

Getting in Gear

FUNDAMENTAL WARM-UPS FOR STRING ORCHESTRA

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Teacher Manual

Part 1: Fingerboard Geography

Part 2: Bowing: Tone & Articulation

Part 3: Rhythm Rules!

Part 4: Resources



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About This Book

Welcome to Getting In Gear! This book is designed as a drop-in resource for students that have already learned the basics of playing their instrument, but need to work on intermediate level fundamentals. Feel free to skip to any skill section you need as your students progress. The book is divided into three sections and it is expected that you'll work on various skills concurrently. Throughout the book, exercises are labeled with a "Gear Icon"  to help quickly identify finger patterns used. Suggested tempo markings are provided in the teacher manual, but not in student books. Adjust tempo as needed for student progress and success. Play along tracks and drum beats are available on the [Getting In Gear website](#).

Part 1: Fingerboard Geography

Finger patterns are introduced in a series of "Gears." Gear 1 is a major pentachord and is typically the first finger pattern students learn. Gear 2 introduces Low 2 or the 2nd finger. Gear 3 teaches upper strings High 3rd finger, forward extensions for Cellos, and gives Basses the option to shift to half position or use 2nd and 4th fingers in 3rd position. Gear 4 introduces Low 1 for upper strings, the backward extension for Cello, and begins in 1/2 position for Bass. Gear 5 introduces Low 4 for upper strings, requires shifting for Cellos, and continues to provide shifting options for Bass in 1/2 and 3rd positions.

Each Gear is introduced in a "Mountain Climber" exercise, which utilizes a pentachord pattern on each string. This exercise helps develop muscle memory and proper intonation before diving into more varied exercises. Mountain Climbers also reinforce the skill of using 4th finger for Violin and Viola players.

In addition, this section covers intonation, tunnels, double stops, and anchors, E and C string notes, the importance of half and whole notes, how to read key signatures, chromaticism, and more.

Part 2: Bowing, Tone & Articulation

The blue section is divided into two parts: tone and articulation. Each section begins with a series of etudes that progress in difficulty, accompanied by bowing variations that provide varied repetition for skill mastery. It is possible to apply variations from one etude to others as needed. Feel free to mix and match!

Tone is introduced using the acronym LAWS (Lane, Amount, Weight, Speed) with vivid imagery and clear instructional pictures. The articulation section includes explanations and etudes for bowing techniques such as *detaché*, *martelé*, *tenuto* and more. Additional exercises take a deeper dive into topics such as slurs, bow lifts and *spiccato*. Throughout this section, and the rest of the book, Gear Icons continue make it easy to see which finger patterns are utilized in each exercise.

Part 3: Rhythm Rules!

In the green section, rhythm is introduced as a length of time, using a ruler as a visual aid. Each number on the ruler equates to one beat in the music. Notes of longer duration carry beyond the next number, and notes of shorter duration land on the corresponding tick mark. The technique of drawing slash marks to represent beats is introduced, similar to tick marks on a ruler. In addition to the basic note and rest values, rhythmic patterns covered include dotted rhythms, syncopation, off-beats, triplets and two ways to approach playing in 6/8 time.

