

Spring MUJS 3360
JAZZ IMPROVISATION III

SYLLABUS AND COURSE REQUIREMENTS

CLASS MEETINGS - M/W 10:00 - 10:50, T/H 10:00 - 10:50

INSTRUCTOR – Professor Lynn Seaton 940-369-7639 Home – 972-317-3338 Jazz Office-940-565-3743

Course Prerequisites: Students must have earned a "A" or "B" in MUJS 2370 and appropriate applied studies (private lessons). Students must have passed the Improvisation Continuation Exam prior to taking MUJS 3360 or have special permission from the instructor.

Course Objectives: In order to proceed to the next level of improvisation students must:

1. Receive a final class grade of an "A" or "B".
2. Be able to improvise at a high level over the song form, play melodies and arpeggiate changes for all tunes on the repertoire list from memory (see class schedule).
3. Be able to play scales associated with altered dominants - whole tone, super locrian, 5th mode harmonic minor, 1/2 whole diminished (see Scale Tests).

Attendance Policy: Attendance is required at all sessions. If you can't be in class, call me or tell me in advance when possible. Please call me if you are sick. Excused absences are routinely granted for illness with an excuse coming from the Health Center or your doctor within 48 hours after missing class. If you miss a class and don't communicate before the next class, you will receive an unexcused absence and will not be able to make up the assignment. Three unexcused absences will result in the reduction of the final grade. Excused absences should be cleared in advance (if possible) and students missing an excused class will be responsible for assignments and homework. Repeated tardiness will result in the reduction of the final grade. BE ON TIME! I am flexible and understanding, just communicate with me on a professional level. All make-ups need to be done by the 14th week of class. If you miss a playing exam and have an excused absence, you will be responsible for getting a rhythm section together for a make-up in my office.

Dialogue: An important of learning is an open dialogue between the teacher and the student. Please feel free to call me or stop me in the hall to discuss anything.

All students are expected to activate their Eaglemail account that is provided by the university; Eaglemail is the official e-mail account and e-mail contact for all students at UNT. An Eaglemail account can be activated on the web at my.unt.edu then click on [Activate my EUID]. If needed, I will email you this way.

Required Materials: One textbook and three CD's.

A note about burning CD's and copying music and books. Artists deserve the royalties they are due from the sale of intellectual property. It is hard enough to make a living as an artist as it is. When you make your own recordings and write your own tunes you also deserve to receive the appropriate compensation for your creativity. "Please buy, don't burn."

Text: Building A Jazz Vocabulary, Mike Steinell (available at the Union Book Store and Penders Music)

CDs: The Best of Herbie Hancock, Herbie Hancock (BlueNote - ISBN-0777-91142-2)

The Best of Chick Corea, Chick Corea (BlueNote - ISBN-0777-91143-2).

The Cannonball Adderley Quintet in San Francisco (Riverside Original Jazz Classics OJCCD-035-2)

Repertoire Assignments:

Melodies and Arpeggios: If a student cannot play the melody and the arpeggios accurately for the 6 tunes, he or she will receive an automatic grade of "C" for the course.

Students are required to perform, from memory, the melody and arpeggios to the 9th in 1/8 notes for all tunes listed on the schedule on the day assigned. If the chord is only 2 beats play 1,3,5,7. If it has 4 beats, play 1, 3, 5, 7, 9, 7, 5, 3. Horn players breathe when necessary while keeping the form and tempo. For ¾ time, play 1,3,5,7,9 rest. Melodies and arpeggios will be performed at the tempo of the recording and in harmonic rhythm. **Keep the form and time, do not add beats or measures. If you miss a note or arpeggio, let it go and keep going so the form and time stay the same. If you cannot do the arpeggios as asked for the fast tunes, work out an 1/8 note routine that you can. Drummers will orchestrate the melodies around the kit so the melodic contour is simulated while playing the high hat with the foot. For Straight, No Chaser, instead of arpeggios, students will be expected to play 5 background figures of their choice that fit over the blues. Drummers will play 5 repetitious patterns with the left hand and/or bass drum while playing time.**

For the Ballad: Arpeggios will be done in 1/16 notes.

