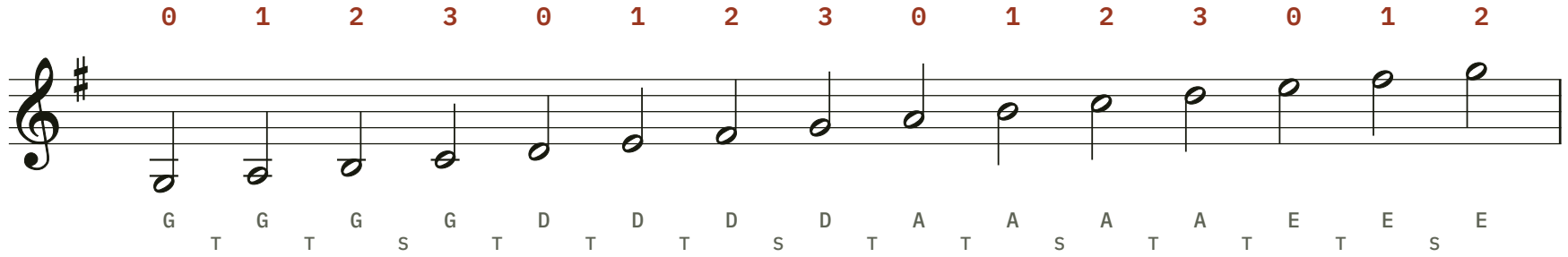
G major

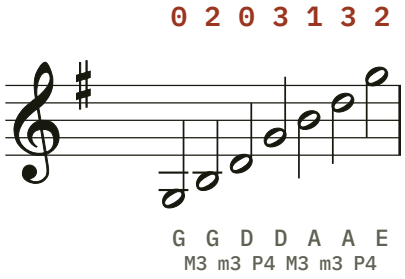
Two octaves

KEY SIGNATURE: One sharp — F♯ | POSITION: First position | SHEET: 1 / 7

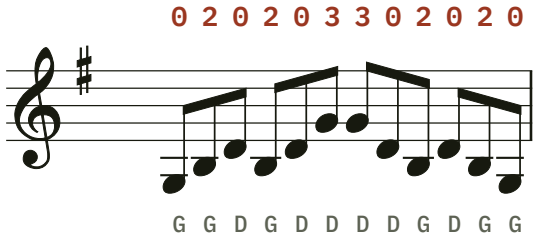
SCALE Two beats a note



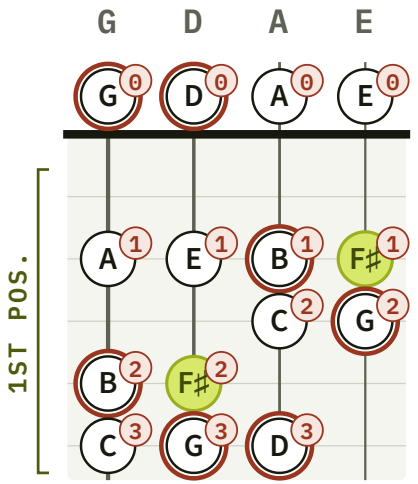
ARPEGGIO Tonic triad



BROKEN CHORD Triad in threes, one octave



FIRST POSITION, ALL FOUR STRINGS



nut · open string, above the nut · scale note · sharp or flat · ringed — in the arpeggio · finger

HAND SHAPE, STRING BY STRING

G string	G⁰ A¹ B² C³	high 2nd
D string	D⁰ E¹ F♯² G³	high 2nd
A string	A⁰ B¹ C² D³	low 2nd
E string	E⁰ F♯¹ G²	low 2nd

WATCH FOR

- Every string uses the same shape: open, 1, 2, 3 — then cross to the next string.
- The 2nd finger sits high (close to the 3rd) on the G and D strings, and low (close to the 1st) on the A and E strings.
- In the arpeggio the 2nd finger takes B on the G string — a high 2nd, the same spot as in the scale.
- Broken chords are written over the lower octave only; take them up the second octave once the shape is secure.

