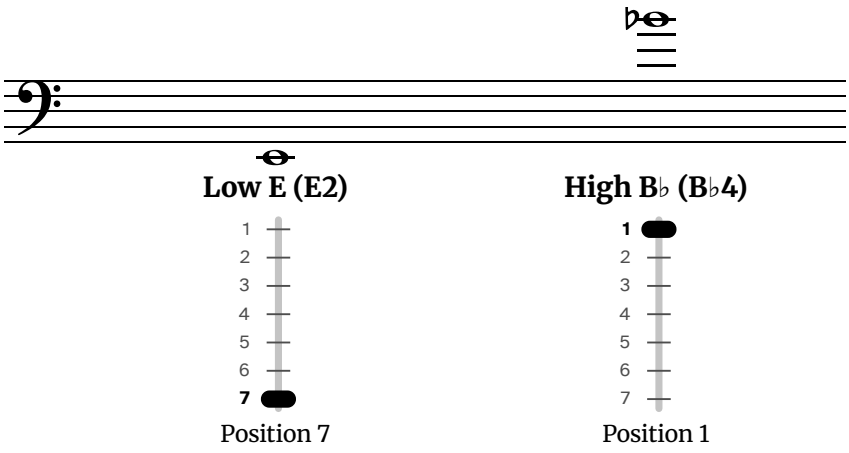
The Trombone Slide Position Chart Book

Every Note from Low E to High B♭, All 12 Major Scales and 28 Songs with the Slide Position Under Every Note



Nathan Early

Free edition
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The Trombone Slide Position Chart Book

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The slide positions, diagrams and teaching notes come from thefingeringchart.com, where every note can also be heard. Every position was checked against a published trombone slide position chart.

The melodies are traditional or were first published before 1929.

First edition, 2026.

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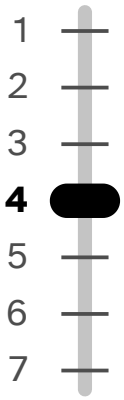
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How to Read This Book



Position 1: the slide all the way in, against the stops

The black bar: the position to play (4th for this note)

Position 7: the slide almost all the way out

The diagram above is D3: **Position 4**. The black bar sits on the tick for the position, and that number is in bold.

The diagrams

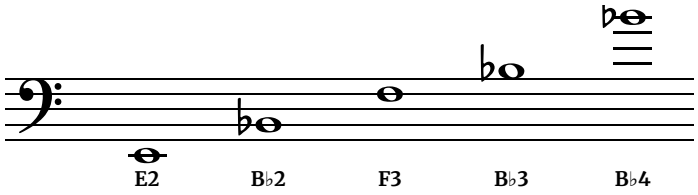
Each diagram is a short vertical slide marked with seven ticks, numbered 1 to 7 from top to bottom. Each position farther out lowers the note by a half step. A small up arrow beside the bar means "raised": bring the slide in a little from the usual spot, because the note runs flat there. The words beside the diagram say the same thing, such as "Position 4, raised". Many notes can be played in more than one position; page 7 lists the alternates, such as 6th position for F3, so you can avoid long reaches in fast music.

Concert pitch and bass clef

Trombone reads bass clef at concert pitch: every note sounds exactly as written, so a written B♭ sounds concert B♭ and the scale names match the ones your band director uses. (Treble-clef trombone parts in brass bands are a different case and are read as B♭ transposing parts.) A straight tenor trombone, without an F attachment, plays every note in this book.

Note names

Notes are named with an octave number. E2, the lowest note in this book, is on the first ledger line below the bass staff. B♭2 is on the second line, F3 is on the fourth line and B♭3 is just above the staff. B♭4, the highest note, is on the fourth ledger line above the staff. A sharp and a flat that sound the same, like F♯3 and G♭3, are the same note in the same position.



The song pages

Each note of the melody has its own column: the note on the staff, the slide drawing with the position number beside it, then the word you would sing on it. A dash in the word row means the word carries on from the note before (a slur, or a tie: a curved line joining two notes of the same pitch, played as one long note). Songs that are shown without words give the note names in that row instead. "Positions used in this song" lists every position you need, so you can practice them before you start.

Tuning: Finding the Positions

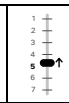
Only first position has a fixed place: the slide all the way in, against the stops. Every other position is found by ear, so check the notes below with a tuner while you play.

Where each position is

Position 1 is the slide fully in. Each position out lowers the note by a half step, and the distance between positions grows a little as you go out. Many players find 3rd just before the bell and 4th about even with it, though arm length and the instrument vary. Check each one with a tuner until your arm learns the spot.

Raised: bring the slide in a little

High on the trombone some notes run flat in their usual spot, so the chart marks them “raised”. The small arrow on the drawing points toward first position.

E4		Position 5, raised	Alternate to the main Position 2. Bring the slide in slightly from the normal 5th position spot.
F4		Position 4, raised	Alternate to the main Position 1. Bring the slide in slightly from the normal 4th position spot.
F♯4 / G♭4		Position 3, raised	Bring the slide in slightly from the normal 3rd position spot.
G4		Position 2, raised	Bring the slide in slightly from the normal 2nd position spot.

Tuning notes: B♭ and F in first position

A♯3 / B♭3		Position 1	The usual tuning note for brass: first position.
F3		Position 1	Many bands tune to this F as well as to concert B♭.

Moving the slide

Move the slide quickly and tongue at the moment it arrives. For slurs, use a soft “doo” tongue on each new note so the trombone does not glissando. Hold the slide brace lightly between the thumb and first two fingers. A tight fist makes the slide jerky and slows down long moves to 6th and 7th. If the slide drags, clean the slide and inner tubes, then apply slide cream or slide oil with a water spray.
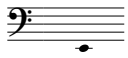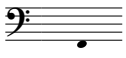
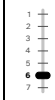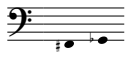
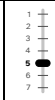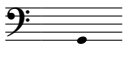
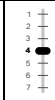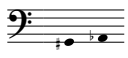
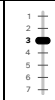
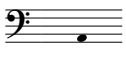
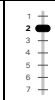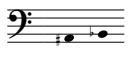
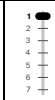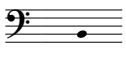
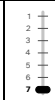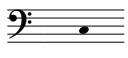
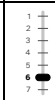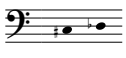
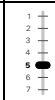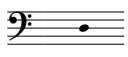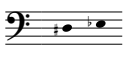
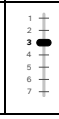
Worked example: F3

Find F3, on the fourth line of the bass staff. Its diagram shows position 1, with the slide all the way in. Rest your right hand lightly on the slide brace and keep it in against the stops. Play with a relaxed, open sound. The pitch is about 175 Hz. Now look at its alternate: 6th position. That gives the same F3 on a different partial, with the slide far out. You would never choose 6th for a long F3 on its own, but in a passage like C3 (6th) to F3 to C3, staying near 6th saves a long trip back up to first. Play both and compare them on a tuner: the 6th position version needs the slide placed carefully, so check it.
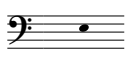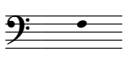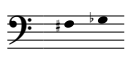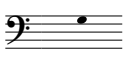
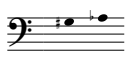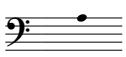
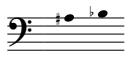
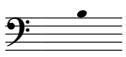
The Slide Position Chart: Low and Middle Notes

Position 1 is the slide all the way in. Each position farther out lowers the note by a half step, down to 7th position with the slide almost all the way out. The black bar on each slide shows the position. Trombone reads bass clef at concert pitch, so every note sounds as written.

LOW NOTES
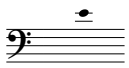
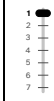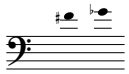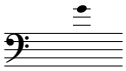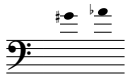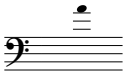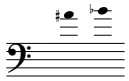
Note (Bass Clef)	Note Name	Slide	Position	Note (Bass Clef)	Note Name	Slide	Position
	**E2**		Position 7		**F2**		Position 6
	**F♯2 / G♭2**		Position 5		**G2**		Position 4
	**G♯2 / A♭2**		Position 3		**A2**		Position 2
	**A♯2 / B♭2**		Position 1		**B2**		Position 7 *With F-attachment: trigger + about 2nd*
	**C3**		Position 6 *With F-attachment: trigger + 1st*		**C♯3 / D♭3**		Position 5
	**D3**		Position 4		**D♯3 / E♭3**		Position 3

MIDDLE NOTES

Note (Bass Clef)	Note Name	Slide	Position	Note (Bass Clef)	Note Name	Slide	Position
	**E3**		Position 2 *Alternate: Position 7*		**F3**		Position 1 *Alternate: Position 6*
	**F♯3 / G♭3**		Position 5		**G3**		Position 4
	**G♯3 / A♭3**		Position 3 *Alternate: Position 7*		**A3**		Position 2 *Alternate: Position 6*
	**A♯3 / B♭3**		Position 1 *Alternate: Position 5*		**B3**		Position 4 *Alternate: Position 7*
	C4		Position 3 *Alternate: Position 6*		**C♯4 / D♭4**		Position 2 *Alternate: Position 5*
	D4		Position 1 *Alternate: Position 4*		**D♯4 / E♭4**		Position 3

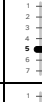
The Slide Position Chart: High Notes

HIGH NOTES

Note (Bass Clef)	Note Name	Slide	Position	Note (Bass Clef)	Note Name	Slide	Position
	**E4**		Position 2 *Alternate: Position 5, raised*		**F4**		Position 1 *Alternate: Position 4, raised*
	**F♯4 / G♭4**		Position 3, raised *Alternate: Position 5* **ADVANCED**		**G4**		Position 2, raised *Alternate: Position 4* **ADVANCED**
	**G♯4 / A♭4**		Position 3 **ADVANCED**		**A4**		Position 2 **ADVANCED**
	**A♯4 / B♭4**		Position 1 **ADVANCED**				

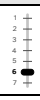
ALTERNATE POSITIONS

Many notes can be played in more than one position. An alternate, such as 6th position for F3, can save a long slide move in fast music. Use the main position unless you have a reason to change.