Part 4: Resources

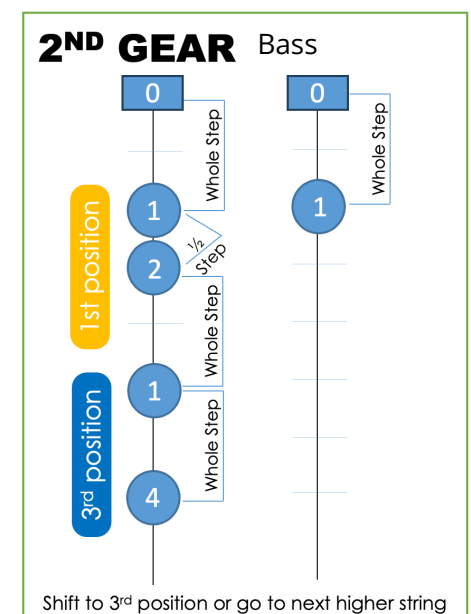
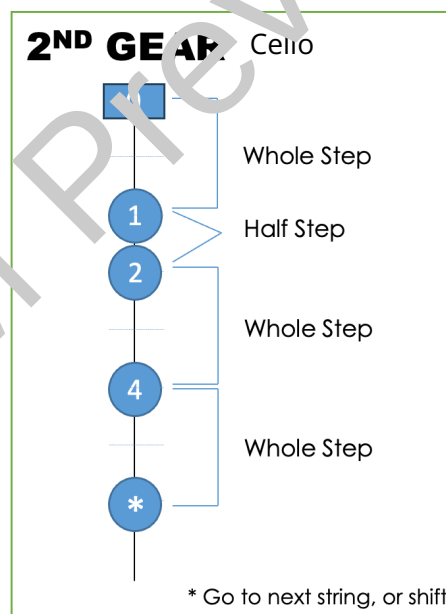
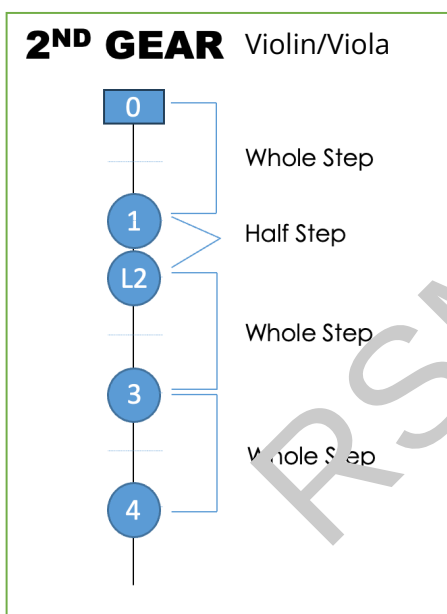
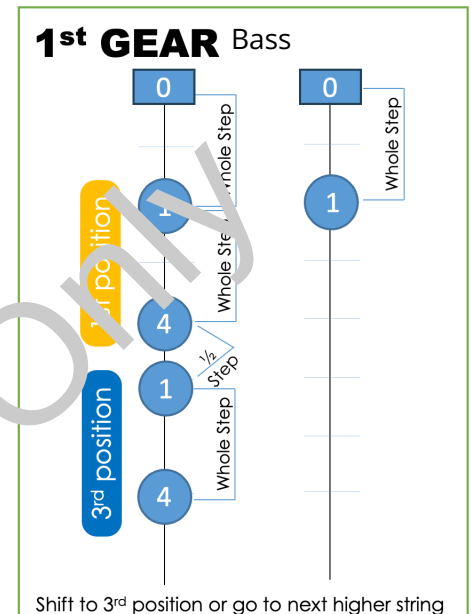
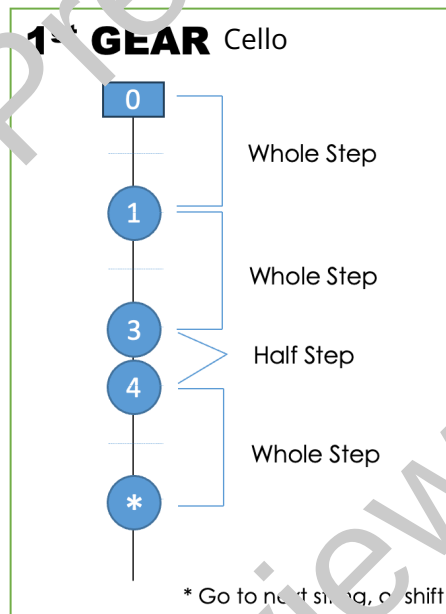
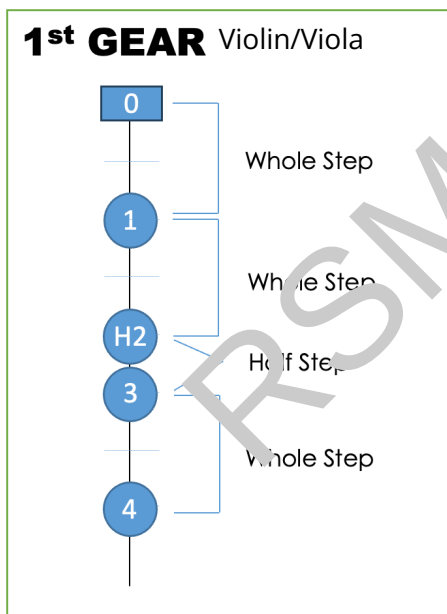
Each student book includes a fingerboard map on the front inside cover and a guide to applying Gears in different key signatures in the back. In addition, the teacher manual includes a variety of worksheets, which the purchaser of this book is authorized to reproduce for their classes only. See copyright information on page 157.

