

## BRONNELYS

- AEBERSOLD, J. 2000. *Jazz Handbook*. New Albany: Jamey Aebersold Jazz inc.
- AEBERSOLD, J. 2000. *How to Improvise*. New Albany: Jamey Aebersold Jazz inc.
- BEALE, C. 1998. *Jazz Piano from Scratch: A How-to Guide for Students and Teachers*. London: The Associated Board of the Royal Schools of Music.
- BERENDT, J. 1992. *The Jazz Book: From Ragtime to Fusion and Beyond*. New York: Lawrence Hill Books.
- CARR, I. , FAIRWEATHER, D. & PRIESTLY, B. 1987. *Jazz: The Essential Companion*. London: Grafton Books.
- CHRISTOPHER NORTON. 2007. *Biography of Christopher Norton*. Beskikbaar by: <<http://www.christophernorton.com/biography.asp>> Besoek op 8 Augustus 2007.
- CLARKE, D. (ed.) 1990. *The Penguin Encyclopedia of Popular Music*. London: Penguin Books.
- COCKER, J. (ed.) 1993. *The Jazz Theory Workbook*. Rottenburg: Advance Music.
- COLLIER, G. 1977. *Jazz: A Student and Teacher's Guide*. Cambridge: Cambridge University Press.

- COMBRINK, E. 2004. *Onderhoud met Elise Combrink, UNISA musiek eksaminator*. 20 Junie, Pretoria.
- EKSTEEN, L.C. 1997. *Groot Woordeboek*. Kaapstad: Pharos.
- GRIDLEY, M. 1997. *Jazz Styles: History & Analysis*. 6<sup>th</sup> ed. New Jersey: Prentice Hall.
- HALL, M. 1996. *Leaving Home: A Conducted Tour of Twentieth-Century Music with Simon Rattle*. Londen: Faber and Faber.
- HARRISON, M. 2004. *Country Piano*. Milwaukee: Hal Leonard.
- HERDER, R. (ed.) 1990. *1000 Keyboard Ideas*. New York: Ekay Music.
- Jazz Studies Handbook*. 2004. Afgerolde stuk. 13th Edition. Denton: University of North Texas.
- KAIL, B. 1987. *How To Play Jazz Piano*. London: Elm Tree Books.
- KENNEDY, M. 1990. *The Concise Oxford Dictionary of Music*. Edited by M. Kennedy. Oxford: Oxford University Press.
- LAVERNE, A. 1991. *Handbook of Chord Substitutions*. Bedford Hills: Ekay Music.
- LEVINE, M. 1989. *The Jazz Piano Book*. Petaluma: Sher Music Co.
- MARTIN, H. & WATERS, K. 2006. *Jazz: The First 100 Years*. Belmont: Thomson Shirmer.
- NORTON, C. 1990. *Microstyles I*. London: Boosey & Hawkes.

- NORTON, C. 1990. *Microstyles II*. London: Boosey & Hawkes.
- NORTON, C. 1990. *Microstyles III*. London: Boosey & Hawkes.
- NORTON, C. 1990. *Microstyles IV*. London: Boosey & Hawkes.
- NORTON, C. 1994. *Essential Guide to Pop Styles for Keyboard*. London: Boosey & Hawkes.
- NORTON, C. 1996. *Essential Guide to Latin Styles for Keyboard*. London: Boosey & Hawkes.
- NORTON, C. 1997. *Essential Guide to Jazz Styles for Keyboard*. London: Boosey & Hawkes.
- RICHARDS, T. 1997. *Improvising Blues Piano*. Mainz: Schott.
- SADIE, S. (ed.) 1994. *The Concise Grove Dictionary of Music and Musicians*. London: Macmillan.
- SCHREUDER, H. 2002. *Onderhoud met Hugo Schreuder, UNISA Musiekeksamens*. 25 September, Pretoria.
- SHER, C. (ed.) 1988. *The New Real Book*. Petaluma: Sher Music Co.
- SHER, C. (ed.) 1991. *The New Real Book vol. 2*. Petaluma: Sher Music Co.
- SHER, C. (ed.) 1995. *The New Real Book vol. 3*. Petaluma: Sher Music Co.
- STOCKTON, N. 2001. *Onderhoud met Noel Stockton, jazz-lektor*. 12 Mei, Bloemfontein.