Note	Main	Alternate	Note	Main	Alternate
E3	Position 2	 Position 7	**C♯4 / D♭4**	Position 2	 Position 5
F3	Position 1	 Position 6	**D4**	Position 1	 Position 4
G♯3 / A♭3	Position 3	 Position 7	**E4**	Position 2	 Position 5, raised
A3	Position 2	 Position 6	**F4**	Position 1	 Position 4, raised
A♯3 / B♭3	Position 1	 Position 5	**F♯4 / G♭4**	Position 3, raised	 Position 5
B3	Position 4	 Position 7	**G4**	Position 2, raised	 Position 4
C4	Position 3	 Position 6			

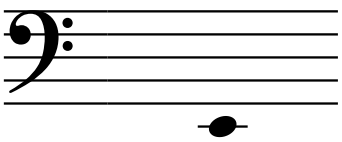
WITH AN F-ATTACHMENT

On a trombone with an F attachment, the trigger gives shorter positions for low C and low B. Every main position on the chart works with or without one.

Note	Without the trigger	With the trigger	Note	Without the trigger	With the trigger
B2	 Position 7	Trigger + about 2nd	**C3**	 Position 6	Trigger + 1st

Low E · E2

Sounds as written (concert pitch)

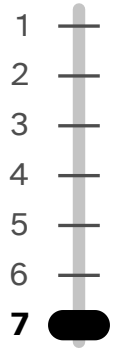


The lowest standard note on the trombone is E, written on the first ledger line below the staff.

Slide: Position 7. Lowest note on a straight tenor trombone (no F attachment): the slide goes all the way out.

Half step above: F2  Position 6

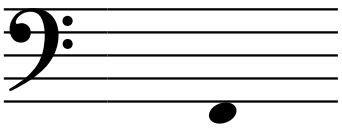
In this book: Not used in the songs or one-octave scales; it is on the chart on page 6.



Position 7

Low F · F2

Sounds as written (concert pitch)



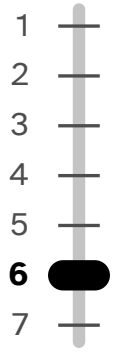
Low F on the trombone is the F written just below the staff (F2 in octave numbers).

Slide: Position 6.

Half step below: E2  Position 7

Half step above: F♯2 / G♭2  Position 5

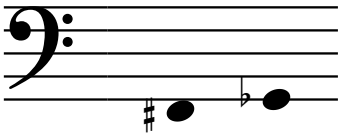
In this book: Songs: Happy Birthday (37), Jolly Old Saint Nicholas (39), Good King Wenceslas (40), Away in a Manger (41), Auld Lang Syne (44), O Come, All Ye Faithful (48), O Christmas Tree (50), We Wish You a Merry Christmas (51), Angels We Have Heard on High (53), Hark! The Herald Angels Sing (54), Silent Night (56), Anchors Aweigh (63), The Star-Spangled Banner (64). Scales: F major (26).

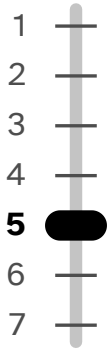


Position 6

Low F♯ · F♯2 / G♭2

Sounds as written (concert pitch)





Position 5

Low F♯ on the trombone is the F♯ written just below the staff (F♯2 in octave numbers). It is the same note as G♭, so the same position works for both.

Slide: Position 5.
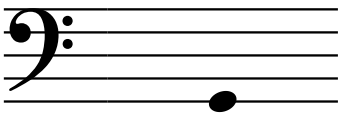
Half step below: F2  Position 6

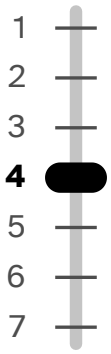
Half step above: G2  Position 4

In this book: Scales: G♭ major (28).

Low G · G2

Sounds as written (concert pitch)





Position 4

Low G on the trombone is the G written on the bottom line (G2 in octave numbers).

Slide: Position 4.

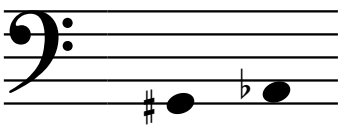
Half step below: F♯2 / G♭2  Position 5

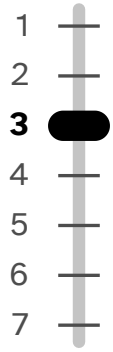
Half step above: G♯2 / A♭2  Position 3

In this book: Songs: Happy Birthday (37), Jolly Old Saint Nicholas (39), Good King Wenceslas (40), Away in a Manger (41), Auld Lang Syne (44), O Come, All Ye Faithful (48), We Wish You a Merry Christmas (51), Hark! The Herald Angels Sing (54), Silent Night (56), Anchors Aweigh (63). Scales: F major (26), G major (28).

Low A♭ · G♯2 / A♭2

Sounds as written (concert pitch)





Position 3

Low A♭ on the trombone is the A♭ written in the first space (A♭2 in octave numbers). It is the same note as G♯, so the same position works for both.

Slide: Position 3.

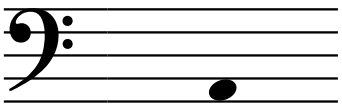
Half step below: G2  Position 4

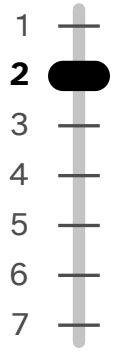
Half step above: A2  Position 2

In this book: Scales: A♭ major (26), G♭ major (28).

Low A · A2

Sounds as written (concert pitch)





Position 2

Low A on the trombone is the A written in the first space (A2 in octave numbers).

Slide: Position 2.

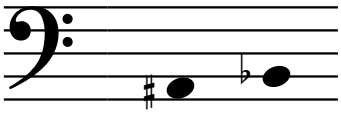
Half step below: G♯2 / A♭2  Position 3

Half step above: A♯2 / B♭2  Position 1

In this book: Songs: Happy Birthday (37), Jolly Old Saint Nicholas (39), Good King Wenceslas (40), Away in a Manger (41), O Come, All Ye Faithful (48), O Christmas Tree (50), We Wish You a Merry Christmas (51), Deck the Halls (52), Hark! The Herald Angels Sing (54), Silent Night (56), My Country, 'Tis of Thee (59), Anchors Aweigh (63), The Star-Spangled Banner (64). Scales: F major (26), G major (28), A major (29).

B♭ · A♯2 / B♭2

Sounds as written (concert pitch)





Position 1

B♭ on the trombone is written on the second line. It is the same note as A♯, so the same position works for both.

Slide: Position 1. First position, slide all the way in.

Half step below: A2  Position 2

Half step above: B2  Position 7

In this book: Songs: every song except Taps (57), Yankee Doodle (58), Battle Hymn of the Republic (60), America the Beautiful (62), The Star-Spangled Banner (64). Scales: B♭ major (25), F major (26), A♭ major (26), G♭ major (28). Chromatic scale (31).

Low B · B2

Sounds as written (concert pitch)





Position 7

Low B on the trombone is the B written on the second line (B2 in octave numbers).

Slide: Position 7.

With an F-attachment: trigger + about 2nd.

Half step below: A♯2 / B♭2  Position 1

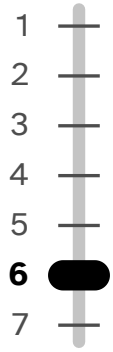
Half step above: C3  Position 6

In this book: Songs: Anchors Aweigh (63), The Star-Spangled Banner (64). Scales: G major (28), G♭ major (28), A major (29), B major (30). Chromatic scale (31).

Low C · C3

Sounds as written (concert pitch)





Position 6

Low C on the trombone is the C written in the second space (C3 in octave numbers).

Slide: Position 6.

With an F-attachment: trigger + 1st.

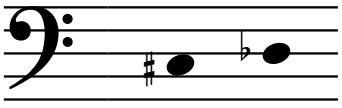
Half step below: B2  Position 7

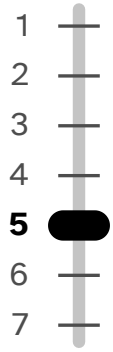
Half step above: C♯3 / D♭3  Position 5

In this book: Songs: every song except Taps (57), Yankee Doodle (58), Battle Hymn of the Republic (60). Scales: B♭ major (25), F major (26), A♭ major (26), C major (27), G major (28). Chromatic scale (31).

C♯ · C♯3 / D♭3

Sounds as written (concert pitch)





Position 5

C♯ on the trombone is written in the second space. It is the same note as D♭, so the same position works for both.

Slide: Position 5.

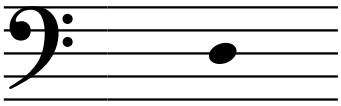
Half step below: C3  Position 6

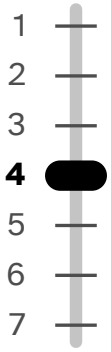
Half step above: D3  Position 4

In this book: Scales: A♭ major (26), D♭ major (27), G♭ major (28), A major (29), B major (30). Chromatic scale (31).

Low D · D3

Sounds as written (concert pitch)





Position 4

Low D on the trombone is the D written on the middle line (D3 in octave numbers).

Slide: Position 4.