Throughout the book, you will see Gear Icons that indicate which Gears will be used in each exercise. In instances where instruments use different Gears, the teacher manual indicates which instruments this Gear Icon is referring to with a square key. The example below shows that the Violins and Viola will use Gears 1 and 2 while Cellos and Basses also use Gear 4.

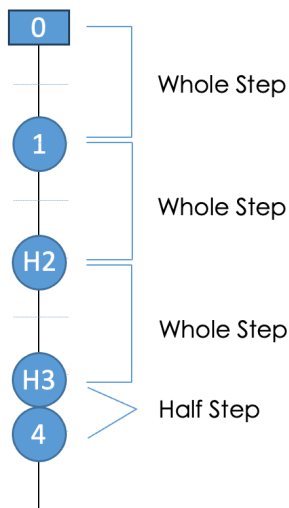


Basses are given the option to cross strings or to stay on one string by shifting to 3rd position for each Gear. Encourage your students to explore both options to improve their understanding of the fingerboard and increase their toolbox of fingering choices. The Gear system is taught mainly using 1st, 3rd and 1/2 position for Bass. Some exercises in the book utilize 2nd position and include a note below the Gear Icon indicating which fingers will be used.

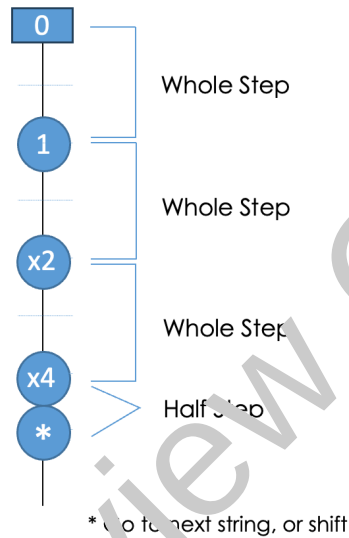
Below you will find Gear Diagrams outlining the half step and whole step patterns for each Gear.