STOCKTON, N. 2001. *Aspects of Jazz Style and Interpretation*. Afgerolde stuk. Bloemfontein, Augustus 2001.

STOCKTON, N. 2004. *Onderhoud met Noel Stockton, jazz lektor*. 16 April, Pretoria.

TIRRO, F. 1996. *Living with Jazz: An Appreciation*. 2<sup>nd</sup> ed. New York: W.W. Norton & Company.

VAN SCHALKWYK, A. 2006. *Onderhoud met Albie van Schalkwyk, Departement Musiek, Universiteit van die Vrystaat*. 30 September, Pretoria.

## BYLAAG A

### NORTON SE KLAVIERKOMPOSISIES

#### Komposisies vir soloklavier

- 1 *20th Century Classics 2*
- 2 *Celtic Melt (Big Beats)*
- 3 *Christopher Norton Concert Collection*
- 4 *Christopher Norton's Easiest Way to Improvise*
- 5 *Chunky Phunky (Big Beats)*
- 6 *Country Comfort (Big Beats)*
- 7 *Country Preludes*
- 8 *Essential Guide: Jazz Styles*
- 9 *Essential Guide: Latin Styles*
- 10 *Essential Guide: Pop Styles*
- 11 *Final Frontier*
- 12 *Improvise Microjazz*
- 13 *Keyboards From Scratch*
- 14 *Latin Preludes*
- 15 *Latin Preludes 2*
- 16 *Lavender's Kind Of Blue*
- 17 *Lost In Cyberspace*
- 18 *Microjazz Collection 1*
- 19 *Microjazz Collection 2*
- 20 *Microjazz Collection 3*
- 21 *Microjazz Collection Trios*
- 22 *Microjazz Complete Collection*
- 23 *Microjazz For Absolute Beginners*
- 24 *Microjazz For Beginners*



- 25 *Microstyles I*
- 26 *Microstyles II*
- 27 *Microstyles III*
- 28 *Microstyles IV*
- 29 *Microstyles Collection*
- 30 *RnB Ripple (Big Beats)*
- 31 *Rock Preludes*
- 32 *Rock Preludes 2*
- 33 *Smooth Groove (Big Beats)*
- 34 *Swing A Carol*
- 35 *Techno Treat (Big Beats)*
- 36 *Yankee Doodles*

### **Komposisies vir klavierduet**

- 37 *Latin Duets*
- 38 *Microjazz Duets Collection 1*
- 39 *Microjazz Duets Collection 2*
- 40 *Microjazz Duets Collection 3*
- 41 *Rock Duets*

## BYLAAG B

### **MICROSTYLES : GRADERING VAN STUKKE**

Die stukke in *Microstyles* (improvisasie uitgesluit) word hier volgens dieselfde standaard as Unisa se klaviereksamens gegradeer:

<b>MICROSTYLES I</b>	<b>GRAAD</b>
I-1 <i>In the Bag</i>	3
I-2 <i>Cheeky</i>	3
I-3 <i>Oriental Flower</i>	3
I-4 <i>Latin Nights</i>	4
I-5 <i>Martinet</i>	4
I-6 <i>Down South</i>	2
I-7 <i>Fax Blues</i>	2
I-8 <i>Omnibus</i>	3
I-9 <i>Heavy Work</i>	4
I-10 <i>On the Line</i>	3
I-11 <i>Hideaway</i>	4
I-12 <i>Short and Sweet</i>	3