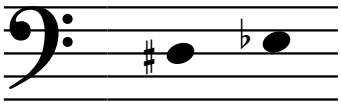
Half step below: C♯3 / D♭3  Position 5

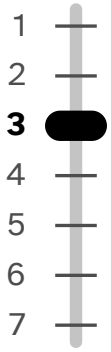
Half step above: D♯3 / E♭3  Position 3

In this book: Songs: every song except Taps (57). Scales: B♭ major (25), F major (26), C major (27), G major (28), D major (29), A major (29). Chromatic scale (31).

E♭ · D♯3 / E♭3

Sounds as written (concert pitch)





Position 3

E♭ on the trombone is written in the third space. It is the same note as D♯, so the same position works for both.

Slide: Position 3.

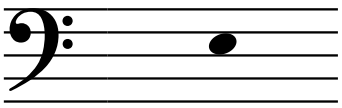
Half step below: D3  Position 4

Half step above: E3  Position 2

In this book: Songs: every song except Hot Cross Buns (32), Mary Had a Little Lamb (33), Jolly Old Saint Nicholas (39), Auld Lang Syne (44), Silent Night (56), Taps (57), Anchors Aweigh (63), The Star-Spangled Banner (64). Scales: B♭ major (25), E♭ major (25), A♭ major (26), D♭ major (27), G♭ major (28), B major (30). Chromatic scale (31).

E · E3

Sounds as written (concert pitch)





Position 2

E on the trombone is the E written in the third space (E3 in octave numbers).

Slide: Position 2.

Alternate position:  Position 7

Half step below: D♯3 / E♭3  Position 3

Half step above: F3  Position 1

In this book: Songs: Deck the Halls (52), Silent Night (56), Anchors Aweigh (63), The Star-Spangled Banner (64). Scales: F major (26), C major (27), G major (28), D major (29), A major (29), B major (30), E major (30). Chromatic scale (31).

F · F3

Sounds as written (concert pitch)





Position 1

F on the trombone is the F written on the fourth line (F3 in octave numbers).

Slide: Position 1. Many bands tune to this F as well as to concert B♭.

Alternate position:  Position 6

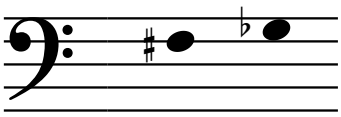
Half step below: E3  Position 2

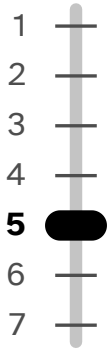
Half step above: F♯3 / G♭3  Position 5

In this book: Songs: every song except Hot Cross Buns (32), Jolly Old Saint Nicholas (39). Scales: B♭ major (25), E♭ major (25), F major (26), A♭ major (26), C major (27), D♭ major (27), G♭ major (28). Chromatic scale (31).

F♯ · F♯3 / G♭3

Sounds as written (concert pitch)





Position 5

F♯ on the trombone is written on the fourth line. It is the same note as G♭, so the same position works for both.

Slide: Position 5.

Half step below: F3  Position 1

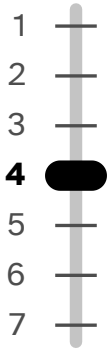
Half step above: G3  Position 4

In this book: Scales: D♭ major (27), G major (28), G♭ major (28), D major (29), A major (29), B major (30), E major (30). Chromatic scale (31).

G · G3

Sounds as written (concert pitch)





Position 4

G on the trombone is the G written in the top space (G3 in octave numbers).

Slide: Position 4.

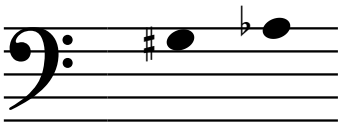
Half step below: F♯3 / G♭3  Position 5

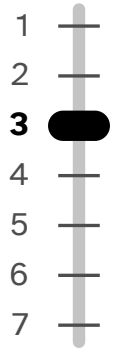
Half step above: G♯3 / A♭3  Position 3

In this book: Songs: Twinkle Twinkle Little Star (34), Up on the Housetop (42), Auld Lang Syne (44), Joy to the World (45), The First Noel (46), O Christmas Tree (50), Deck the Halls (52), Angels We Have Heard on High (53), Hark! The Herald Angels Sing (54), Silent Night (56), Yankee Doodle (58), My Country, 'Tis of Thee (59), Battle Hymn of the Republic (60), America the Beautiful (62), Anchors Aweigh (63), The Star-Spangled Banner (64). Scales: B♭ major (25), E♭ major (25), A♭ major (26), C major (27), G major (28), D major (29). Chromatic scale (31).

A♭ · G♯3 / A♭3

Sounds as written (concert pitch)





Position 3

A♭ on the trombone is the A♭ written on the top line (A♭3 in octave numbers). It is the same note as G♯, so the same position works for both.

Slide: Position 3.

Alternate position:  Position 7

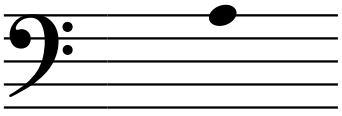
Half step below: G3  Position 4

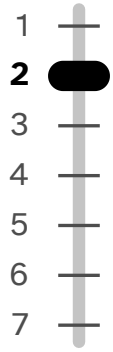
Half step above: A3  Position 2

In this book: Scales: E♭ major (25), A♭ major (26), D♭ major (27), A major (29), B major (30), E major (30). Chromatic scale (31).

A · A3

Sounds as written (concert pitch)





Position 2

A on the trombone is the A written on the top line (A3 in octave numbers).

Slide: Position 2.

Alternate position:  Position 6

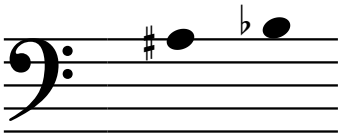
Half step below: G♯3 / A♭3  Position 3

Half step above: A♯3 / B♭3  Position 1

In this book: Songs: Joy to the World (45), The First Noel (46), Deck the Halls (52), Silent Night (56), Yankee Doodle (58), Battle Hymn of the Republic (60), America the Beautiful (62), Anchors Aweigh (63), The Star-Spangled Banner (64). Scales: B♭ major (25), C major (27), D major (29), A major (29), E major (30). Chromatic scale (31).

Middle B♭ · A♯3 / B♭3

Sounds as written (concert pitch)





Position 1

Middle B♭ on the trombone is the B♭ written just above the staff (B♭3 in octave numbers). It is the same note as A♯, so the same position works for both.

Slide: Position 1. The usual tuning note for brass: first position.

Alternate position:  Position 5

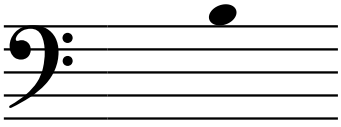
Half step below: A3  Position 2

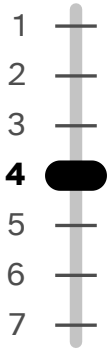
Half step above: B3  Position 4

In this book: Songs: Joy to the World (45), The First Noel (46), Deck the Halls (52), Silent Night (56), Taps (57), Yankee Doodle (58), Battle Hymn of the Republic (60), America the Beautiful (62), The Star-Spangled Banner (64). Scales: B♭ major (25), E♭ major (25), D♭ major (27), B major (30). Chromatic scale (31).

High B · B3

Sounds as written (concert pitch)





Position 4

High B on the trombone is the B written just above the staff (B3 in octave numbers).

Slide: Position 4.

Alternate position:  Position 7

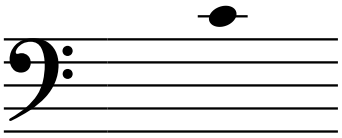
Half step below: A♯3 / B♭3  Position 1

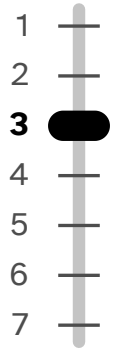
Half step above: C4  Position 3

In this book: Songs: America the Beautiful (62). Scales: C major (27), D major (29), B major (30), E major (30).

High C · C4

Sounds as written (concert pitch)





Position 3

High C on the trombone is the C written on the first ledger line above the staff (C4 in octave numbers).

Slide: Position 3.

Alternate position:  Position 6

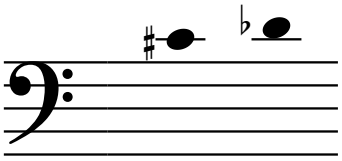
Half step below: B3  Position 4

Half step above: C♯4 / D♭4  Position 2

In this book: Songs: Yankee Doodle (58), Battle Hymn of the Republic (60), America the Beautiful (62), The Star-Spangled Banner (64). Scales: E♭ major (25), C major (27), D♭ major (27).

High C♯ · C♯4 / D♭4

Sounds as written (concert pitch)





Position 2

High C♯ on the trombone is the C♯ written on the first ledger line above the staff (C♯4 in octave numbers). It is the same note as D♭, so the same position works for both.

Slide: Position 2.

Alternate position:  Position 5

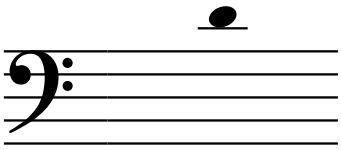
Half step below: C4  Position 3

Half step above: D4  Position 1

In this book: Scales: D♭ major (27), D major (29), E major (30).

High D · D4

Sounds as written (concert pitch)





Position 1

High D on the trombone is the D written just above the first ledger line above the staff (D4 in octave numbers).

Slide: Position 1.

Alternate position:  Position 4

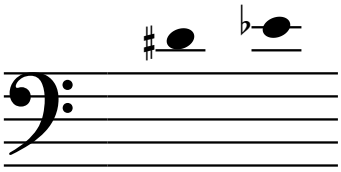
Half step below: C♯4 / D♭4  Position 2

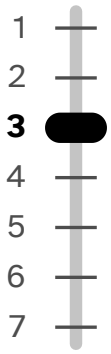
Half step above: D♯4 / E♭4  Position 3

In this book: Songs: Taps (57), Yankee Doodle (58), Battle Hymn of the Republic (60), America the Beautiful (62). Scales: E♭ major (25), D major (29).