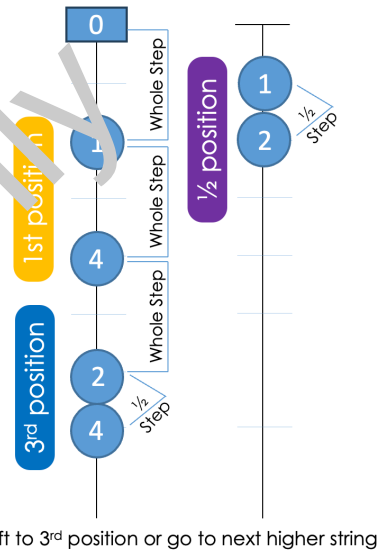
3RD GEAR Violin/Viola



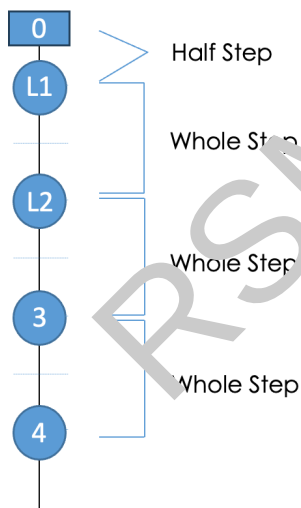
3RD GEAR Cello



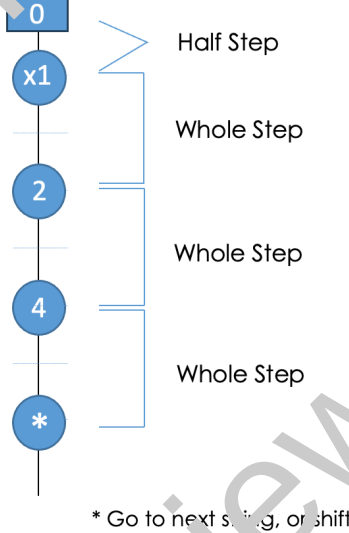
3RD GEAR Bass



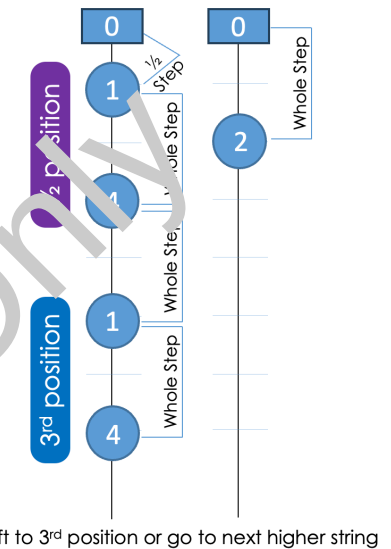
4TH GEAR Violin/Viola



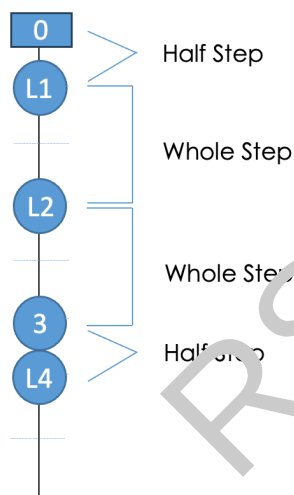
4TH GEAR Cello



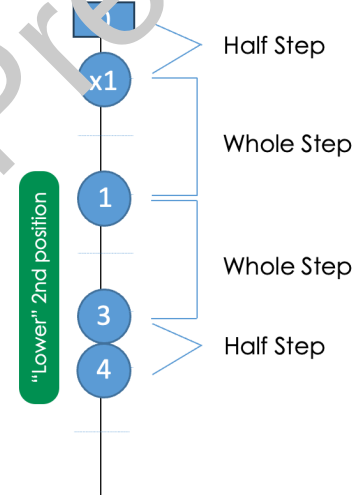
4TH GEAR Bass



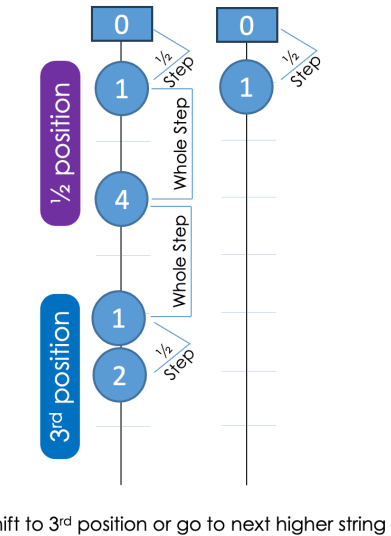
5TH GEAR Violin/Viola



5TH GEAR Cello



5TH GEAR Bass

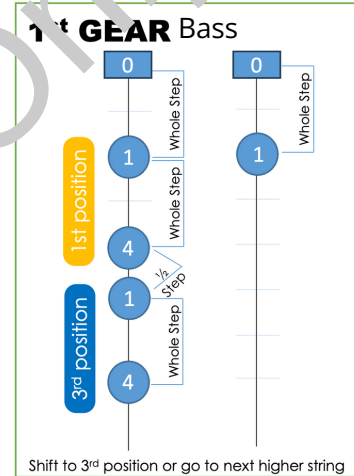
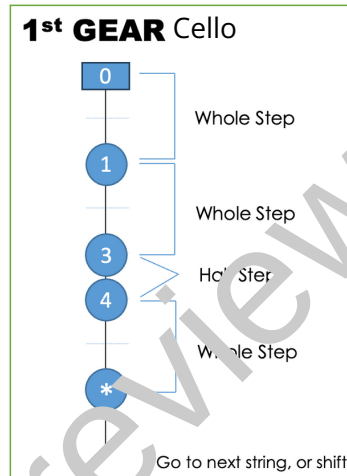
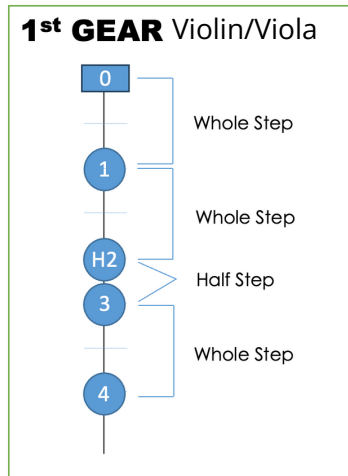


Throughout this section we will explore a variety of finger patterns, which we call "Gears."

Violin/Viola: In Gear 1 you use High 2nd finger, close to 3rd finger.