<b>MICROSTYLES II</b>	
II-1 <i>Foot Tapper</i>	3
II-2 <i>Giveaway</i>	4
II-3 <i>A Spy Story</i>	3
II-4 <i>Galloping</i>	2
II-5 <i>Metal Merchant</i>	2
II-6 <i>Rhapsody</i>	4
II-7 <i>A Charmer</i>	4
II-8 <i>Attention Seeker</i>	4
II-9 <i>Skippping Rope</i>	4

II-10	<i>Misty Day</i>	2
II-11	<i>Plus Fives</i>	5
II-12	<i>Bubble Gum</i>	4

<b>MICROSTYLES III</b>		
III-1	<i>Sunny Side Up</i>	3
III-2	<i>On the Run</i>	4
III-3	<i>Habanera</i>	4
III-4	<i>Hard Rock Blues</i>	4
III-5	<i>Misty-Eyed</i>	4
III-6	<i>Chinese Walk</i>	3
III-7	<i>In the Sun</i>	5
III-8	<i>Moving Along</i>	6
III-9	<i>Feeling Lazy</i>	3
III-10	<i>Clock Rock</i>	4
III-11	<i>Orchid Garden</i>	5
III-12	<i>Last Tango</i>	5

<b>MICROSTYLES IV</b>		
IV-1	<i>A Whimsy</i>	6
IV-2	<i>Beguine</i>	6
IV-3	<i>Give It Time</i>	5
IV-4	<i>Cha Cha</i>	5
IV-5	<i>Island Song</i>	4
IV-6	<i>Rocking Turkey</i>	4
IV-7	<i>Five to Eleven</i>	7
IV-8	<i>Without a Care</i>	3
IV-9	<i>Piano Exchange Rag</i>	6
IV-10	<i>Hebridean Song</i>	5
IV-11	<i>Slinky</i>	6
IV-12	<i>A Chromatic Outing</i>	6



# BYLAAG C

## NORTON: VOLLEDIGE IMPROVISASIES

### Beguine

Christopher Norton

Rhythmically ♩ = c.104

The musical score for 'Beguine' is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The piece is in 4/4 time and begins with a tempo marking of 'Rhythmically ♩ = c.104'. The initial dynamics are marked as *mp* (mezzo-piano) and *con Ped.* (con pedale). The score is divided into six systems, each with a treble and bass staff. The first system shows a melodic line in the treble and a bass line in the bass. The second system features a more complex texture with chords in the treble and a bass line. The third system continues with intricate patterns in both staves. The fourth system shows a melodic line in the treble and a bass line with some rests. The fifth system features a melodic line in the treble and a bass line with some rests. The sixth system concludes with a melodic line in the treble and a bass line. Dynamics throughout the piece include *mp*, *f* (forte), and *mf* (mezzo-forte). The piece ends with a final chord in the treble and a bass line.

Improvisatie begin

The first system of the improvisation consists of two staves. The right-hand staff features a melodic line with eighth-note patterns and a trill. The left-hand staff provides a harmonic accompaniment with chords and moving bass lines. Dynamics markings include *P* (piano) and *mp* (mezzo-piano).

The second system continues the improvisation. The right-hand staff has a melodic line with eighth-note patterns. The left-hand staff features a bass line with chords. Chord symbols *Cm7*, *Gm7*, *D7*, and *Gm7* are indicated above the bass line.

The third system continues the improvisation. The right-hand staff has a melodic line with eighth-note patterns. The left-hand staff features a bass line with chords. Chord symbols *Cm7*, *D7*, *Gm9*, *Cm7*, *D7*, and *Gm7* are indicated above the bass line.

The fourth system continues the improvisation. The right-hand staff has a melodic line with eighth-note patterns. The left-hand staff features a bass line with chords. Chord symbols *Cm9*, *Gm9*, *Gm7*, *Cm7*, and *D7* are indicated above the bass line.

The fifth system continues the improvisation. The right-hand staff has a melodic line with eighth-note patterns. The left-hand staff features a bass line with chords. Chord symbols *Gm7* and *Cm7* are indicated above the bass line.

