
9 *Song Analysis, Example II*

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EXAMPLE II: *FREDDIE THE FREELOADER*

Freddie the Freeloader, by Miles Davis, is a good illustration of an elementary I, IV, V Blues progression, with the added twist of a \flat VII7 chord. Although the tune is simple, the analysis of the scale applications for improvisation reveals many possibilities.

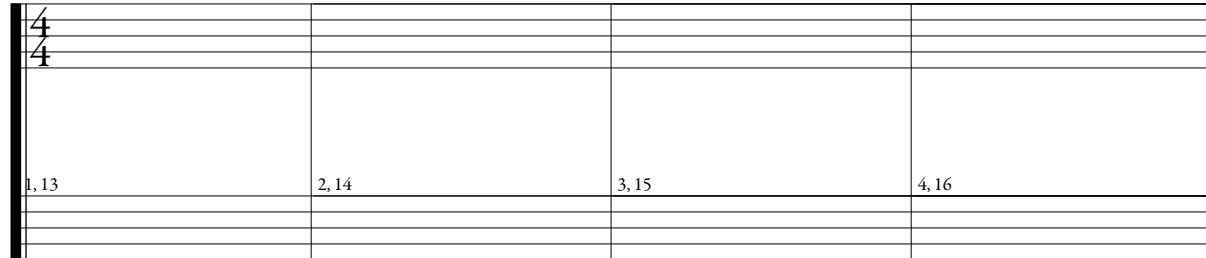
It is easy to modify the basic chords to accommodate the melody, therefore diagrams of those chords are provided.

It may be found that the addition of the \flat VII7 chord (“A \flat 7”) forces the player to focus instead of routinely playing through the usual I, IV, V Blues progression.

Freddie the Freeloader

Miles Davis

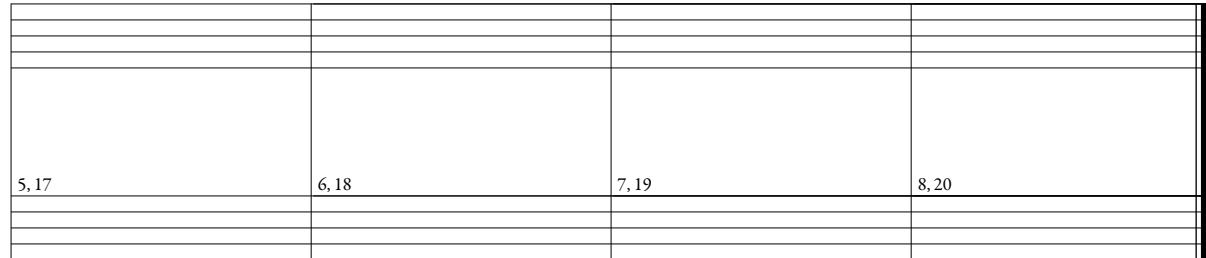
B \flat 7 % % %



1, 13 2, 14 3, 15 4, 16

Detailed description: This block shows the first fretboard diagram. It consists of a four-measure staff with a 4/4 time signature. The first measure is labeled with the chord B \flat 7 and fret numbers 1 and 13. The second measure is marked with a slash (%), with fret numbers 2 and 14. The third measure is also marked with a slash (%), with fret numbers 3 and 15. The fourth measure is marked with a slash (%), with fret numbers 4 and 16.