Pick a standard **32 bar AABA** form ballad. It is the student's choice of tune and recording to model. Please have your choices approved by the instructor.

Play it as a ballad (no 3/4), without double time. You may play fast lines, but not imply a double time feel in your solo or in the rhythm section.

Prepare a 1 ½ chorus feature (AABA,BA) with an intro and ending. In your intro include a rubato section, and/or a cadenza. After the intro, you could play the first two A sections rubato or in time. Include a cadenza as part of the ending. Use your creativity to tell a heartfelt story. Do not play just melody first chorus with a solo on the second bridge. Play the melody and get more soloistic as you go along, even through the first chorus. Drum features will include playing the melody and song form solo with bass and chordal comping as well over the 1 ½ chorus form.

Write out a lead sheet that includes: Intro, the complete AABA,BA form with chord changes, and an ending. Remember the people playing with you will be sight-reading so make the chart as clear as possible. Line up all A and B sections to the left side of the page. **Maximum tempo** ¼ note = 50. Bring the recording and music for the rhythm section and me to all ballad classes.

For the Transcription: Start early in the semester to look for your ballad choice so you can find a good model for your recording. If you research beyond the "go-to" recordings, you can find several without double time. If your CD transcription has some double time that is ok, but avoid it for your performance. If the CD only has a ½ chorus of solo, transcribe that and the other ½ chorus of the melody.

Transcriptions: Do your own transcribing rather than getting one out of a book or from the Internet. You will learn a lot more this way. The length of each transcription varies and is listed on the schedule. Transcriptions may be performed with music with the exception of the memorized transcription assignment. All transcriptions will be performed with the recording. Drummers will orchestrate the melodies around the kit so the melodic contour is simulated while playing the high hat with the foot.

You may choose to transcribe another recording other than the suggested one for the class if the tempo is similar. Please have any alternate transcription approved by the instructor. On the ballad, if you don't find a recording that has a whole chorus of ballad solo, you may do one whole chorus that has two instruments or transcribe one chorus that includes ½ solo and ½ melody.

Memorized Transcription: You may choose any transcription already performed in class and perform it with the recording from memory. If your selection is different from the suggested class recordings, please bring the recording to class.

Scale Tests: Whole Tone, 5th mode of Harmonic Minor, Super Locrian, and 1/2 Whole Diminished in the pattern on page 131 of Building A Jazz Vocabulary and over the random root progressions found in the syllabus. In addition to performing each scale students will demonstrate skill in improvising with the scale material over the same progressions. (Quarter = 200) You will play the pattern over the first five chords and improvise over the next five. There are two choices of the play along tracks on Blackboard: streaming and downloadable to your own device. The test will be done with these tracks, so use them to practice. Drummers will transcribe 1 chorus of time playing from the tune on the CD of the week (2 choruses for short form tunes if applicable, ask me) (3 choruses for the blues) and play along with the recording in lieu of the scale test.

Scat Vocal Solo Transcription:

Students will record in class a scat vocal solo along with the CD of Driftin' and transcribe the rhythm and contour of the improvisation and correct the notes to make it be a good harmonic solo. When you sing, make rhythm your first priority. Try putting one of your favorite soloists in mind. If you do get lucky and sing great pitches, that is wonderful, but go for the intensity of rhythm first and sing out like you really mean it! Correct the pitches to fit, but like any good solo, it should include chromatics, arpeggios and not be completely diatonic. Drummers will sing a horn like line and orchestrate it around the drums like the melodies of the other assignments while the high hat is played by the foot. The purpose is to connect with our inner sense of rhythm and phrasing without our instrument.