The sixth system continues the improvisation. The right-hand staff has a melodic line with eighth-note patterns. The left-hand staff features a bass line with chords. Chord symbols *Dsus4*, *Cm7*, *D7*, *Gm7*, and *C/D* are indicated above the bass line.

Improvisatie eindig

The seventh system concludes the improvisation. The right-hand staff has a melodic line with eighth-note patterns. The left-hand staff features a bass line with chords. Chord symbols *Gm7*, *C/D*, *Gm7*, *C/D*, *Gm7*, *C/D*, *Gm7*, *D7*, and *mp* are indicated above the bass line.

The image shows a page of musical notation for a piano piece, consisting of six systems of two staves each. The notation includes various musical symbols such as notes, rests, dynamics (mf, mp, f, p), and a "con Ped." instruction. The piece is in a minor key and features complex textures with many chords and rapid passages.

(Uit: N. Norton, *Microstyles IV*, p.2)

# Foot Tapper

Christopher Norton

The musical score for "Foot Tapper" is written for piano and guitar. It consists of seven systems of music. The first six systems are for piano, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. The seventh system is for guitar, with the right hand playing a melodic line and the left hand playing chords. The score includes various dynamics such as *mf*, *mp sub.*, *f*, *ff*, and *crese.*. The tempo is marked with a quarter note. The key signature is one flat (B-flat major). The score includes a section labeled "Improviasie begin" (Improvisation begin) in the seventh system. The guitar part includes chords: Am, Dm, Em, Am, G E/G#, Am, F, and G.

*mf*

*mp sub.*

*f*

*ff*

*crese.*

Improviasie begin

Am Dm Em Am G E/G#

Am Dm Em Am F G

Am F G Am F G Em G E/G#

Am G E/G# Am Dm Em Am G E/G# Am

Improvisasie eindig

Dm Em F G Am *mf*

*mp sub.*

*f*

*cresc.* *ff*

(Uit: N. Norton, *Microstyles II*, p.1)

# Cheeky

2. Cheeky

Christopher Norton

The musical score for "Cheeky" is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The piece is in 4/4 time and features a variety of musical textures and dynamics. The score is divided into several systems, each with a treble and bass staff. Dynamics include *mf* (mezzo-forte), *f* (forte), *f* with an accent (<math>f < \text{accent}</math>), and *ff* (fortissimo). An annotation "Improvise begin" is placed above the treble staff in the fifth system, indicating a section for improvisation. Chord symbols are provided throughout the score: *F7*, *C7*, *G7*, and *F7* in the bass staff, and *C7* in the treble staff. A performance instruction "8<sup>vb</sup>-----" is written above the treble staff in the sixth system, indicating an octave reduction. The score concludes with a final chord of *C7* in the bass staff.

C7 F7 C7  
 F7 C7 3 G7  
 Improviasie eindig  
 F7 C7 ff mf  
 8<sup>va</sup>.....  
 mf ff  
 8<sup>va</sup>.....

(Uit: Norton, C. *Microstyles I*, p.2)

# Rhapsody

Christopher Norton

The musical score for "Rhapsody" by Christopher Norton is presented in a series of systems. The first six systems are piano accompaniment, each consisting of a treble and bass staff. The first system includes dynamic markings of *mf*, *poco dim.*, and *mp*, and features two *Ped.* (pedal) markings. The second system includes *p* and *mf*. The third system includes *poco dim.*, *p*, and *mf*. The fourth system includes *mp*. The fifth system includes *p* and *mf*, with a *Ped.* marking. The sixth system includes *poco dim.*, *mp*, and *p*, with a *Ped.* marking. The seventh system is an improvisation section, starting with a box labeled "Improvise begin". It includes a treble staff with notes and a bass staff with chords: C, G/B, Am, Am/G, F, C<sup>2</sup>/E, G<sup>7</sup>sus<sup>4</sup>, G<sup>7</sup>, and C. The eighth system continues the improvisation with chords: C<sup>7</sup>, F<sup>9</sup>, Em<sup>7</sup>, Am, Am/G, F, and Eb<sup>2</sup>.



