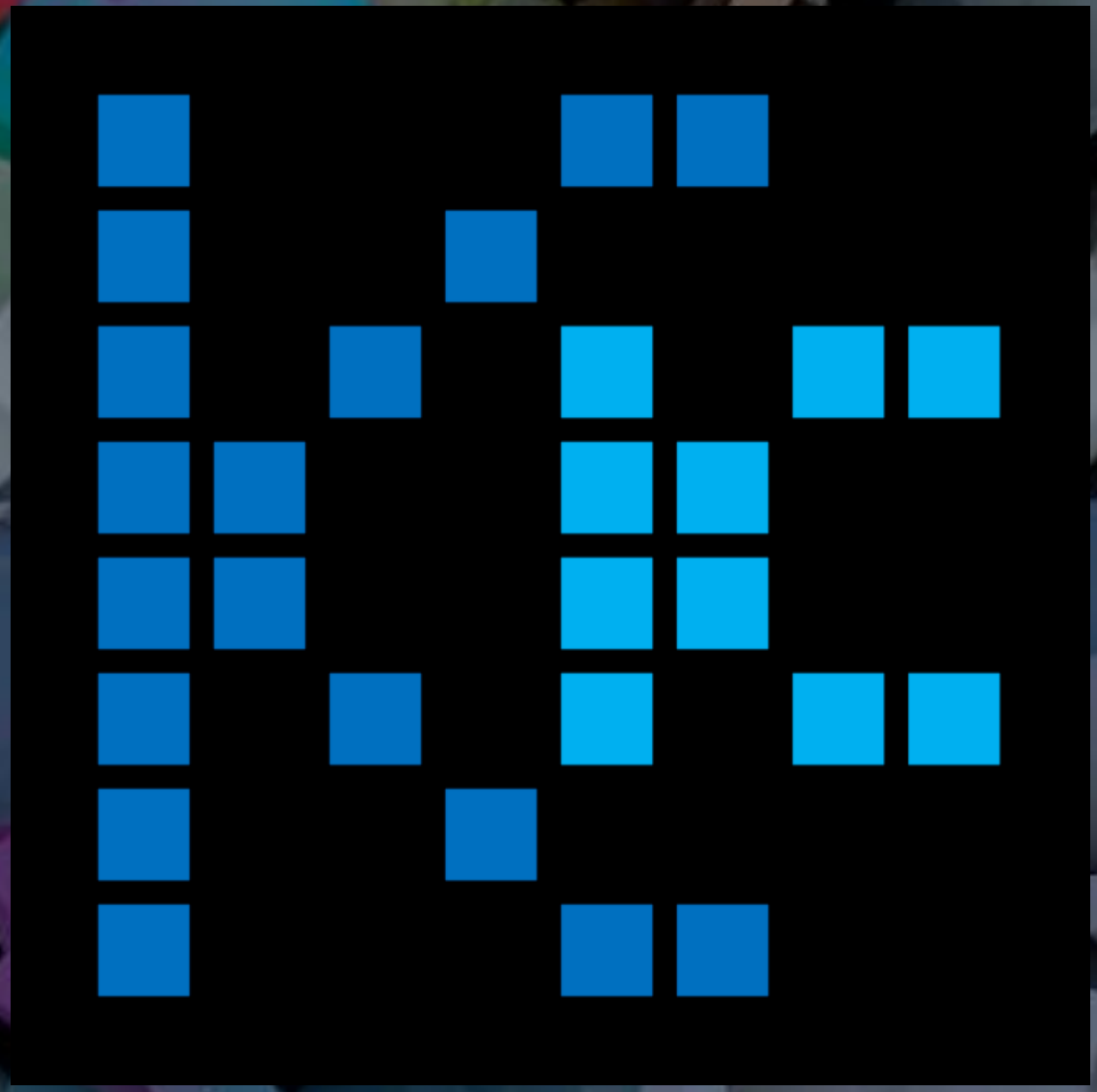

Have you noticed how the exploration tree feature made it easy to navigate between the huge amount of possible alterations for each chords?


Now, we will use some of the advanced chromatic functions

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