LESSON NOTES

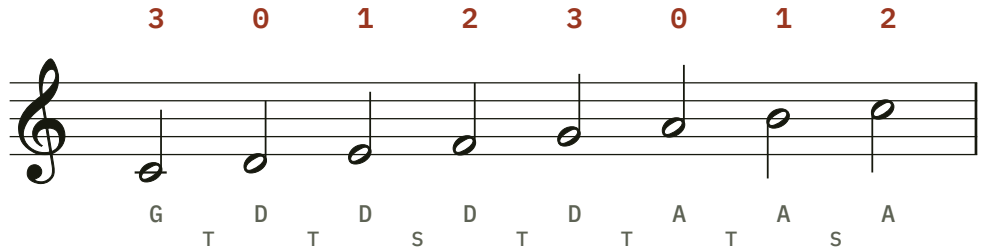
Finger numbers above each stave, string below it. Steps between the notes: **T** tone, **S** semitone; on the arpeggio **m3** minor 3rd, **M3** major 3rd, **P4** perfect 4th. Scales and arpeggios ascend here — come down through the same notes with the same fingering reversed.

C major

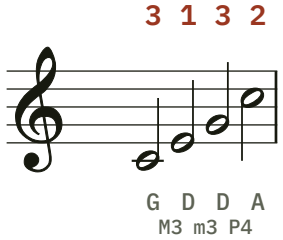
One octave

KEY SIGNATURE: No sharps or flats
POSITION: First position
SHEET: 2 / 7
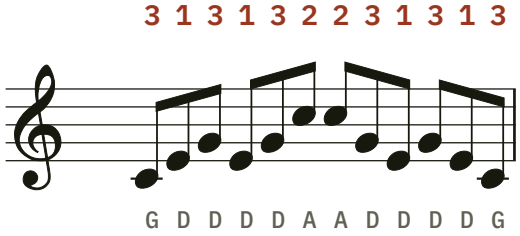
SCALE Two beats a note



ARPEGGIO Tonic triad



BROKEN CHORD Triad in threes, one octave



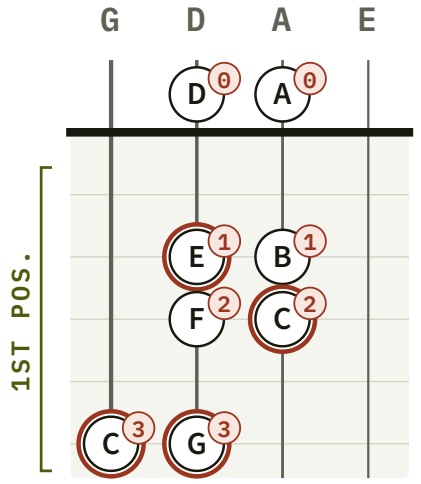
HAND SHAPE, STRING BY STRING

G string	C³	3rd finger only
D string	D⁰ E¹ F² G³	low 2nd
A string	A⁰ B¹ C²	low 2nd

WATCH FOR

- Starts on the 3rd finger, G string — set that C before you draw the first bow.
- The 2nd finger is low on both strings here: F sits against the 1st finger, and so does the top C.
- The arpeggio uses only 3rd and 1st fingers plus the low 2nd for the top C. No open strings at all.
- No accidentals, so the only thing to police is the low 2nd finger on each string.

