

EncycloMedia Man *by Mike Overly*

Melodic Minor Cross Correlations Part 3

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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 third mode of **any** scale is **phrygian** 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 **E melodic minor phrygian 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 **E \flat major chord** (shown as squares on the letter diagram), an **E \flat maj^{9#5} arpeggio** is the result (shown as squares on the tone number diagram). The following illustrates form ④ 3. Note, the **M.M. Phrygian mode** is enharmonic with the **lydian sharp five mode** 1 2 3 \sharp 4 \sharp 5 6 7.

C melodic minor scale as letters.	E \flat melodic minor phrygian mode as tone numbers.

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!