High E♭ · D♯4 / E♭4

Sounds as written (concert pitch)





Position 3

High E♭ on the trombone is the E♭ written on the second ledger line above the staff (E♭4 in octave numbers). It is the same note as D♯, so the same position works for both.

Slide: Position 3.

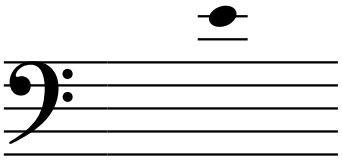
Half step below: D4  Position 1

Half step above: E4  Position 2

In this book: Songs: Yankee Doodle (58). Scales: E♭ major (25), E major (30).

High E · E4

Sounds as written (concert pitch)





Position 2

High E on the trombone is the E written on the second ledger line above the staff (E4 in octave numbers).

Slide: Position 2.

Alternate position:  Position 5, raised

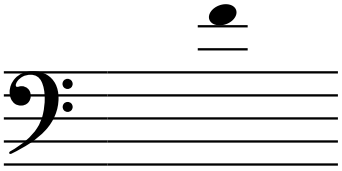
Half step below: D♯4 / E♭4  Position 3

Half step above: F4  Position 1

In this book: Scales: E major (30).

High F · F4

Sounds as written (concert pitch)





Position 1

High F on the trombone is the F written just above the second ledger line above the staff (F4 in octave numbers).

Slide: Position 1.

Alternate position:  Position 4, raised

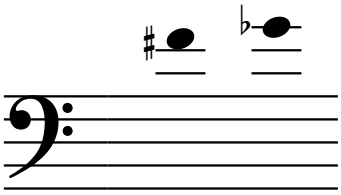
Half step below: E4  Position 2

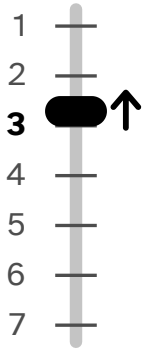
Half step above: F♯4 / G♭4  Position 3, raised

In this book: Songs: Taps (57).

High F♯ · F♯4 / G♭4

Sounds as written (concert pitch)





Position 3, raised

High F♯ on the trombone is the F♯ written just above the second ledger line above the staff (F♯4 in octave numbers). It is the same note as G♭, so the same position works for both.

Slide: Position 3, raised. Bring the slide in slightly from the normal 3rd position spot.

Alternate position:  Position 5

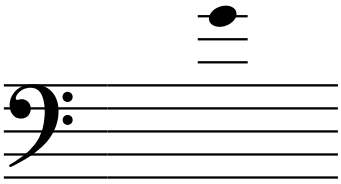
Half step below: F4  Position 1

Half step above: G4  Position 2, raised

In this book: Not used in the songs or one-octave scales; it is on the chart on page 7.

High G · G4

Sounds as written (concert pitch)





Position 2, raised

High G on the trombone is the G written on the third ledger line above the staff (G4 in octave numbers).

Slide: Position 2, raised. Bring the slide in slightly from the normal 2nd position spot.

Alternate position:  Position 4

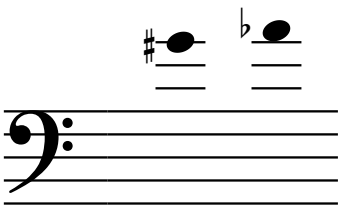
Half step below: F♯4 / G♭4  Position 3, raised

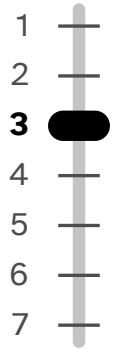
Half step above: G♯4 / A♭4  Position 3

In this book: Not used in the songs or one-octave scales; it is on the chart on page 7.

High A♭ · G♯4 / A♭4

Sounds as written (concert pitch)





Position 3

High A♭ on the trombone is the A♭ written just above the third ledger line above the staff (A♭4 in octave numbers). It is the same note as G♯, so the same position works for both.

Slide: Position 3.

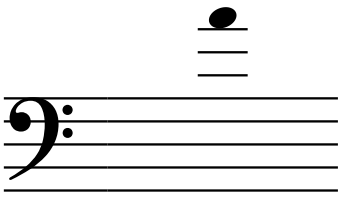
Half step below: G4  Position 2, raised

Half step above: A4  Position 2

In this book: Not used in the songs or one-octave scales; it is on the chart on page 7.

High A · A4

Sounds as written (concert pitch)





Position 2

High A on the trombone is the A written just above the third ledger line above the staff (A4 in octave numbers).

Slide: Position 2.

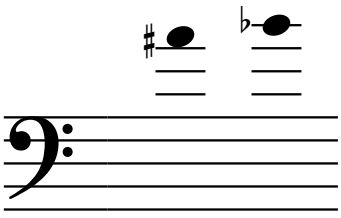
Half step below: G♯4 / A♭4  Position 3

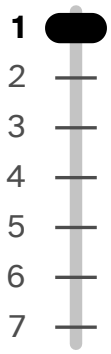
Half step above: A♯4 / B♭4  Position 1

In this book: Not used in the songs or one-octave scales; it is on the chart on page 7.

High B♭ · A♯4 / B♭4

Sounds as written (concert pitch)





Position 1

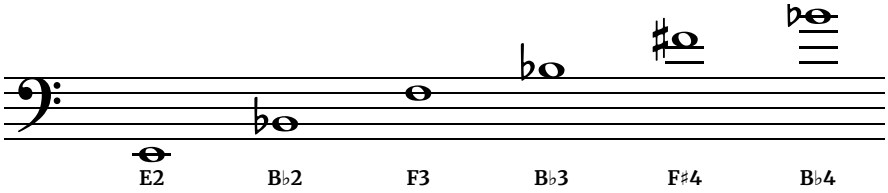
The highest note on this chart is B♭, written on the fourth ledger line above the staff. Advanced players can sometimes go higher, but notes above this vary a lot from player to player and instrument to instrument.

Slide: Position 1.

Half step below: A4  Position 2

In this book: Not used in the songs or one-octave scales; it is on the chart on page 7.

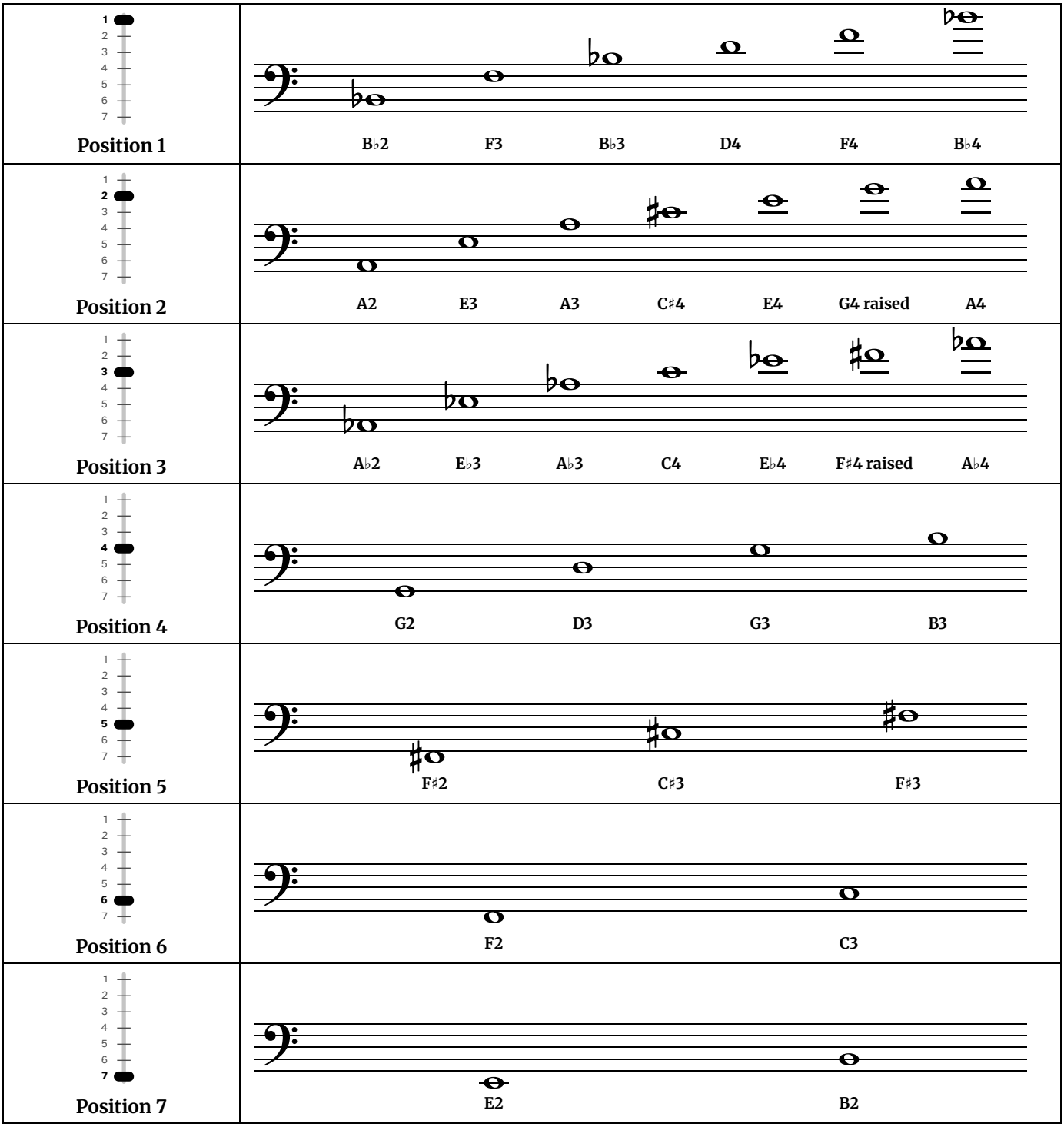
Range and Where to Start



From E2, the lowest note on a straight tenor trombone with the slide fully out, the chart climbs to B♭4 above the staff. Trombone is non-transposing in bass clef: written E2 sounds E2, about 82 Hz, and the top B♭ sounds 466 Hz. Most beginners start on B♭ and F in first position (B♭2 and F3), then add D in fourth, C in sixth, and E♭ in third. Those five notes fill the first pages of many band books. The notes above F4 are marked Advanced on the chart and depend on embouchure strength as much as slide position.