FIRST POSITION, G TO A STRINGS



nut — open string, above the nut
scale note — sharp or flat
ringed — in the arpeggio — finger

LESSON NOTES

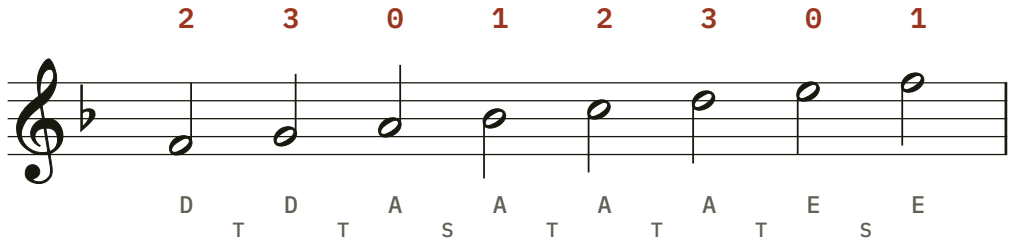
Finger numbers above each stave, string below it. Steps between the notes: **T** tone, **S** semitone; on the arpeggio **m3** minor 3rd, **M3** major 3rd, **P4** perfect 4th. Scales and arpeggios ascend here — come down through the same notes with the same fingering reversed.

F major

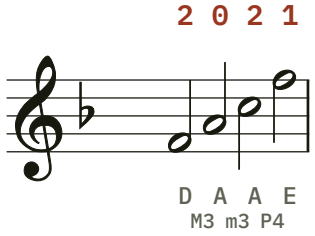
One octave

KEY SIGNATURE: One flat — B♭ | POSITION: First position | SHEET: 3 / 7
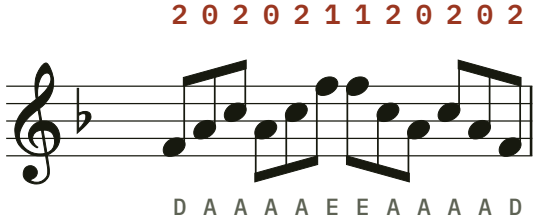
SCALE Two beats a note



ARPEGGIO Tonic triad



BROKEN CHORD Triad in threes, one octave



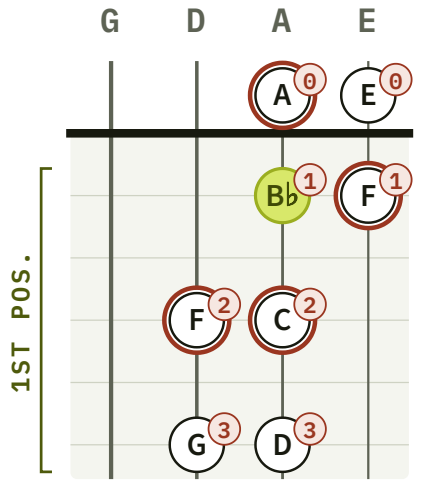
HAND SHAPE, STRING BY STRING

D string	F² G³	low 2nd
A string	A⁰ B♭¹ C² D³	low 1st, low 2nd
E string	E⁰ F¹	low 1st

WATCH FOR

- Starts on the 2nd finger, D string — a low 2nd, right beside the 1st.
- B♭ is a low 1st finger, pulled back until it almost touches the nut. This is the note that decides whether the scale sounds in tune.
- Top F is a low 1st on the E string — the same backward reach as the B♭.
- The arpeggio skips the B♭ entirely, so it is the easier of the two to tune. Use it to check the low 1st in the scale.

FIRST POSITION, D TO E STRINGS



nut | open string, above the nut | scale note | sharp or flat | ringed — in the arpeggio | finger

LESSON NOTES

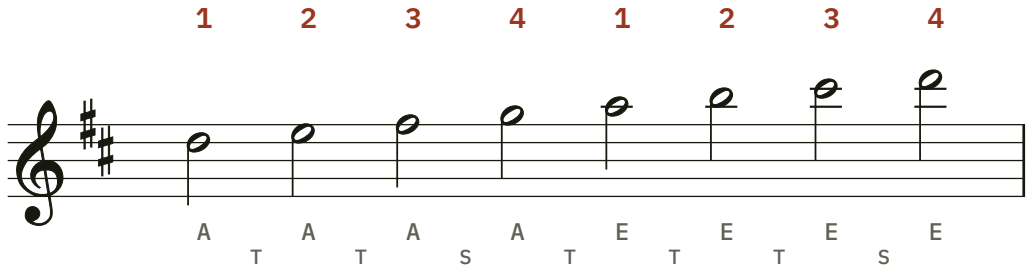
Finger numbers above each stave, string below it. Steps between the notes: **T** tone, **S** semitone; on the arpeggio **m3** minor 3rd, **M3** major 3rd, **P4** perfect 4th. Scales and arpeggios ascend here — come down through the same notes with the same fingering reversed.