G7sus4/D G7/D C<sup>2</sup> C F C/E B<sup>b</sup>/D A/C<sup>#</sup>  
 Dm<sup>7</sup> G7sus<sup>4</sup> G<sup>7</sup> E<sup>b</sup><sub>2</sub> G7sus<sup>4</sup>/D G<sup>7</sup>/D C G/B  
 Am Am/G F C<sup>2</sup>/E G7sus<sup>4</sup> G<sup>7</sup> C Improvisatione endig  
*mf* *poco dim.* *mp*  
 Ped Ped  
*p* *mf*  
*poco dim.* *p* *mf*  
*mp*

The image displays two systems of musical notation for a piano piece. Each system consists of a treble and bass staff joined by a brace on the left. The first system begins with a treble staff containing a melodic line with slurs and accents, and a bass staff with a simple accompaniment. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). A performance instruction *Red.* (Ritardando) is placed below the first staff. The second system continues the melodic and accompanimental lines. It features dynamic markings *poco dim.* (poco diminuendo), *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). A performance instruction *poco rit.* (poco ritardando) is placed above the second staff. Both systems conclude with a double bar line and repeat signs.

# Sunny Side Up

Christopher Norton

Happily ♩ = 126 (♩. ♩. = ♩<sup>3</sup>)

The musical score for "Sunny Side Up" is presented in two systems: piano and guitar. The piano part is written in treble and bass clefs, while the guitar part is in a single bass clef. The score includes various dynamics such as *mf*, *mp*, *f*, *dim.*, and *p*. A section of the piano part is marked "Improvise begin" and includes a "Ped." (pedal) instruction. The guitar part features a series of chords: Em<sup>(#5)</sup>, Em, Am<sup>7</sup>, B<sup>7</sup>, Em<sup>7</sup>, Em<sup>6</sup>, Em<sup>(#5)</sup>, Em, Am<sup>7</sup>, Bm<sup>7</sup>, Em<sup>7</sup>, Am<sup>7</sup>, B<sup>7</sup>, Em<sup>7</sup>, Em<sup>6</sup>, Em<sup>(#5)</sup>, Em, Am<sup>7</sup>, B<sup>7</sup>, F<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, B<sup>7</sup>, and Em<sup>7</sup>. The piece concludes with a final chord of Em<sup>7</sup>.

Improvisasie eindig

The musical score is written for piano and consists of five systems of staves. The first system begins with a treble clef and a key signature of one sharp (F#). The bass clef part starts with a chord marked  $Em^0$  and a  $Ped.$  marking. The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics include  $mf$ ,  $mp$ , and  $mf$ . The second system continues the melody with dynamics  $mp$ ,  $f$ ,  $mf$ , and  $dim.$ . The third system features a more active melody with dynamics  $mf$  and  $mp$ . The fourth system has dynamics  $f$  and  $mp$ . The fifth system concludes with a  $dim.$  dynamic and a  $P$  (piano) dynamic, ending with a  $Ped.$  marking and a double bar line.

(Uit: C. Norton, *Microstyles III*, p.1)

# Giveaway

Christopher Norton

The musical score for "Giveaway" by Christopher Norton is presented in a standard piano score format with two staves per system. The piece is in 4/4 time and consists of 24 measures. The notation includes treble and bass clefs, dynamic markings, and chord symbols.