Notes That Share a Position

Each slide position plays several notes: the slide sets the length of the tubing, and your lips and air choose which of its notes sounds. These are the main positions from the chart.



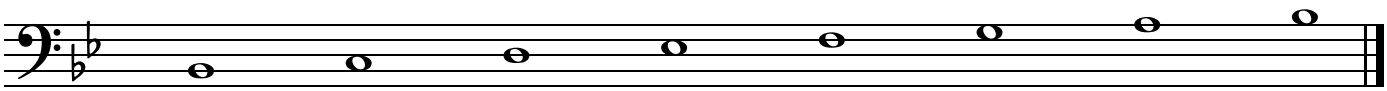
Only the main positions are shown. F♯4 and G4 are played with the slide raised: brought in a little from the usual 3rd and 2nd position spots. A sharp is also its flat (F♯3 is G♭3).

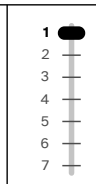
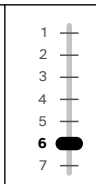
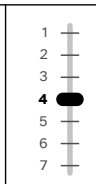
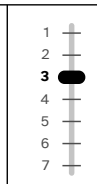
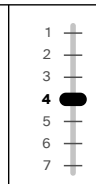
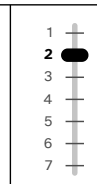
The 12 Major Scales

Each scale is shown in the octave that sits most comfortably on the instrument. They are in the order school bands usually learn them.

B♭ major · concert pitch

When the band plays concert B♭ major, you play B♭ major too (2 flats in the key signature).

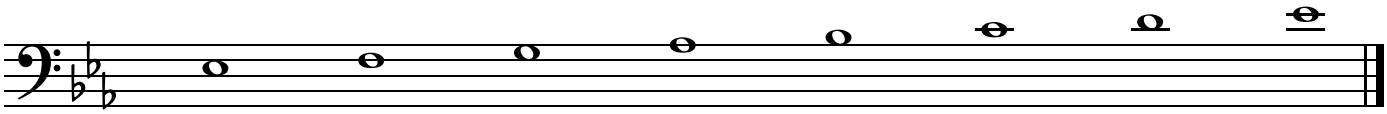


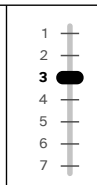
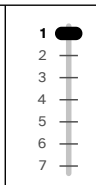
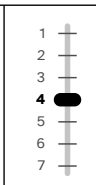
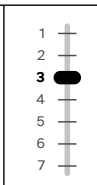
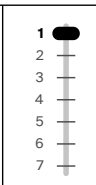
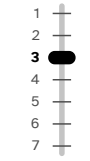
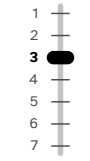
SLIDE	 1	 6	 4	 3	 1	 4	 2	 1
NOTE	B♭2	C3	D3	E♭3	F3	G3	A3	B♭3

Longest slide move: 5 positions, from B♭2 (1st) to C3 (6th).

E♭ major · concert pitch

When the band plays concert E♭ major, you play E♭ major too (3 flats in the key signature).
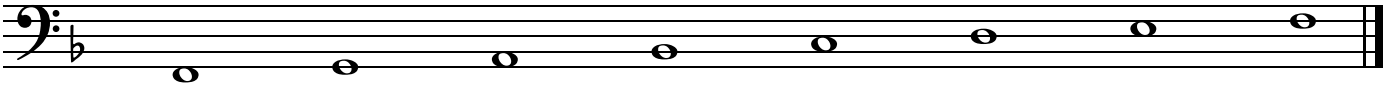


SLIDE	 3	 1	 4	 3	 1	 3	 1	 3
NOTE	E♭3	F3	G3	A♭3	B♭3	C4	D4	E♭4

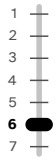
Longest slide move: 3 positions, from F3 (1st) to G3 (4th).

Free at thefingeringchart.com

F major · concert pitch

When the band plays concert F major, you play F major too (1 flat in the key signature).

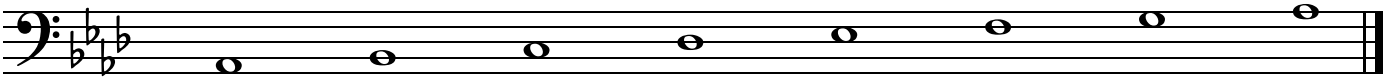


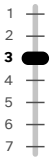
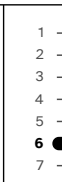
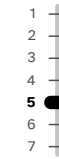
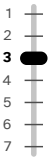
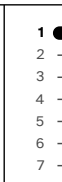
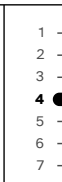
SLIDE	 6	 4	 2	 1	 6	 4	 2	 1
NOTE	F2	G2	A2	B♭2	C3	D3	E3	F3

Longest slide move: 5 positions, from B♭2 (1st) to C3 (6th).

A♭ major · concert pitch

When the band plays concert A♭ major, you play A♭ major too (4 flats in the key signature).

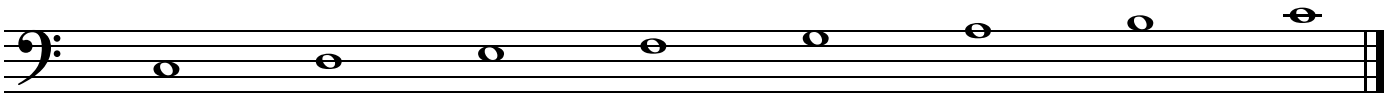


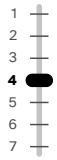
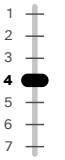
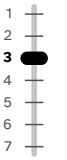
SLIDE	 3	 1	 6	 5	 3	 1	 4	 3
NOTE	A♭2	B♭2	C3	D♭3	E♭3	F3	G3	A♭3

Longest slide move: 5 positions, from B♭2 (1st) to C3 (6th).

C major · concert pitch

When the band plays concert C major, you play C major too (no sharps or flats in the key signature).

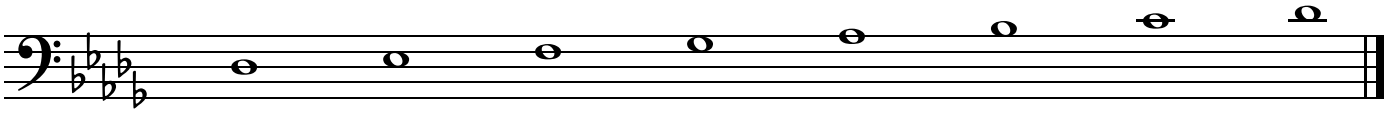


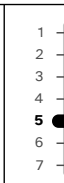
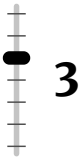
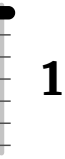
SLIDE	 6	 4	 2	 1	 4	 2	 4	 3
NOTE	C3	D3	E3	F3	G3	A3	B3	C4

Longest slide move: 3 positions, from F3 (1st) to G3 (4th).

D♭ major · concert pitch

When the band plays concert D♭ major, you play D♭ major too (5 flats in the key signature).
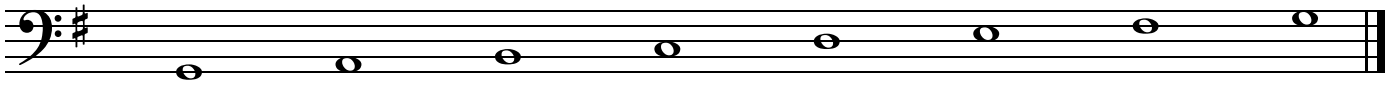


SLIDE	 5	 3	 1	 5	 3	 1	 3	 2
NOTE	D♭3	E♭3	F3	G♭3	A♭3	B♭3	C4	D♭4

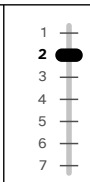
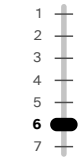
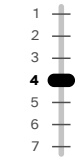
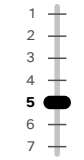
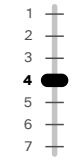
Longest slide move: 4 positions, from F3 (1st) to G♭3 (5th).

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G major · concert pitch

When the band plays concert G major, you play G major too (1 sharp in the key signature).

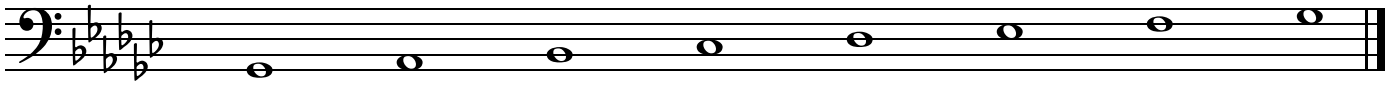


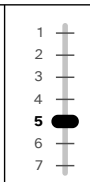
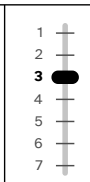
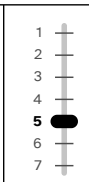
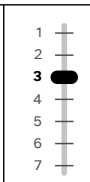
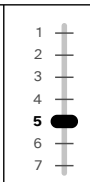
SLIDE	 4	 2	 7	 6	 4	 2	 5	 4
NOTE	G2	A2	B2	C3	D3	E3	F♯3	G3

Longest slide move: 5 positions, from A2 (2nd) to B2 (7th).