D major

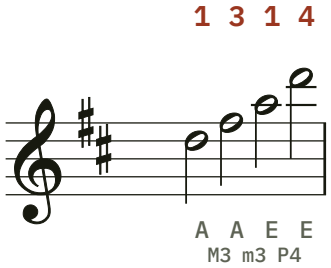
One octave, third position

KEY SIGNATURE: Two sharps — F♯, C♯ | POSITION: Third position | SHEET: 4 / 7
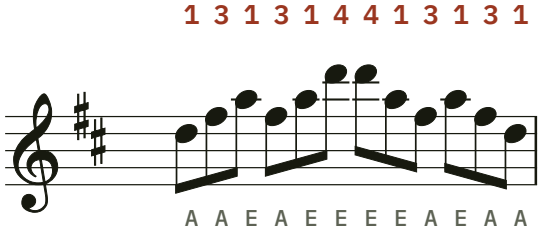
SCALE Two beats a note



ARPEGGIO Tonic triad



BROKEN CHORD Triad in threes, one octave



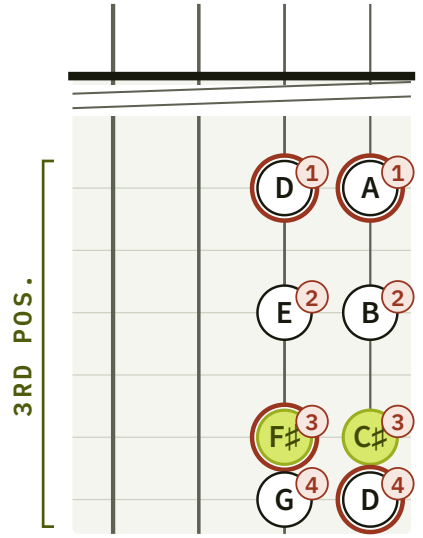
HAND SHAPE, STRING BY STRING

A string	D¹	E²	F♯³	G⁴	1 2 3 4 — tone, tone, semitone
E string	A¹	B²	C♯³	D⁴	1 2 3 4 — tone, tone, semitone

WATCH FOR

- Shift the whole hand up so the 1st finger lands where the 3rd finger sat in first position — on the A string that note is D.
- The hand stays put for the whole scale: 1–2–3–4 on the A string, then the same 1–2–3–4 on the E string.
- Notes are closer together up here. Move the fingers less than feels right.
- The arpeggio jumps 1 to 3 on each string. Keep the hand frame still and just lift and drop the fingers.

THIRD POSITION, A AND E STRINGS



nut · open string, above the nut · scale note · sharp or flat · ringed — in the arpeggio · finger · rows left out

LESSON NOTES

Finger numbers above each stave, string below it. Steps between the notes: **T** tone, **S** semitone; on the arpeggio **m3** minor 3rd, **M3** major 3rd, **P4** perfect 4th. Scales and arpeggios ascend here — come down through the same notes with the same fingering reversed.