**Measure 1:** Treble clef, *mf*. Bass clef, chord  $\text{Em}^7$ . Pedal point.

**Measure 2:** Treble clef, *mf*. Bass clef, chord  $\text{Em}^6$ . Pedal point.

**Measure 3:** Treble clef, *mf*. Bass clef, chord  $\text{G}^{13}$ . Pedal point.

**Measure 4:** Treble clef, *mf*. Bass clef, chord  $\text{C}^{\#}/\text{G}$ . Pedal point.

**Measure 5:** Treble clef, *mf*. Bass clef, chord  $\text{G}^{13}$ . Pedal point.

**Measure 6:** Treble clef, *mf*. Bass clef, chord  $\text{C}^6$ . Pedal point.

**Measure 7:** Treble clef, *mf*. Bass clef, chord  $\text{Em}^7$ . Pedal point.

**Measure 8:** Treble clef, *mf*. Bass clef, chord  $\text{Em}^6$ . Pedal point.

**Measure 9:** Treble clef, *mf*. Bass clef, chord  $\text{Dm}^7$ . Pedal point.

**Measure 10:** Treble clef, *mf*. Bass clef, chord  $\text{G}^7$ . Pedal point.

**Measure 11:** Treble clef, *mf*. Bass clef, chord  $\text{EmE}^{\flat}\text{mDm}^7$ . Pedal point.

**Measure 12:** Treble clef, *mf*. Bass clef, chord  $\text{G}^7$ . Pedal point.

**Measure 13:** Treble clef, *mf*. Bass clef, chord  $\text{Em}^7$ . Pedal point.

**Measure 14:** Treble clef, *mf*. Bass clef, chord  $\text{Em}^6$ . Pedal point.

**Measure 15:** Treble clef, *mf*. Bass clef, chord  $\text{G}^{13}$ . Pedal point.

**Measure 16:** Treble clef, *mf*. Bass clef, chord  $\text{C}^{\#}/\text{G}$ . Pedal point.

**Measure 17:** Treble clef, *mf*. Bass clef, chord  $\text{G}^{13}$ . Pedal point.

**Measure 18:** Treble clef, *mf*. Bass clef, chord  $\text{C}^6$ . Pedal point.

**Measure 19:** Treble clef, *mf*. Bass clef, chord  $\text{Em}^7$ . Pedal point.

**Measure 20:** Treble clef, *mf*. Bass clef, chord  $\text{Em}^6$ . Pedal point.

**Measure 21:** Treble clef, *mf*. Bass clef, chord  $\text{G}^{13}$ . Pedal point.

**Measure 22:** Treble clef, *mf*. Bass clef, chord  $\text{C}^{\#}/\text{G}$ . Pedal point.

**Measure 23:** Treble clef, *mf*. Bass clef, chord  $\text{G}^{13}$ . Pedal point.

**Measure 24:** Treble clef, *mf*. Bass clef, chord  $\text{C}^6$ . Pedal point.

**Chord Progression Summary:**

- Measures 1-2:  $\text{Em}^7$  /  $\text{Em}^6$
- Measures 3-4:  $\text{G}^{13}$  /  $\text{C}^{\#}/\text{G}$
- Measures 5-6:  $\text{G}^{13}$  /  $\text{C}^6$
- Measures 7-8:  $\text{Em}^7$  /  $\text{Em}^6$
- Measures 9-10:  $\text{Dm}^7$  /  $\text{G}^7$
- Measures 11-12:  $\text{EmE}^{\flat}\text{mDm}^7$  /  $\text{G}^7$
- Measures 13-14:  $\text{Em}^7$  /  $\text{Em}^6$
- Measures 15-16:  $\text{G}^{13}$  /  $\text{C}^{\#}/\text{G}$
- Measures 17-18:  $\text{G}^{13}$  /  $\text{C}^6$
- Measures 19-20:  $\text{Em}^7$  /  $\text{Em}^6$
- Measures 21-22:  $\text{G}^{13}$  /  $\text{C}^{\#}/\text{G}$
- Measures 23-24:  $\text{G}^{13}$  /  $\text{C}^6$

A<sup>♭</sup>A    E<sup>♭</sup>6    Fm7    B<sup>♭</sup>0    E<sup>♭</sup>6/9    A<sup>♭</sup>A  
 E<sup>♭</sup>6    Dn7    G7    Em7    Em6    Dm7 G7    Em7 E<sup>♭</sup>m7 Dm7 G7  
 Em7    Em6    G<sup>13</sup>    C<sup>♯</sup>/G    G<sup>13</sup>    C6 **ff**  
**mf**  
**f**    **ff**    **mp**  
**mf**  
**f**    **ff**

Ped.    Improvisasie eindig    Ped.    Ped.    Ped.