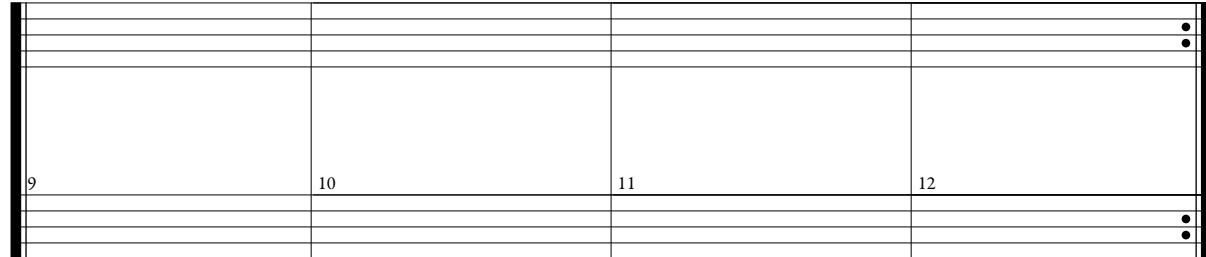
E \flat 7 % B \flat 7 %



5, 17 6, 18 7, 19 8, 20

Detailed description: This block shows the second fretboard diagram. It consists of a four-measure staff. The first measure is labeled with the chord E \flat 7 and fret numbers 5 and 17. The second measure is marked with a slash (%), with fret numbers 6 and 18. The third measure is labeled with the chord B \flat 7 and fret numbers 7 and 19. The fourth measure is marked with a slash (%), with fret numbers 8 and 20.

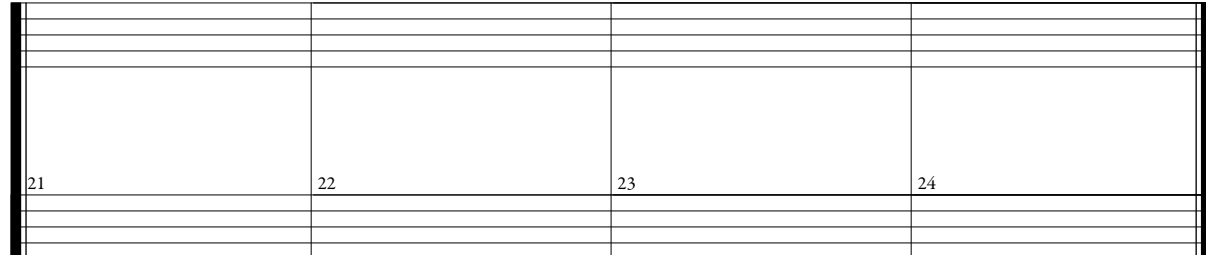
1. F7 E \flat 7 A \flat 7 %



9 10 11 12

Detailed description: This block shows the third fretboard diagram, labeled '1.'. It consists of a four-measure staff. The first measure is labeled with the chord F7 and fret number 9. The second measure is labeled with the chord E \flat 7 and fret number 10. The third measure is labeled with the chord A \flat 7 and fret number 11. The fourth measure is marked with a slash (%), with fret number 12. There are double bar lines at the end of the staff.

2. F7 E \flat 7 B \flat 7 %



21 22 23 24

Detailed description: This block shows the fourth fretboard diagram, labeled '2.'. It consists of a four-measure staff. The first measure is labeled with the chord F7 and fret number 21. The second measure is labeled with the chord E \flat 7 and fret number 22. The third measure is labeled with the chord B \flat 7 and fret number 23. The fourth measure is marked with a slash (%), with fret number 24. There are double bar lines at the end of the staff.



Freddie the Freeloader

(Med. Slow)

Miles Davis

B \flat 13 B \flat 9 B \flat 9 2
%

E \flat 13 E \flat 9 E \flat 9 B \flat 13 B \flat 9 B \flat 9 B \flat 7

1. F7 B \flat 7 E \flat 7 E \flat 9 A \flat 7 A \flat 7

2. F7 B \flat 7 E \flat 7 E \flat 9 B \flat 13 B \flat 9 B \flat 9

Chord Melody for *Freddie the Freeloader*

B^b13	B^b9	<i>or</i>	B^b7	E^b13	E^b9
Rt. X ^b 7 3 13* 9	Rt. X ^b 7 9 5*		Rt. X ^b 7 3 5* X	X Rt. 3 ^b 7 3 13*	X Rt. 3 ^b 7 9 5*
Bars 1 & 2, and the repeat (Bars 3 & 4)				Bars 5 & 6	

1.