Playing Evaluations

Playing Evaluations will be given 6 times this semester. The tunes will be played from memory. **Evaluations 1 through 5 will be self evaluated by you and me.** Evaluations 1 through 6 will be graded by me only. The process of posting the videos on Blackboard would not be finished in time to have the last one posted for you to view before the end of the semester. Grades are based on the following: time feel, swing ("jazz feel"), accuracy of notes, pitch, use of syncopation, rhythmic embellishment, use of appropriate harmony, use of altered harmony, use of chord substitutions, clarity of form, clarity of phrases, repetition - rhythmic and harmonic development of ideas, and use of concepts discussed in class. If you are playing at a very high level (i.e. "Burning"), you will get an A. Turning the beat around or losing the form will be a C or less.

Watching and listening to our selves on recordings is one of the best things one can do to find out what we really sound like. Playing evaluations 1 through 5 will be available for review online. They will be posted within 7 days after each evaluation and will be available for viewing. You will be asked online to write a one-paragraph self-evaluation. After you write an evaluation, give yourself a numeric grade at the top of the page (0 through 100). **After you save, copy the text (with the grade at the top of the page) onto a document, print it, and turn it in to me. Each online self-evaluation must be completed before the next class playing evaluation**

occurs and a hard copy should be turned in to me.

I hand-write an evaluation for each student for all six tunes. Some comments will be written during your performance and more will be made as I review the recording later. These comments take some time to make, but will offer some honest feedback, so expect them to be returned within 10 days after each evaluation.

Student Perceptions of Teaching (SPOT)

These evaluations are taken very seriously by administration for my continuance/advancement as a teacher and for salary considerations. Please consider this short survey as a part of this class. Results are not made available to me until after grades are posted. Your thoughts and opinions help me to be a better teacher and often reinforce the effectiveness of how I run classes.

The student evaluation of instruction is a requirement for all organized classes at UNT. The short SPOT survey will be made available to you at the end of the semester until the week before finals to provide you with an opportunity to evaluate how this course is taught. You will receive an email "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Please look for the email in your UNT email inbox. Simply click on the link and complete your survey. Once you complete the survey you will receive a confirmation email that the survey has been submitted. There may be time scheduled to complete this during our class, but if not, please complete it on your own. For additional information, please visit the spot website at www.spot.unt.edu or email spot@unt.edu.

ACADEMIC DISHONESTY

Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam [or specify alternative sanction, such as course failure]. Additionally, the incident will be reported to the Dean of Students, who may impose further penalty. According to the UNT catalog, the term "cheating" includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term "plagiarism" includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

ACCEPTABLE STUDENT BEHAVIOR

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct

ACCESS TO INFORMATION – EAGLE CONNECT

Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect and how to forward your e-mail: eagleconnect.unt.edu/

ADA STATEMENT

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation website at disability.unt.edu.

You may also contact them by phone at (940) 565-4323.

Spring Semester Academic Schedule (with Add/Drop Dates)

<http://catalog.unt.edu/content.php?catoid=13&navoid=974> - [spring 2016](#)

Final Exam Schedule

<http://registrar.unt.edu/exams/final-exam-schedule/spring>

Financial Aid and Satisfactory Academic Progress

Undergraduates

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit <http://financialaid.unt.edu/sap> for more information about financial aid Satisfactory Academic Progress. It is recommended that you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

Graduates

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

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RETENTION OF STUDENT RECORDS

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Blackboard online system,

including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy in accordance with those mandates at the following link: essc.unt.edu/registrar/ferpa.html

Playing evaluations 1 through 5 will be available for review online. You will be asked to write a one-paragraph self-evaluation and give yourself a numeric grade. Failure to review your performances online before the next playing evaluation occurs will result in a reduction of your grade on each late evaluation by 10 points.