D harmonic minor

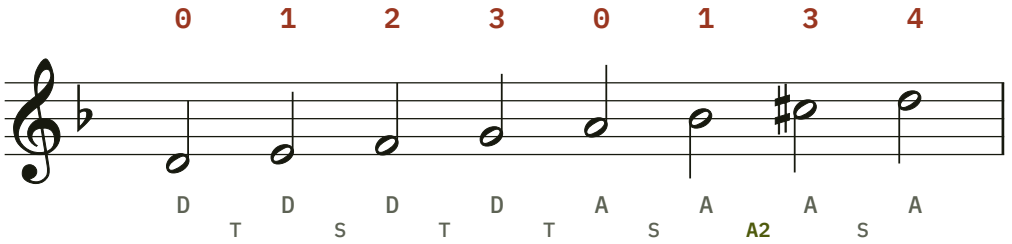
One octave

KEY SIGNATURE
One flat — B♭ — with C raised to C♯

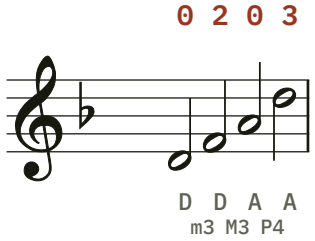
POSITION
First position

SHEET
5 / 7
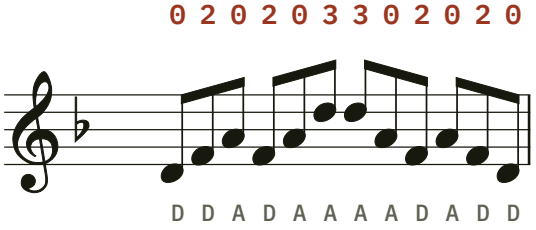
SCALE Two beats a note



ARPEGGIO Tonic triad



BROKEN CHORD Triad in threes, one octave



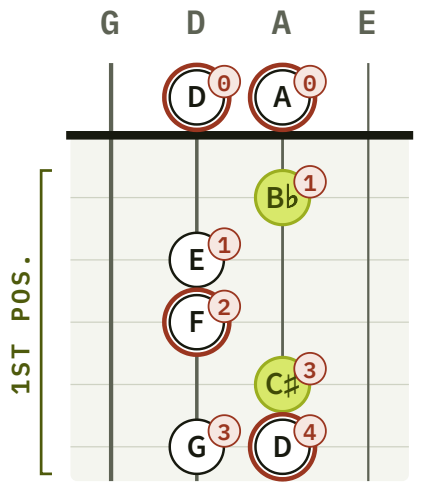
HAND SHAPE, STRING BY STRING

D string	D⁰ E¹ F² G³	low 2nd
A string	A⁰ B♭¹ C♯³ D⁴	low 1st, low 3rd, 4th against the 3rd

WATCH FOR

- Harmonic minor raises the 7th note, so C becomes C♯. The key signature does not show it — it is written in as an accidental.
- That raising opens a gap of three semitones between B♭ and C♯: the augmented 2nd, the sound that makes this harmonic rather than natural minor.
- Cross the gap by skipping a finger: low 1st on B♭, then straight to the 3rd for C♯, with the 4th a semitone above on D.
- The arpeggio has no C♯, so the top D goes back to the 3rd finger — not the 4th the scale needs.

FIRST POSITION, D AND A STRINGS



nut · open string, above the nut · scale note · sharp or flat · ringed — in the arpeggio · ① finger

LESSON NOTES

Finger numbers above each stave, string below it. Steps between the notes: **T** tone, **S** semitone, **A2** augmented 2nd; on the arpeggio **m3** minor 3rd, **M3** major 3rd, **P4** perfect 4th. Scales and arpeggios ascend here — come down through the same notes with the same fingering reversed.