Cello: In Gear 1 you use 1st, 3rd and 4th fingers.

Bass: In Gear 1 you will only use Open, 1st, and 4th finger.



1. Mountain Climbers in 1st Gear

Violin/Viola: Be sure to get to the "top of the mountain" by using 4th finger in each measure.

Don't cheat by crossing strings. When ready, try slurring 2 or 4 notes per bow.

Cello/Bass: Practice separate bows first, then try slurring 2 or 4 notes per bow. Begin by focusing on the regular finger pattern in first position, keeping a curved hand. When ready, explore shifting options to remain on one string for an entire line.

TEACHER NOTE: As students "climb the mountain" encourage them to ADL fingers keeping previous fingers down rather than switching from one finger to the next. Block fingering helps students feel the spacing of the fingers in each gear.

For Cellos, we purposely kept the Gear 1 Mountain Climber for the A string in first position with a "turn-around" at the top, rather than a shift. We introduce shifting in the Gear 2 Mountain Climber, however feel free to add it here by changing the 5th note to an E.

Basses, who generally learn to shift sooner, will have to shift to 3rd position on the G string in this exercise.

When rehearsing the E/C String lines you can practice them separately for clearer intonation or together for a fun parallel 3rd adventure.

D String

1. Mountain Climbers in Gear 1 (Continued)

A String

Violin

Viola

Cello

Bass

G String

Violin

Viola

Cello

Bass

E/C String

Violin

Viola

Cello

Bass



CHALLENGE: Can you say the note names for Gear 1 on each string aloud? Notice which notes are sharp and which ones are natural as you play through all four strings.

2. Exercising 4th Finger



Violin/Viola: Keep your pinky curved, wrist straight and knuckles parallel with the fingerboard. Use 4th finger to avoid string crossings to keep the tone consistent. (See page 13 (Teacher Manual 33) for more about 4th finger.)

Cello/Bass: Keep a "C" shaped hand and your elbow away from the body. Keep your thumb behind the second finger. When you play 4th finger make sure to put down all fingers.

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Violin

Viola

Cello

Bass

TEACHER NOTE: As students practice this exercise, have them hover all fingers over the string. This allows them to maintain good hand position and helps with intonation.

When using 4th finger violin and viola players should curve their pinky and place it on its tip. Allow the palm, wrist and arm to accommodate the fingers, moving forward and backward, not staying rigidly stuck in one place.

Encourage cello players to make tunnels in Exercise 2. Bases can anchor their first finger from measure 1 beat 4 through measure 2 beat 2 while reaching across for the F#. (See Teacher Manual p. 24 for more on tunnels and anchors)

Resource Guide

Student Resources (Pages 158-167)

The front inside covers of the student “GiG” books (yes, you can refer to Getting in Gear as “the GiG Book”) contain a fingerboard map for each instrument. The back inside covers are called “Key Signatures in Gear” and provide further explanation on which Gears to use in various Key Signatures.

Copyright information: Purchase of this Teacher Manual for Getting In Gear: Fundamental Warm-ups for String Orchestra Book 1 grants you permission to copy any of the resources pages (p. 158-185) for student use in your program. These are not to be shared beyond your school program. Do not share digitally, unless under a secure password.

Fillable Fingerboard Maps (Pages 166-169)

Have students practice writing out all of the notes on their fingerboard. You can instruct them to write both options for the enharmonic notes, or just use the more commonly played note (for example F# rather than Gb.) In addition, you can use this page in a variety of ways by having students fill in the notes for one particular Gear or the notes in a particular key signature / scale.

Fillable Gears (Pages 170-177)

As students learn the different Gears have them practice writing the notes on each string for each Gear using these guides. Notes that are not used in the Gear are shaded, whereas notes that are part of the Gear are left blank. For added rigor, have the students construct their own Gear Diagrams without these guides.

Getting in Gear with Scales (Pages 178-181)

Though we do not focus on scales in GiG Book 1 we have provided some here in our resource pages. Have your Violins, Violas and Cellos identify which Gear is used for each of the one octave scales listed. Ask them to notice which scales have the same patterns.