If you experience problems with your browser, need help disabling your pop-up blocker for Learn, or need other technical assistance for Blackboard Learn, contact the Student Help Desk at 565-2324 or helpdesk@unt.edu. **Do not contact the instructor for technical assistance.**

To access and evaluate your performance evaluation online:

1. Go to: learn.unt.edu
2. Use your EUID and password to login. If you have forgotten your EUID, you may go to <http://ams.unt.edu> to retrieve it. You may also go to this site to reset your password.
3. After successful log-in, you should see the *MUJS 3360 Advanced Jazz Improvisation* course listed under **My Courses**.
4. Click on the link to MUJS 3360 Advanced Jazz Improvisation. You will be taken to the course home page.
5. Click on the link for "Performance Evaluations".
6. Click on the link of the particular performance you need to evaluate.
7. Click Begin
8. You will see an image of each performing group. Only evaluate your group. Click on your group's image to view your performance.
9. While you are viewing your performance, you can pause and rewind if you choose as you type in your self-evaluation in the text box below the video. When you are finished typing your evaluation, put your name at the top of the evaluation, the tune name, and give yourself a numeric grade at the top of your paragraph (0 through 100). Then, click on "Save All Answers" to save your response in the assessment window. **After you save, copy your name, the tune, the grade you gave yourself, and the full text of your evaluation and paste it into a Word document. Print it out to turn in to Prof. Seaton by the next playing evaluation day.** Finally, click on the "Save and Submit" button at the bottom in the assessment window to submit your online evaluation to Blackboard Learn. A pop-up message will appear asking if you are sure you want to submit your response. Click OK. Failure to follow these steps may result in your evaluation not being recorded. **Each online self-evaluation must be completed before the next class playing evaluation begins. A 10% reduction in each self-graded evaluation will occur if not completed on time.** You will have one hour to complete your evaluation once you start. You must complete it in one viewing.

Criteria for Grading: The final grade will be determined in the following manner:. You may ask to see grades anytime.

Melody and Arpeggios-Pass/Fail	less than 6 = Automatic "C"
Playing Evaluations 1-5	50% If recording not reviewed and turned in to Professor Seaton before next evaluation minus 10 points on each assignment
Playing Evaluation 6	20%
Scale Exams and Assignments	20%
Transcription	10%
Total	100%

Schedule (subject to change)

Week #1	Mon/Tue - No Class/Holiday /Jam Session	Wed/Thur - Jam Session
Week #2	Mon/Tue – Orientation	Wed/Thur - <u>One Finger Snap</u> , M/A
Week #3	Mon/Tue - <u>One Finger Snap</u> , Trans. (2 Choruses)	Wed/Thur - Scale Test #1 (Whole Tone)
Week #4	Mon/Tue - Playing Evaluation #1 - <u>One Finger</u>	Wed/Thur – <u>Straight, No Chaser</u> M/5 Backgrounds
Week #5	Mon/Tue - <u>Straight, No Chaser</u> , Trans. (3 Chorus)	Wed/Thur - Scale Test #2 (Super Locrian)
Week #6	Mon/Tue - Playing Evaluation #2 - <u>Straight, N S</u>	Wed/Thur - <u>Windows</u> , M/A
Week #7	Mon/Tue – <u>Windows</u> Trans. (1 Chorus)	Wed/Thur - Scale Test #3 (5 th mode Harmonic Minor)
Week #8	Mon/Tue - Playing Evaluation #3 - <u>Windows</u>	Wed/Thur – <u>Bohemia After Dark</u> M/A
Spring Break		
Week #9	Mon/Tue - <u>Bohemia After Dark</u> Trans. (2 Choruses)	Wed/Thur - Scale Test #4 (1/2 whole Diminished)
Week #10	Mon/Tue - Playing Evaluation #4 – <u>Bohemia A D.</u>	Wed/Thur - <u>Driftin'</u> , M/A record scat solo for transcription
Week #11	Mon/Tue - <u>Driftin'</u> , CD Trans (1 chorus)	Wed/Thur – Vocal Scat solo Trans (1 chorus)
Week #12	Mon/Tue - Playing Evaluation #5 - Driftin	Wed/Thur - Memorized Transcription/ Tell me Ballad Title
Week #13	Mon/Tue - <u>Ballad</u> , chart Due/ SPOT-bring devices	Wed/Thur - <u>Ballad</u> , Trans. (One Chorus)
Week #14	Mon/Tue - <u>Ballad</u> , Trans. (One Chorus)	Wed/Thur – PE #6
Week #15	Mon/Tue - PE #6	Wed/Thur – PE #6 if needed/ optional/jam session