E harmonic minor

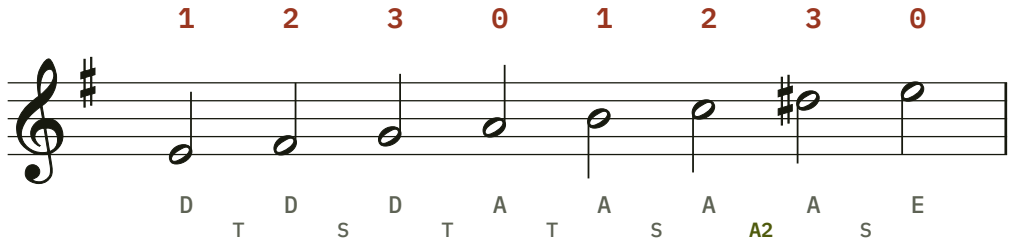
One octave

KEY SIGNATURE
One sharp — F♯ — with D raised to D♯

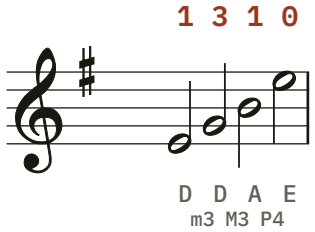
POSITION
First position

SHEET
6 / 7

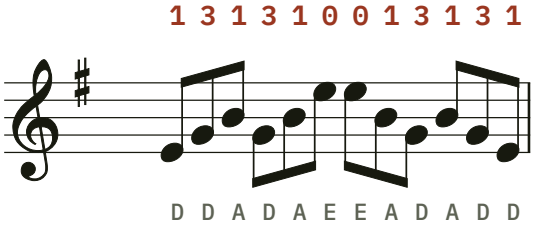
SCALE Two beats a note



ARPEGGIO Tonic triad



BROKEN CHORD Triad in threes, one octave



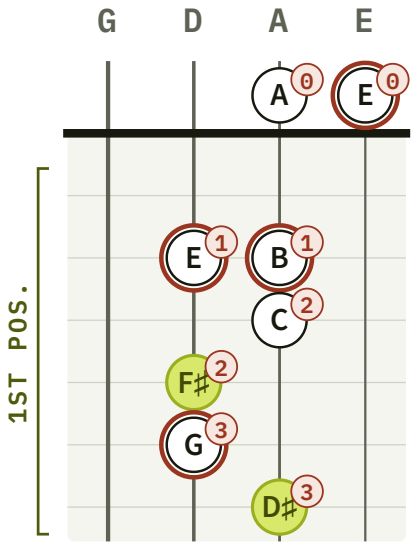
HAND SHAPE, STRING BY STRING

D string	E¹ F♯² G³	high 2nd
A string	A⁰ B¹ C² D♯³	low 2nd, 3rd stretched up
E string	E⁰	open string only

WATCH FOR

- Starts on the 1st finger, D string — no open string to lean on, so tune that E against the open A before you start.
- The raised 7th is D♯. The augmented 2nd falls between C and D♯ on the A string.
- Reach the 3rd finger up a whole tone past C for the D♯, then let the open E ring out on top.
- The arpeggio is all 1st and 3rd fingers and the open E — no stretch, so use it to settle the hand before the scale.

FIRST POSITION, D TO E STRINGS



nut · open string, above the nut · scale note · sharp or flat · ringed — in the arpeggio · finger

LESSON NOTES

Finger numbers above each stave, string below it. Steps between the notes: **T** tone, **S** semitone, **A2** augmented 2nd; on the arpeggio **m3** minor 3rd, **M3** major 3rd, **P4** perfect 4th. Scales and arpeggios ascend here — come down through the same notes with the same fingering reversed.