G♭ major · concert pitch

When the band plays concert G♭ major, you play G♭ major too (6 flats in the key signature).

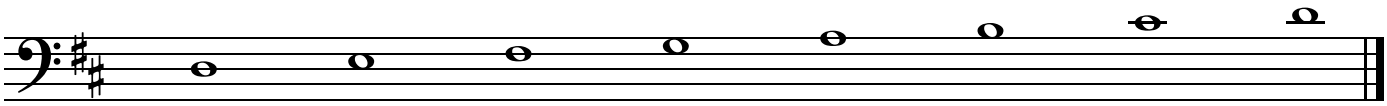


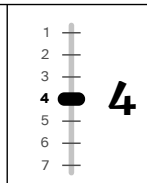
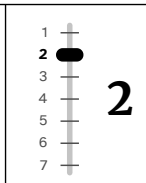
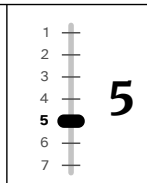
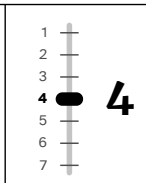
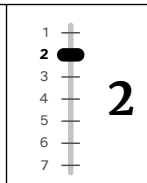
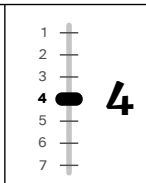
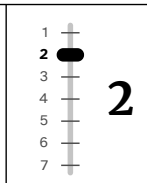
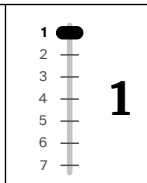
SLIDE	 5	 3	 1	 7	 5	 3	 1	 5
NOTE	G♭2	A♭2	B♭2	C♭3	D♭3	E♭3	F3	G♭3

Longest slide move: 6 positions, from B♭2 (1st) to C♭3 (7th).

D major · concert pitch

When the band plays concert D major, you play D major too (2 sharps in the key signature).

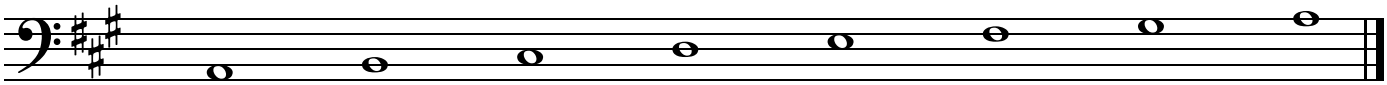


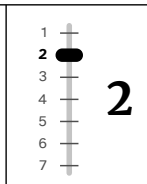
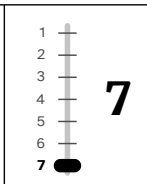
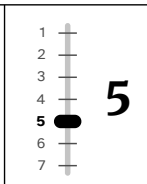
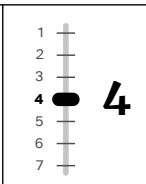
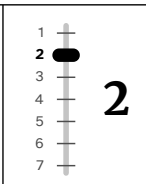
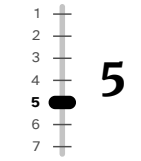
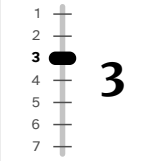
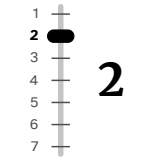
SLIDE								
NOTE	D3	E3	F♯3	G3	A3	B3	C♯4	D4

Longest slide move: 3 positions, from E3 (2nd) to F♯3 (5th).

A major · concert pitch

When the band plays concert A major, you play A major too (3 sharps in the key signature).



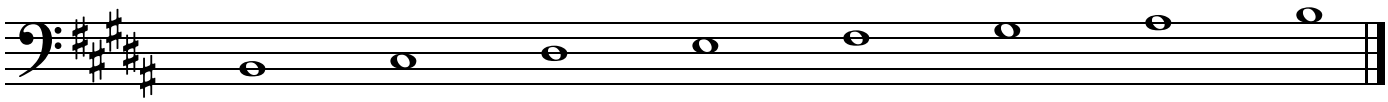
SLIDE								
NOTE	A2	B2	C♯3	D3	E3	F♯3	G♯3	A3

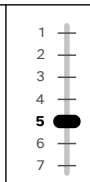
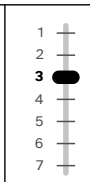
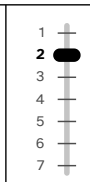
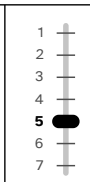
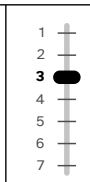
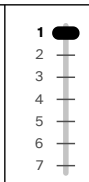
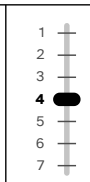
Longest slide move: 5 positions, from A2 (2nd) to B2 (7th).

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B major · concert pitch

When the band plays concert B major, you play B major too (5 sharps in the key signature).

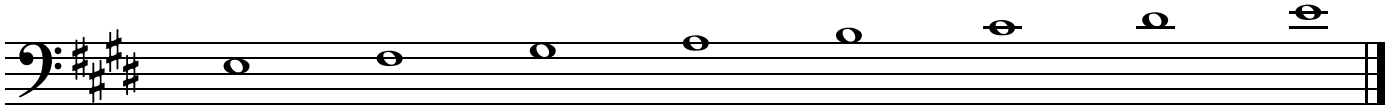


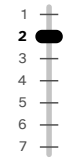
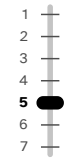
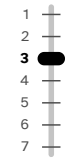
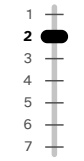
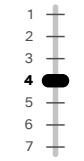
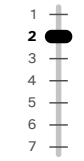
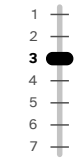
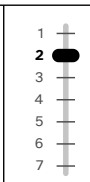
SLIDE								
NOTE	B2	C♯3	D♯3	E3	F♯3	G♯3	A♯3	B3

Longest slide moves: 3 positions, from E3 (2nd) to F♯3 (5th) and from A♯3 (1st) to B3 (4th).

E major · concert pitch

When the band plays concert E major, you play E major too (4 sharps in the key signature).

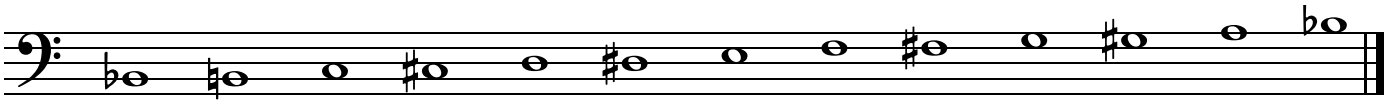


SLIDE								
NOTE	E3	F♯3	G♯3	A3	B3	C♯4	D♯4	E4

Longest slide move: 3 positions, from E3 (2nd) to F♯3 (5th).

The Chromatic Scale

All twelve notes from B♭2 up to the next B♭, one half step at a time. Going up, the in-between notes are written as sharps; coming down they are usually written as flats (A♯ going up is the same note and position as B♭ coming down).



SLIDE	1	7	6	5	4	3	2	1	5	4	3	2	1
NOTE	B♭2	B2	C3	C♯3	D3	D♯3	E3	F3	F♯3	G3	G♯3	A3	B♭3

How to Practice a Scale

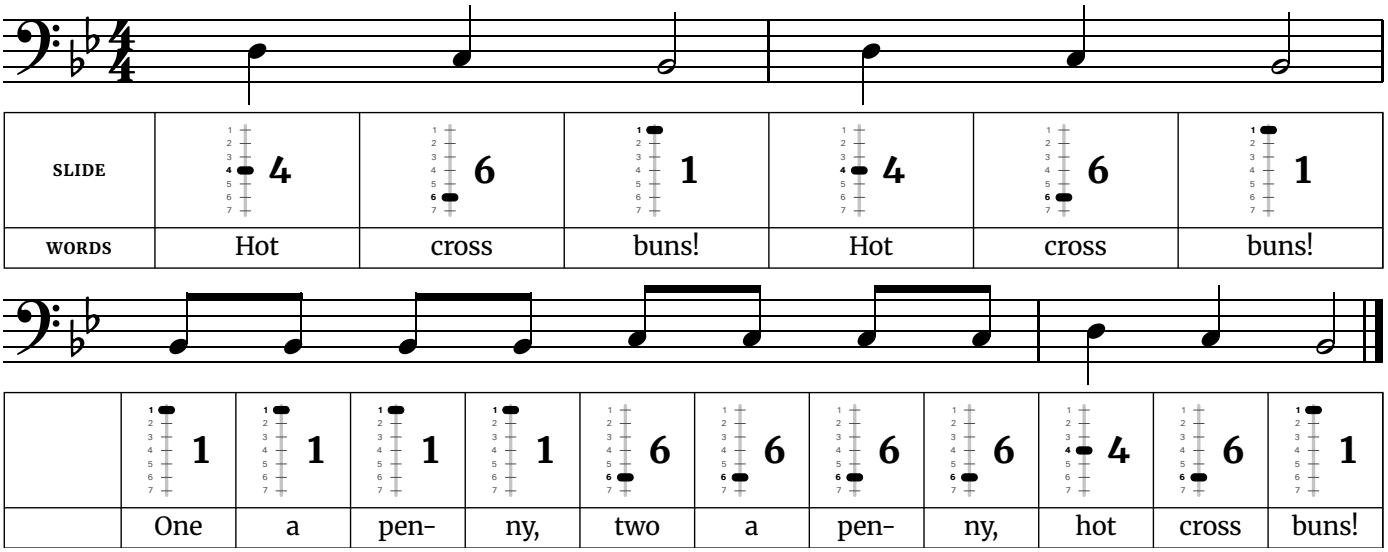
Play it slowly enough that every note is correct the first time, with a metronome. Tongue each note, then slur the whole octave in one breath. Raise the tempo only after three clean runs in a row.