Answers: D - Gear 1; G - Gear 1; C - Gear 2; A - Gear 3; F - Gear 4; Bb - Gear 4

Basses often have to change Gears even within a one octave scale. Have them identify which Gear they are in for each bracket. The answers will depend on the fingerings and positions (which have been provided). Since scales are made up of more notes than the 5-note Gear patterns they will often use the start of a Gear on multiple strings in a row. For example, C Major starts on the A string in 2nd Gear, and then continues to 2nd Gear on the D string. Furthermore, the F and Bb Major Scales contain a 2nd finger (in 1/2 position) for the 7th scale degree. This is not in the traditional 5-note Gear pattern, but is used in the context of the scales.

Answers: D - Gear 1, Gear 3, Gear 1; G - Gear 2, Gear 1, Gear 2;

C - Gear 2, 2nd position with fingers 2 and 4, Gear 2; A - Gear 1, Gear 3, Gear 1; F - Gear 4; Bb - Gear 4.

Chromatic Hopscotch (Page 182)

Have students practice writing out the chromatic scale using both the “hopscotch” method and by writing it out on staff paper. You could also do this same activity without the worksheet so they have the added challenge of having to figure out for themselves where the enharmonics lie in the hopscotch board.

Rhythmic Dictation & Composition (Pages 183-185)

Have your students explore rhythm by cutting out the various rhythm patterns and creating their own one bar rhythms on the rhythm rulers. You can dictate a rhythm for them, or have them compose their own rhythms. Have the students keep their rhythm patterns in an envelope to use another time. For added rigor we have included staff paper for students to write their rhythms on, and/or create compositions.

Index (Pages 186-190)

A Topical Index and Gear Index listing which Gears appear in each exercise throughout the book, by unit of study.

Topical Index

Topic: Student page (Teacher page)

Anchor: p. 9, 24 (24, 72)	Intonation: p. 8 (19)	Seconds: (Maj/Min/Aug.) p. 24 (70)
Articulation: p. 35 (102)	Key Signature: p. 10 (25)	Sharp / Flat: p. 22 (65)
Beat: p. 47 (132)	Legato: p. 35 (103)	Spiccato: p. 35, 44 (103, 123)
Bow Lift: p. 42 (117)	Marcato: p. 35 (103)	Staccato: p. 35 (103)
Brush Stroke: p. 45 (127)	Martelé: p. 37 (107)	Subdivide: p. 49 (136)
Col Legno: p. 46 (129)	Mordent: p. 24 (70)	Subtasto: p. 34 (97)
Double Stop: p. 9 (22)	Natural: p. 22 (65)	Syncope: p. 53 (146)
Chromatic Scale: p. 22 (65)	Off-beats: p. 52 (144)	Tenuto: p. 35 (103)
Detaché: p. 35 (103)	Pivoting: p. 13, 15 (36, 43)	Tone: p. 27 (78)
Dynamics: p. 27, 33 (78, 93)	Pizzicato: p. 41 (114)	Timbre: p. 13 (33)
Enharmonic: p. 22 (65)	Ponticello: p. 34 (97)	Tremolo: p. 46 (130)
Half Step: p. 21 (62)	Portato (Louré): p. 35 (103)	Tunnel: p. 9 (22)
Interval: p. 21 (62)	Rhythm: p. 47 (132)	Whole Step: p. 21 (62)

Gear Index by Exercise

#	Exercise	Violin	Viola	Cello	Bass
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Gear 1 - Student Pages 4-5, Teacher Manual 6-11

1	Mountain Climbers in 1st Gear	1	1	1	1
2	Exercising 4th Finger	1	1	1	1
3	Kick It Into Gear	1	1	1	1
4	Full Steam Ahead	1	1	1	1
5	Gee Whiz!	1	1	1	1

Gear 2 - Student Pages 6-7, Teacher Manual 12-18

6	Mountain Climbers in 2nd Gear	2	2	2	2
7	Keep it Low	2	2	2	2
8	Spies in Disguise	2	2	2	2
9	Snake Charmer	2	2	2	2
10	"C" You Around	2	2	2	2

Intonation - Student Page 8, Teacher Manual 19-21

11	Resonance Exercise	1	1	1	1
12	Pitch Benders	1	1	1	1
13	Target Practice	1	1	1	1

Tunnels, Double Stops & Anchors - Student Page 9, Teacher Manual 22-24

14	Mind the Gap	1	1	1	2
15	Double Trouble	1	1	1	1 3
16	Boil 'em Cabbage	1	1	1	2
17	Anchor Down	1	1	1	1 2