D major

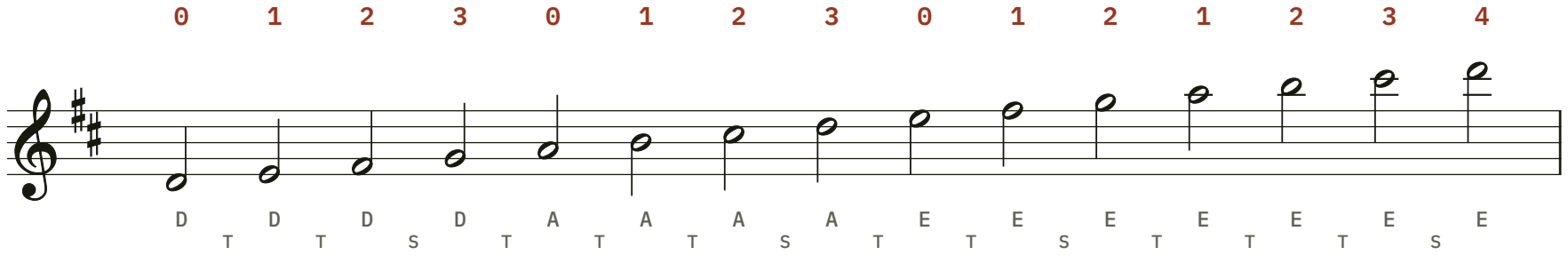
Two octaves — looking ahead

KEY SIGNATURE Two sharps — F♯, C♯

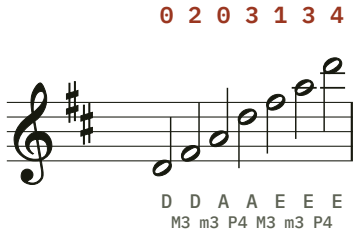
POSITION First, then third position

SHEET 7 / 7
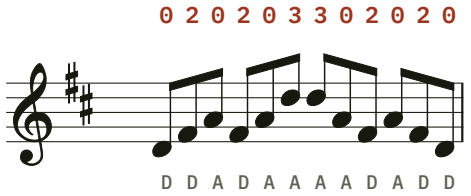
SCALE Two beats a note



ARPEGGIO Tonic triad



BROKEN CHORD Triad in threes, one octave



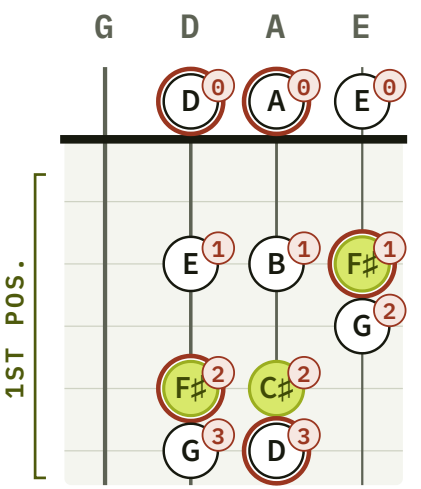
HAND SHAPE, STRING BY STRING

D string	D⁰ E¹ F♯² G³	high 2nd
A string	A⁰ B¹ C♯² D³	high 2nd
E string, 1st pos.	E⁰ F♯¹ G²	first position, 0 1 2
E string, 3rd pos.	A¹ B² C♯³ D⁴	1 2 3 4 — tone, tone, semitone

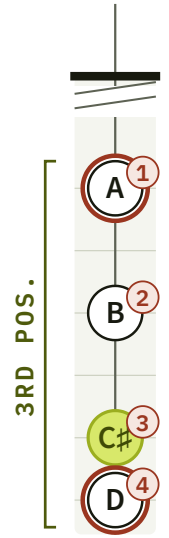
WATCH FOR

- This is sheet 1's first-position shape joined to sheet 4's third position, which is why those two are worth learning together.
- Play the first eleven notes in first position exactly as usual, up to G on the E string.
- Then shift: the hand moves up the E string so the 1st finger takes A, and the last four notes are 1–2–3–4.
- Come down through the same route and shift back on the way from A to G. Practise that one join on its own.

FIRST POSITION



THIRD POSITION



nut · open string, above the nut · scale note · sharp or flat · ringed — in the arpeggio · finger · rows left out

LESSON NOTES

Finger numbers above each stave, string below it. Steps between the notes: **T** tone, **S** semitone; on the arpeggio **m3** minor 3rd, **M3** major 3rd, **P4** perfect 4th. Scales and arpeggios ascend here — come down through the same notes with the same fingering reversed.