

EncycloMedia Man *by Mike Overly*

Melodic Minor Cross Correlations Part 4

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Let's connect and continue with the **melodic minor scale** and its **modes**.

The melodic minor scale is simply the major scale with a $\flat 3$. The **C melodic minor scale** is spelled in **letters**: C D E \flat F G A B and in **scale degree tone numbers**: 1 2 $\flat 3$ 4 5 6 7.

The fourth mode of **any** scale is **lydian** and is spelled with **the same letters** as the scale it relates to. However, it is spelled with **different tone numbers**. In other words, the **C melodic minor scale** and the **F melodic minor lydian mode** have the same letters but different tone numbers!

Let's continue by defining cross correlation.

Cross correlation is the combining of the **same** scale with **different** chords. For example, the **C melodic minor scale** may be used with all of the following chords, plus more. Why is this? That question is what this series of lessons will answer. Stay tuned...

	D ^{m7}	G ^{7alt}	Cm ^{maj7}	Cm ^{maj7}
	ii ⁷	V ^{7alt}	i ^{maj7}	i ^{maj7}

Now, here is the fun part.

When the **C melodic minor scale** is cross correlated with an **F7** chord, shown as squares on the **letter** diagram, an F^{9 $\flat 5$} arpeggio is the result, shown as squares on the **tone number** diagram. The following illustrates form ③1. Note: the chord contains no 3rd. Remember, C \flat ($\flat 5$) = B (#4).

	C melodic minor scale as letters.			F melodic minor lydian mode as tone numbers.		
①	E \flat	F	G	$\flat 7$	8	9
②	B	C	D	$\sharp 4$	5	6
③	F	G	A	1	2	3
④	C	D	E \flat	5	6	$\flat 7$
	Fret 8			Fret 8		

For more on **melodic minor**, see page 169 of **Bass EncycloMedia**. <https://www.bassbooks.com/shopping/products/514-bass-encyclomedia/>

'til next time, I'll be listening ~ and I'm here for You!