Which Scales First

Trombone plays in concert pitch, so the band scales are the scales you read: concert B♭ major first, then E♭ major and F major, then A♭ major. B♭ major from B♭2 to B♭3 uses positions 1, 6, 4, 3, 1, 4, 2 and 1. The jump from 1st to 6th at the start is the hardest move, so practice B♭ to C alone until the slide lands on pitch without a smear.

Hot Cross Buns

Written in B♭ major (concert pitch) · 4/4 time. A three-note song most band and recorder books start with.



Positions used in this song
B♭2 – Position 1
C3 – Position 6
D3 – Position 4

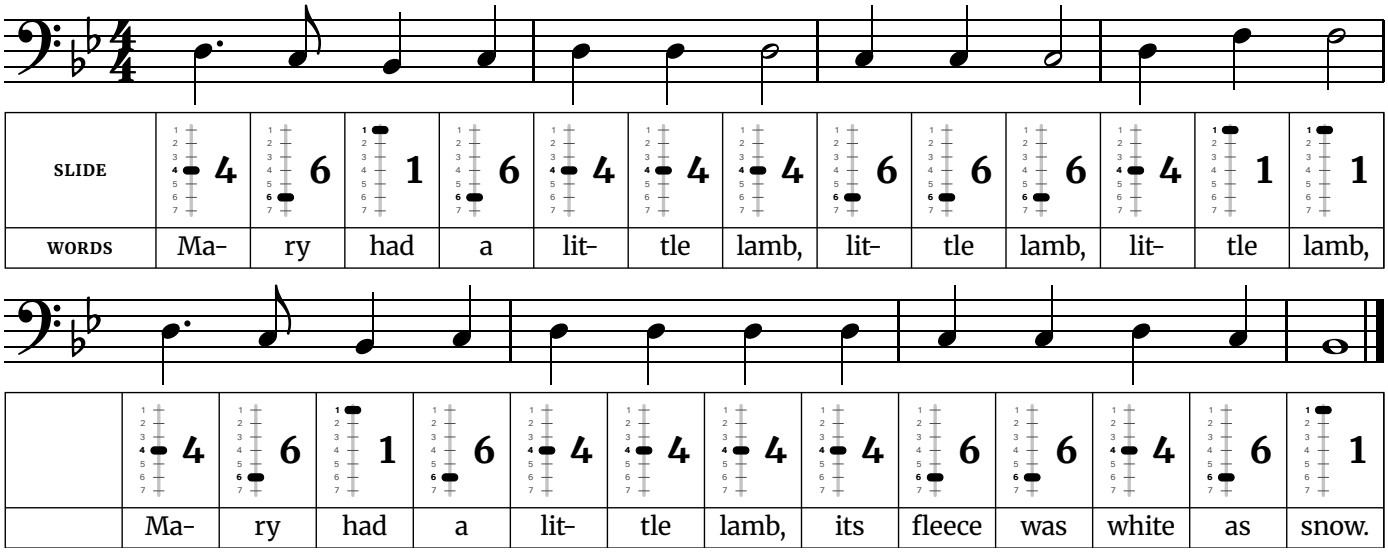
Tip: The widest jump is a major third, from B♭2 to D3. Every phrase walks down three notes and back. Use it to get clean slide moves between neighboring notes before you worry about speed.

The slide uses 3 positions in this tune (1, 4, 6). The longest single move is 5 positions; move the slide quickly and smoothly there so the note does not smear.

Traditional English street cry; the words were printed in 1767.

Mary Had a Little Lamb

Written in B♭ major (concert pitch) · 4/4 time. Uses four notes next to each other, plus one jump up.



Positions used in this song
B♭2 – Position 1
C3 – Position 6
D3 – Position 4
F3 – Position 1

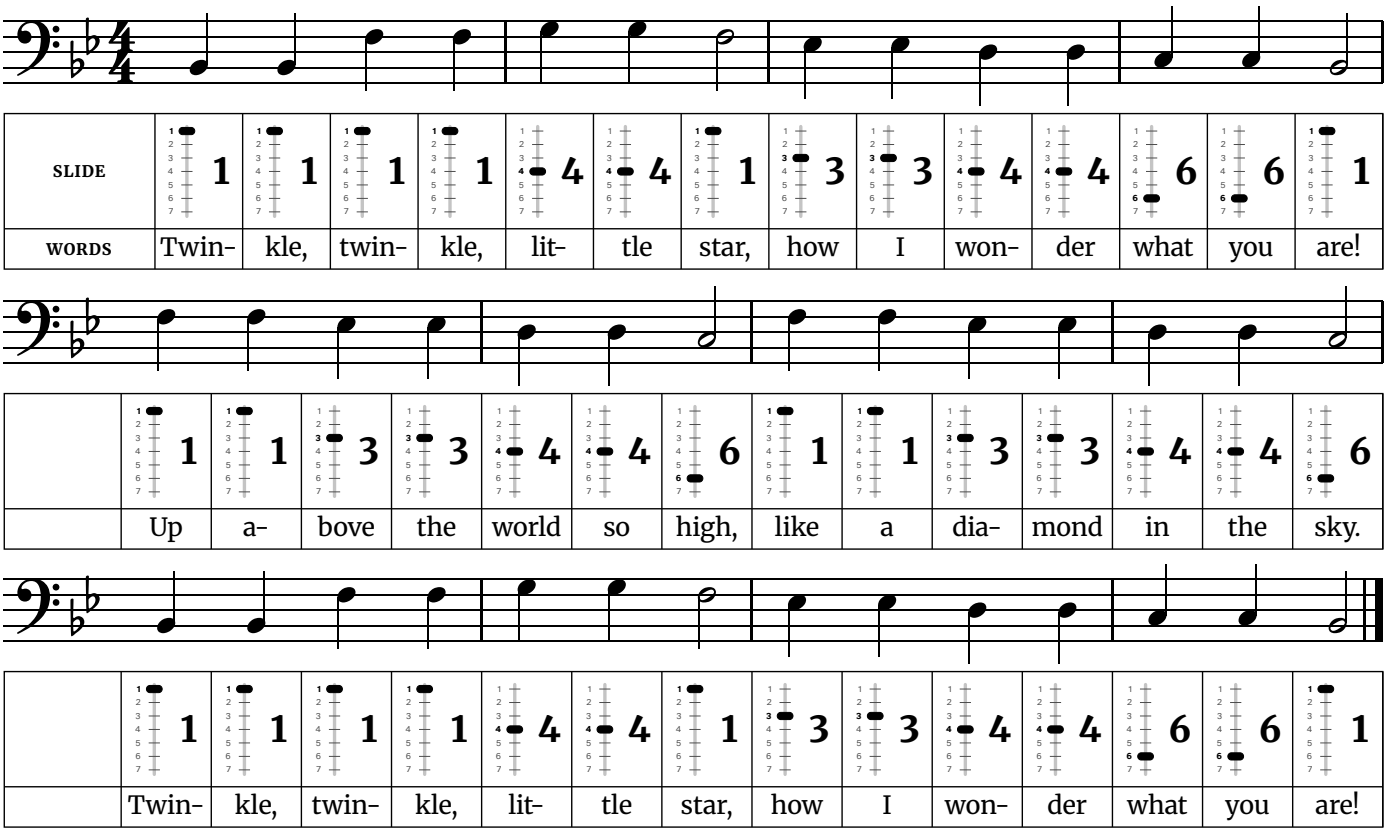
Tip: The widest jump is a minor third, from F3 to D3. The tune adds one note to Hot Cross Buns and repeats a single pitch several times. Keep the repeated notes even, tonguing each one without stopping the air.

The slide uses 3 positions in this tune (1, 4, 6). The longest single move is 5 positions; move the slide quickly and smoothly there so the note does not smear.

Words: Sarah Josepha Hale (1830). Music: traditional American.

Twinkle Twinkle Little Star

Written in B♭ major (concert pitch) · 4/4 time. Six notes of the major scale, with a leap from the first note to the fifth.



Positions used in this song	
B♭2 – Position 1	**E♭3** – Position 3
C3 – Position 6	**F3** – Position 1
D3 – Position 4	**G3** – Position 4

Tip: The widest jump is a fifth, from B♭2 to F3. The opening jump is a fifth, the first real leap in this set of songs. Hear the second note in your head before you play it, then come down the scale one step at a time.

