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# About the Author

Catherine Schane-Lydon has been playing piano for more than 40 years, receiving classical training from her mother, and improvisatory and ear training from her father. She majored in composition in her undergraduate studies and earned a Masters degree in education.

Schane-Lydon performs extensively as a church musician, dance accompanist, music director of musical theater, soloist, and in a classical trio. One of the principal piano instructors for the online music education website WorkshopLive, she teaches all levels and ages of students.

In addition to being a music arranger, Schane-Lydon performs with several bands and the a cappella group Strike a Chord. She has two piano solo albums—*I Lift My Eyes* and *Unto the Hills*—featuring well known hymns in relaxing, improvised arrangements.

Schane-Lydon lives in upstate New York and enjoys running, hiking, motorcycling, and cooking ethnic cuisines.



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I have so many people to acknowledge in helping me complete this book . . .

My students, who are, unwittingly, the “guinea pigs” for trying out my zany ideas.

My lovely husband, who kindly hands me a cup of coffee as I’m writing another chapter.

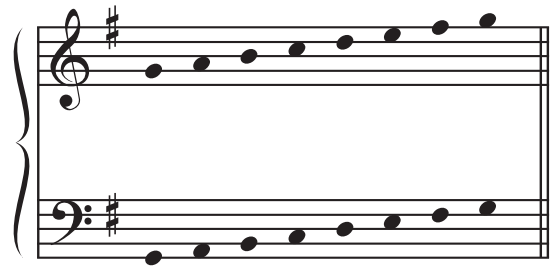
My editor, Burgess Speed, who gently reminds me to get him some material, hopefully by noon today.

My piano teachers, Hilda Banks Shapiro, Evelyn Chin, and the late Andrew Berliner.

But most of all, my parents, who gave me the gift of music. Without their guidance and patience, I would not be making a living through music. I suppose I can blame them, as well. I could’ve been a lawyer . . . (Thanks, Mom and Dad!)

## Transposing to the Key of G Major

To the right is the G Major scale. Notice that the key signature has only one sharp, F#. Do not forget to replace F with F# in the scale! Try playing through it here and on page 100 as well. Get used to the fingerings and how the intervals fall on the keys. Play through it many times, then go on to the piece below.



Let's play "Ode to Joy" in the key of G Major. Like before, the melodic and harmonic intervals did not change, only the tonal center has changed.



## Ode to Joy (Key of G)

Ludwig van Beethoven  
Arr. by Schane-Lydon

♩ = 100



Once you're comfortable with the arrangement on the previous page (and your left hand is successfully jumping around and hitting those chords), try the following arrangement in the original key of D Major. Remember that the scale of D Major has two sharps: F# and C#.



Track  
23

## *Pachelbel's Canon* (Key of D, Triads)

Johann Pachelbel  
Arr. by Schane-Lydon

♩ = 120

Measures 1-8: The right hand plays a descending eighth-note scale starting on G4 (finger 5) and ending on D4 (finger 2). The left hand plays a series of triads: D4-F#4-A4, C#4-E4-G4, B3-D4-F#4, A3-C#4-E4, G3-B3-D4, F#3-A3-C#4, E3-G3-B3, and D3-F#3-A3.

Measures 9-16: The right hand plays a descending eighth-note scale starting on C#4 (finger 5) and ending on D3 (finger 1). The left hand plays a series of triads: C#4-E4-G4, B3-D4-F#4, A3-C#4-E4, G3-B3-D4, F#3-A3-C#4, E3-G3-B3, D3-F#3-A3, and C#3-E3-G3.

Measures 17-24: The right hand plays a descending eighth-note scale starting on B3 (finger 5) and ending on D3 (finger 1). The left hand plays a series of triads: B3-D4-F#4, A3-C#4-E4, G3-B3-D4, F#3-A3-C#4, E3-G3-B3, D3-F#3-A3, C#3-E3-G3, and B2-D3-F#3.

Measures 25-32: The right hand plays a descending eighth-note scale starting on A3 (finger 5) and ending on D3 (finger 1). The left hand plays a series of triads: A3-C#4-E4, G3-B3-D4, F#3-A3-C#4, E3-G3-B3, D3-F#3-A3, C#3-E3-G3, B2-D3-F#3, and A2-C#3-E3.

## Preparing for "Gymnopédie No. 1"

"Gymnopédie No. 1" is by the French composer Erik Satie (1866–1925). This piece, written in  $\frac{3}{4}$  time, should be performed slowly, with almost a bittersweet quality. You'll notice in the accompaniment that the left hand plays a bass note followed by the rest of a chord in a very slow, sort of stride style. (Stride is a piano style characterized by large leaps in the left hand). The right hand plays the melody and occasionally helps out the left with a well-placed thumb. The trick here is to make

everything sound effortless, legato, and calm. You'll want to use a lot of sustain pedal to help smooth everything out. When playing this piece, think of a soft, dreamy summer day, with no place to go—just taking the time to breathe and watch the clouds go by.



Track  
56

## Gymnopédie No. 1

Erik Satie

$\text{♩} = 80$  *pp*

5 5 p. p. p. p. p. p. 3 5 4 3 2 1 2 3

8 1 p. f p. p. p. p.

13 pp p. p. p. p. p.