B^b13	B^b9	B^b7	F7	B^b7
Rt. X ^b 7 3 13* 9	Rt. X ^b 7 9 5*	Rt. 5 ^b 7 3 ^b 7* Rt.	Rt. 5 ^b 7 3* 5	*
Bars 7 & 8, and the repeat (Bars 19 & 20)			Bar 9	
<i>After the first ending, the chart jumps from here to Bar 21, the second ending.</i>			<i>(This is the first ending.)</i>	

* *Melody notes*

Chord Melody for *Freddie the Freeloader* - Continued



E^b7		E^b9		A^b7		$F7$		B^b7										
X		X				X												
Fret 6		Fret 6		Fret 4		Fret 8		Fret 6										
X	Rt.	5	$b7$	3^*	5	X	Rt.	5	$b7$	3^*	5	X	Rt.	5	$b7$	3	$b7^*$	5

Bars 10

Bars 11 & 12
(Take first ending to top of chart)

Bar 21
This is the second ending; the chart jumps from Bar 20 and continues.

E^b7		E^b9		B^b13		B^b9																			
X		X		X		X		X																	
Fret 6		Fret 6		Fret 6		Fret 6																			
X	Rt.	5	$b7$	3^*	5	X	Rt.	3	$b7$	9^*	5	X	Rt.	X	$b7$	3	13^*	9	X	Rt.	X	$b7$	9	5^*	X

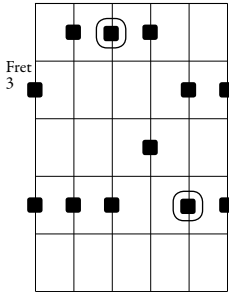
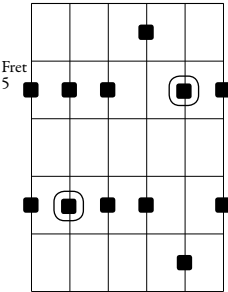
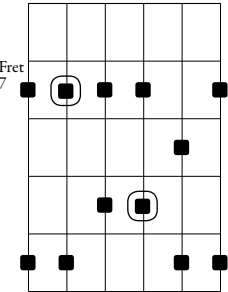
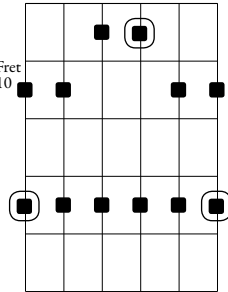
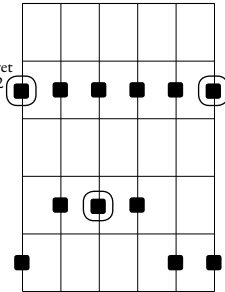
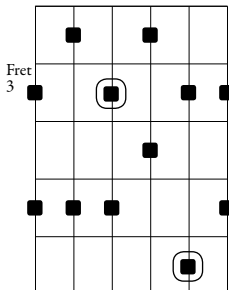
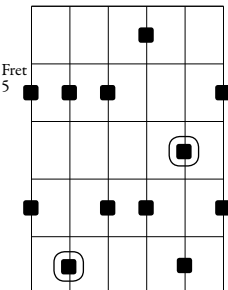
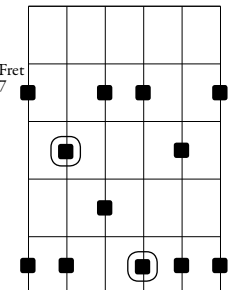
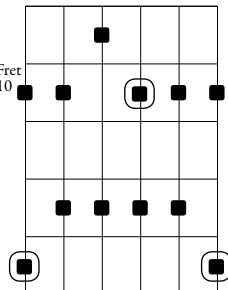
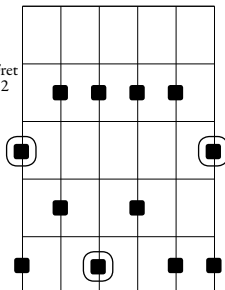
Bar 22

Bars 23 & 24
From here the whole chart starts over again.

