

**“Whispers of Spring” - Bass Solo**  
**Transcription and Analysis by Craig Thomas**  
**Bass Solo Performed by Craig Thomas**  
**Composed by John Vanore**

## **Approach**

The transcription is written in double note values and double length harmonic rhythm. This makes it easier to read, eliminating 16<sup>th</sup> note triplets etc. The original tempo is quarter note = 60 beats per minute. This is done at quarter note = 120 beats per minute, but the underlying pulse is the slower one.

It's not often that a transcriber can know what a soloist was thinking when playing, but in this case, I am able to recall the scale materials I was practicing to prepare for this recording.

## **Harmony and scales**

John Vanore's composition, "Whispers of spring" uses some unusual harmonic choices, which call for different scale choices for improvisation. These scales can be found as modes of the melodic minor (ascending form). The following scale examples show some of the sounds I used.

**Major 7 b5** - This chord is well matched to the Lydian-augmented scale, which is the third mode of the melodic minor ascending (also known as the jazz minor).

Examples of scale fragments derived from this scale can be seen in the examples marked as #s 1, 4 and 6 in the transcription. There is also a scale page with corresponding #s to show the complete scales.

**Dominant 7 b5** - This chord is realized with the whole tone scale in this case, as shown in examples 5 and 7. In example 7, the scale begins with the third of the chord. Again there is a complete scale for each on the scale page.

**Dmin7b5** - Example 3 shows a Phrygian mode used with a Dmin7b5 over a G bass tone. This mode corresponds to the notes in the chord. This also appears on the scale page.

**Minor 11** - Example 2 shows an example of the minor pentatonic scale over a minor 11 chord.

The areas not marked use more conventional scale choices for the associated chords. Major scales for major chords, and the Dorian mode for minor 7 chords.

I feel that the solo is clear, and does serve to illustrate the scale materials I was using. I hope you find this informative.

Enjoy,  
Craig Thomas

# Whispers of Spring - Bass Solo Transcription

Performed and Transcribed by Bassist Craig Thomas

Composed by John Vanore

This musical score is a bass solo transcription for the piece "Whispers of Spring". It is written in 4/4 time and consists of ten lines of music. The notation is primarily in bass clef, with some lines using a grand staff (treble and bass clefs). The piece features a variety of chords and melodic lines, including triplets and slurs. The chords are labeled as follows:

- Line 1: Fmi7, Amaj7(b5) (Ex.#1)
- Line 2: Dbma, Gbma
- Line 3: Fmi7 (Ex.#2), Ebmi7/Ab
- Line 4: Dbmaj7, Dm7(b5)/G (Ex.#3)
- Line 5: Cm11, Emaj7(b5) (Ex.#4)
- Line 6: Abma/Eb, Ab7(b5) (Ex.#5)
- Line 7: Fmi7, Amaj7(b5) (Ex.#6)
- Line 8: Dbmaj7, F7(b5)/A (Ex.#7)
- Line 9: Bbmaj7, Bbmi7/Eb
- Line 10: Dbma/C, Fmi7

The score includes various musical notations such as slurs, triplets, and slurs with repeat signs. The key signature is one flat (Bb).

# Chord Scales

## Whispers of Spring

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Ex.1  $A^{maj7(b5)}$  A Lydian Augmented Scale  
(Mode III of F# Melodic Minor)



Ex.2  $F^{mi7}$  or  $F^{m11}$  F Minor Pentatonic Scale



Ex.3  $D^{m7(b5)/G}$  G Phrygian Scale



Ex.4  $E^{maj7(b5)}$  E Lydian Augmented Scale  
(Mode III of F# Melodic Minor)



Ex.5  $A^b7(b5)$  Ab Whole Tone Scale



Ex.6  $A^b^{maj7(b5)}$  Ab Lydian Augmented Scale  
(Mode III of F# Melodic Minor)



Ex.7  $F^{7(b5)/A}$  A Whole Tone Scale