Academic Integrity

Academic Integrity is defined in the UNT Policy on Student Standards for Academic Integrity. Any suspected case of Academic Dishonesty will be handled in accordance with the University Policy and procedures. Possible academic penalties range from a verbal or written admonition to a grade of "F" in the course. Further sanctions may apply to incidents involving major violations. You will find the policy and procedures at: <http://vpaa.unt.edu/academic-integrity.htm>. **Scholastic Honesty Policy:** Cheating, in any form, will result in an automatic grade of "F" in the course, the removal of the student from the course, and immediate reporting of the student's actions to the Office of the Dean of Students and to the Office of the Dean of the College of Music.

Office of Disability Accommodation

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Financial Aid Satisfactory Academic Progress (Undergraduates)

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Succeed at UNT Campaign

Show up. Find support. Take control. Be prepared. Get involved. Be persistent. For more information go to: <https://success.unt.edu/>

CD selections

One Finger Snap – 1964 from Empyrean Isles.

Herbie Hancock – Composer & Piano, Ron Carter- Bass, Tony Williams Drums, Freddie Hubbard- trumpet

Straight, No Chaser – 1959 from Quintet in San Francisco. Composer - Thelonius Monk.

Cannonball Adderley – alto, Nat Adderley – cornet, Bobby Timmons – piano, Sam Jones – bass, Louis Hayes – drums.

Windows- 1968 from Now He Sings, Now He Sobs.

Chick Corea-Composer &piano, Miroslav Vitous-bass, Roy Haynes-drums.

Bohemia After Dark - . 1959 from Quintet in San Francisco. Composer – Oscar Pettiford

Cannonball Adderley – alto, Nat Adderley – cornet, Bobby Timmons – piano, Sam Jones – bass, Louis Hayes – drums.

Driftin' – 1962 from Takin' Off.

Herbie Hancock - Composer & piano, Dexter Gordon-tenor, Freddie Hubbard-trumpet, Butch Warren-bass, Billy Higgins-drums.

3360 4 Different Scale Tests

On the recording, chords are 4 bars each. This will accommodate the pattern (in Concert Key) on page 131 of Mike Steinell's book "Building a Jazz Vocabulary". Play the pattern over the first 5 chords (20 bars) and solo the next five (20 bars) with the ending on the recording. You will draw a number to determine which scale you will be tested on, so practice all of the appropriate scale patterns before each test.

1. Bb B Eb C Db / D E Gb Eb A
2. G A Eb D Gb / A Db Ab D B
3. Ab Db G F A / B Gb G C Bb
4. Ab E Gb C G / Eb B G C Gb
5. D B F A F / G F# E E B
6. Db C Eb B G / Eb Gb G E A
7. D Eb D F E / A Db B F Gb
8. C Ab Eb C Ab / Gb E B Eb F#
9. Bb Ab Eb C Cb / F# Db F# C Ab

The root numbers 1-9 correspond to the track number in the grid below. For example if you drew # 8 on the day of the Super Locrian test, you would play with track # 17.

Root Numbers 1-9	1	2	3	4	5	6	7	8	9
	TRACK NUMBERS								
Whole tone	1	2	3	4	5	6	7	8	9
Super Locrian	10	11	12	13	14	15	16	17	18
5 th Mode Harmonic Minor	19	20	21	22	23	24	25	26	27
½ Whole Diminished	28	29	30	31	32	33	34	35	36