* *Melody notes*

The Dominant Pentatonic Scale



IO-PENT	DORI-PENT	LYDI-PENT	MIXO-PENT	AEO-PENT
				
↓	↓	↓	↓	↓
DOM. IO-PENT	DOM. DORI-PENT	DOM. LYDI-PENT	DOM. MIXO-PENT	DOM. AEO-PENT
				

*By changing the 6th Degree to a “7th” (raising the 6th by one fret),
the Pentatonic scale is changed to one that specifically fits Dominant 7th chords, “G6” to “G7.”*



Freddie the Freeloader

Miles Davis

B^b7

⌘

⌘

⌘

(V in E ^b Ma.)			
1, 13	2, 14	3, 15	4, 16

Fret 6
IO-PENT
Dominant IO-PENT
“B^b” or “G” Blues scale
Pattern #4 of “E^b” Major scale

Fret 8
DORI-PENT
Dominant DORI-PENT
“B^b” or “G” Blues scale
Pattern #5 of “E^b” Major scale

Fret 1 or 13
MIXO-PENT
Dominant MIXO-PENT
“B^b” or “G” Blues scale
Pattern #2 of “E^b” Major scale

Fret 3
AEO-PENT
Dominant AEO-PENT
“B^b” or “G” Blues scale
Pattern #3 of “E^b” Major scale

Fret 10
LYDI-PENT
Dominant LYDI-PENT
“B^b” or “G” Blues scale
Pattern #1 of “E^b” Major scale

E^b7

⌘

B^b7

⌘

(V in A ^b Ma.)		(V in E ^b Ma.)	
5, 17	6, 18	7, 19	8, 20

Fret 6
MIXO-PENT
Dominant MIXO-PENT
“B^b” or “G”; “E^b” or “C” Blues scale
Pattern #2 of “A^b” Major scale

Fret 8
AEO-PENT
Dominant AEO-PENT
“B^b” or “G”; “E^b” or “C” Blues scale
Pattern #3 of “A^b” Major scale

Fret 3
LYDI-PENT
Dominant LYDI-PENT
“B^b” or “G”; “E^b” or “C” Blues scale
Pattern #1 of “A^b” Major scale

Fret 11
IO-PENT
Dominant IO-PENT
“B^b” or “G”; “E^b” or “C” Blues scale
Pattern #4 of “A^b” Major scale

1.

F7

E^b7

A^b7

⌘

(V in B ^b Ma.)	(V in A ^b Ma.)	(V in D ^b Ma.)	
9	10	11	12

Fret 8
MIXO-PENT
Dominant MIXO-PENT
“B^b” or “G”; “F” or “D” Blues scale
Pattern #2 of “B^b” Major scale

Fret 4
IO-PENT
Dominant IO-PENT
“B^b”; “A^b” or “F” Blues scale
Pattern #4 of “D^b” Major scale

Fret 6
DORI-PENT
Dominant DORI-PENT
“B^b”; “A^b” or “F” Blues scale
Pattern #5 of “D^b” Major scale

Fret 5
LYDI-PENT
Dominant LYDI-PENT
“B^b” or “G”; “F” or “D” Blues scale
Pattern #1 of “B^b” Major scale

Fret 1
AEO-PENT
Dominant AEO-PENT
“B^b”; “A^b” or “F” Blues scale
Pattern #3 of “D^b” Major scale

Fret 8
LYDI-PENT
Dominant LYDI-PENT
“B^b”; “A^b” or “F” Blues scale
Pattern #1 of “D^b” Major scale

2.

F7

E^b7

B^b7

⌘

(V in B ^b Ma.)	(V in A ^b Ma.)	(V in E ^b Ma.)	
21	22	23	24