(Uit: C. Norton, *Microstyles II*, p.2)

**BYLAAG D**  
**KLANKVOORBEELDE OP LASERSKYWE**

<b>LASERSKYF 1</b>	
<b>SNIT</b>	<b>INHOUD</b>
1	I-1 <i>In the Bag</i>
2	I-2 <i>Cheeky</i>
3	I-3 <i>Oriental Flower</i>
4	I-4 <i>Latin Nights</i>
5	I-5 <i>Martinet</i>
6	I-6 <i>Down South</i>
7	I-7 <i>Fax Blues</i>
8	I-8 <i>Omnibus</i>
9	I-9 <i>Heavy Work</i>
10	I-10 <i>On the Line</i>
11	I-11 <i>Hideaway</i>
12	I-12 <i>Short and Sweet</i>
13	II-1 <i>Foot Tapper</i>
14	II-2 <i>Giveaway</i>
15	II-3 <i>A Spy Story</i>
16	II-4 <i>Galloping</i>
17	II-5 <i>Metal Merchant</i>
18	II-6 <i>Rhapsody</i>
19	II-7 <i>A Charmer</i>
20	II-8 <i>Attention Seeker</i>
21	II-9 <i>Skipping Rope</i>
22	II-10 <i>Misty Day</i>
23	II-11 <i>Plus Fives</i>
24	II-12 <i>Bubble Gum</i>

25	III-1	<i>Sunny Side Up</i>
26	III-2	<i>On the Run</i>
27	III-3	<i>Habanera</i>
28	III-4	<i>Hard Rock Blues</i>
29	III-5	<i>Misty-Eyed</i>
30	III-6	<i>Chinese Walk</i>
31	III-7	<i>In the Sun</i>
32	III-8	<i>Moving Along</i>
33	III-9	<i>Feeling Lazy</i>
34	III-10	<i>Clock Rock</i>
35	III-11	<i>Orchid Garden</i>
36	III-12	<i>Last Tango</i>
37	IV-1	<i>A Whimsy</i>
38	IV-2	<i>Beguine</i>
39	IV-3	<i>Give it Time</i>
40	IV-4	<i>Cha Cha</i>
41	IV-5	<i>Island Song</i>
42	IV-6	<i>Rocking Turkey</i>
43	IV-7	<i>Five to Eleven</i>
44	IV-8	<i>Without a Care</i>
45	IV-9	<i>Piano Exchange Rag</i>
46	IV-10	<i>Hebridean Song</i>
47	IV-11	<i>Slinky</i>
48	IV-12	<i>A Chromatic Outing</i>
49	4.6.1.7	<i>Attention Seeker</i>
50	4.9.1.7	<i>Habanera</i>
51	5.4.1.6	<i>Latin Nights</i>
52	5.8.1.6	<i>Cheeky</i>
53	6.2.2.7	<i>Omnibus</i>
54	6.2.7.4	<i>Clock Rock 1</i>



55	6.2.7.4	<i>Clock Rock 2</i>
56	6.2.7.5	<i>Clock Rock 3</i>
57		Realisering van voorbeeld 422
58		Realisering van voorbeeld 424
59		Realisering van voorbeeld 426
60		Realisering van voorbeeld 427
61		Realisering van voorbeeld 428
62		Realisering van voorbeeld 429
63		Realisering van voorbeeld 431
64		Realisering van voorbeeld 433
65		Realisering van voorbeeld 435
66		Realisering van voorbeeld 436
67		Realisering van voorbeeld 437
<b>LASERSKYF 2</b>		
1		Realisering van voorbeeld 439
2		Realisering van voorbeeld 441
3		Realisering van voorbeeld 443
4		Realisering van voorbeeld 444