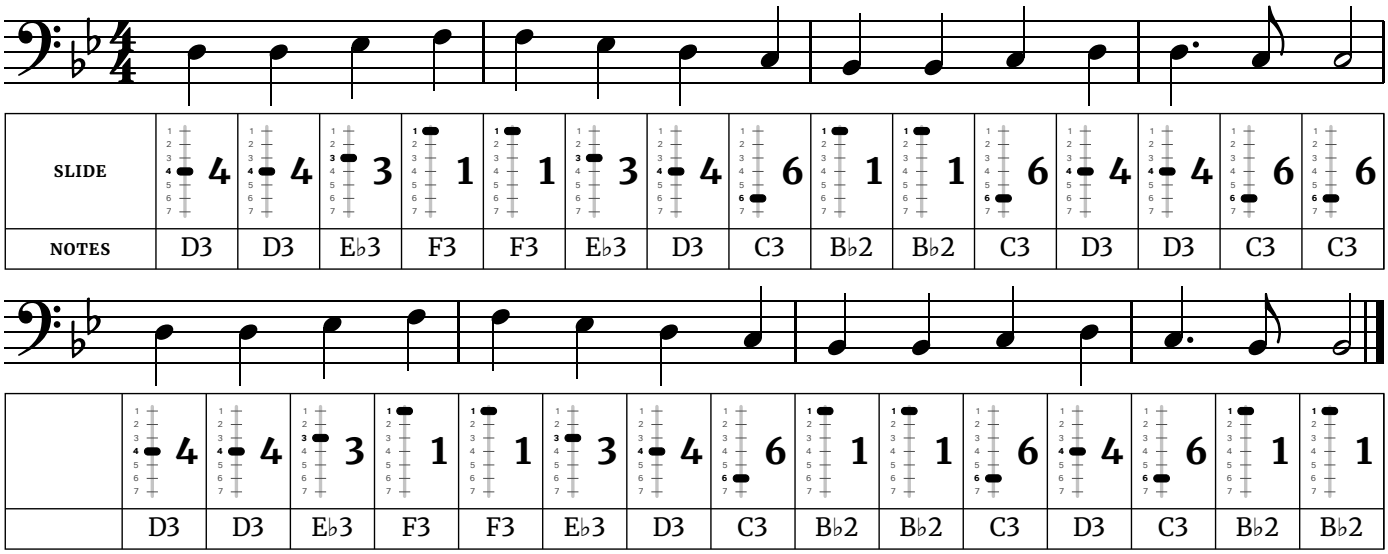
The slide uses 4 positions in this tune (1, 3, 4, 6). The longest single move is 5 positions; move the slide quickly and smoothly there so the note does not smear.

Words: Jane Taylor (1806). Music: the French song "Ah! vous dirai-je, maman" (1761).

Easy Songs

Ode to Joy

Written in B♭ major (concert pitch) · 4/4 time. Beethoven's melody from the Ninth Symphony, using the first five notes of the scale.



Positions used in this song	
B♭2 – Position 1	**E♭3** – Position 3
C3 – Position 6	**F3** – Position 1
D3 – Position 4	

Tip: The widest jump is a whole step, from F3 to E♭3. Almost the whole melody moves by step, which makes it a good test of smooth slide moves. Watch the rhythm at the end of each phrase, where one note is held longer.

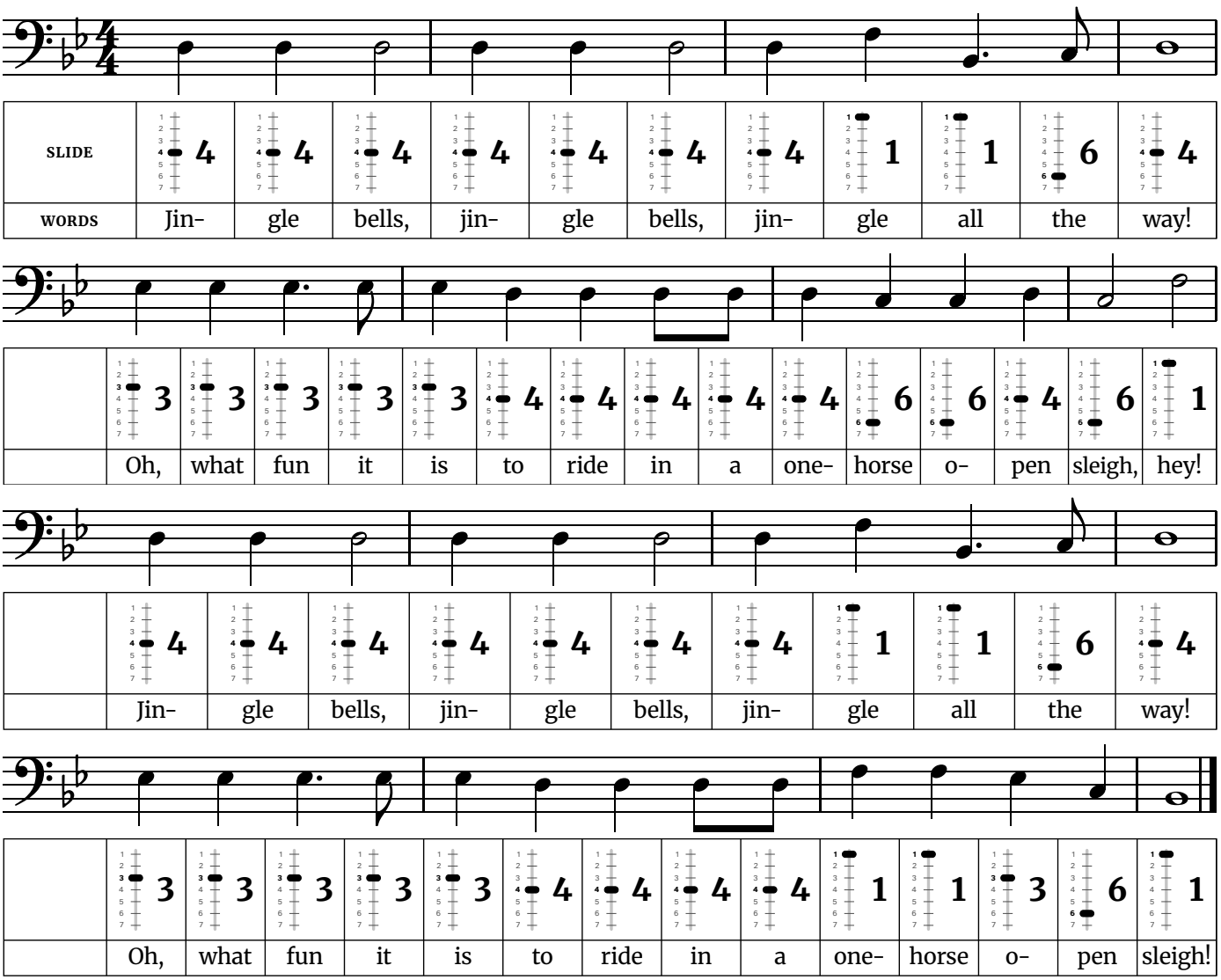
The slide uses 4 positions in this tune (1, 3, 4, 6). The longest single move is 5 positions; move the slide quickly and smoothly there so the note does not smear.

Music: Ludwig van Beethoven, from the Ninth Symphony (1824).

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Jingle Bells

Written in B♭ major (concert pitch) · 4/4 time. The chorus, using the first five notes of the scale.



Positions used in this song	
B♭2 – Position 1	**E♭3** – Position 3
C3 – Position 6	**F3** – Position 1
D3 – Position 4	

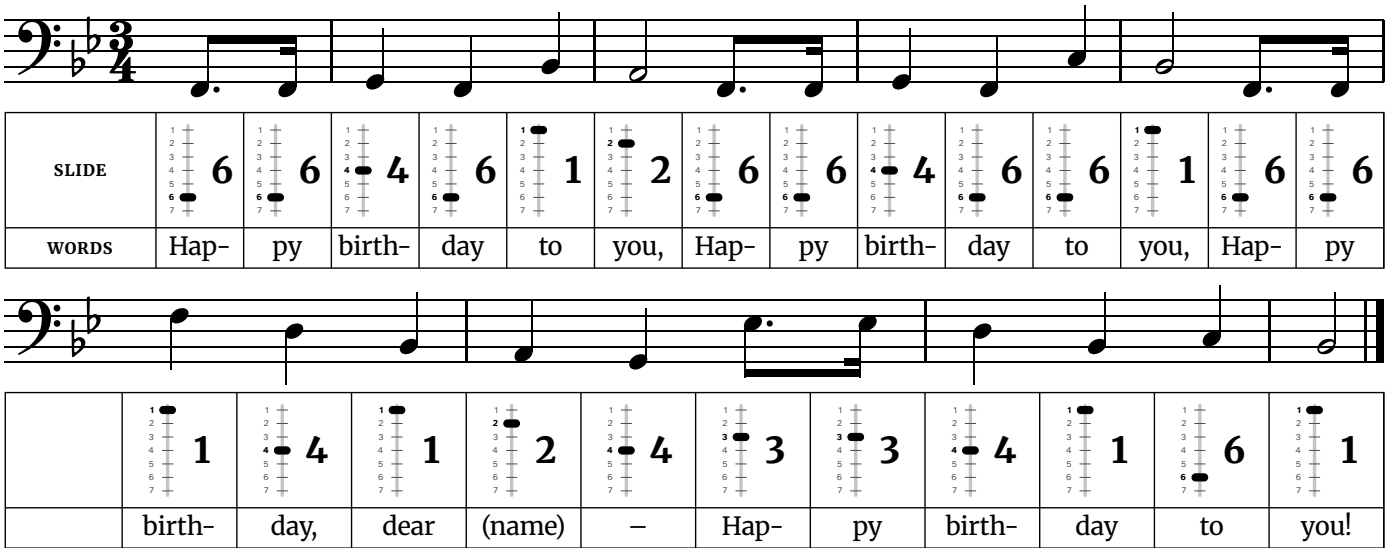
Tip: The widest jump is a fifth, from F3 to B♭2. The chorus repeats one note three times in a row more than once. Light, short tonguing keeps it bouncing; heavy tonguing makes it sound like marching.

The slide uses 4 positions in this tune (1, 3, 4, 6). The longest single move is 5 positions; move the slide quickly and smoothly there so the note does not smear.

Words and music by James Lord Pierpont (1857).

Happy Birthday

Written in B♭ major (concert pitch) · 3/4 time. Covers an octave, from the low fifth up to the high fifth.



Positions used in this song	
F2 – Position 6	**C3** – Position 6
G2 – Position 4	**D3** – Position 4
A2 – Position 2	**E♭3** – Position 3
B♭2 – Position 1	**F3** – Position 1

Tip: The widest jump is an octave, from F2 to F3. The third phrase has the widest leap in this set, an octave. Practice the two notes of the octave on their own, slowly, before playing the phrase.

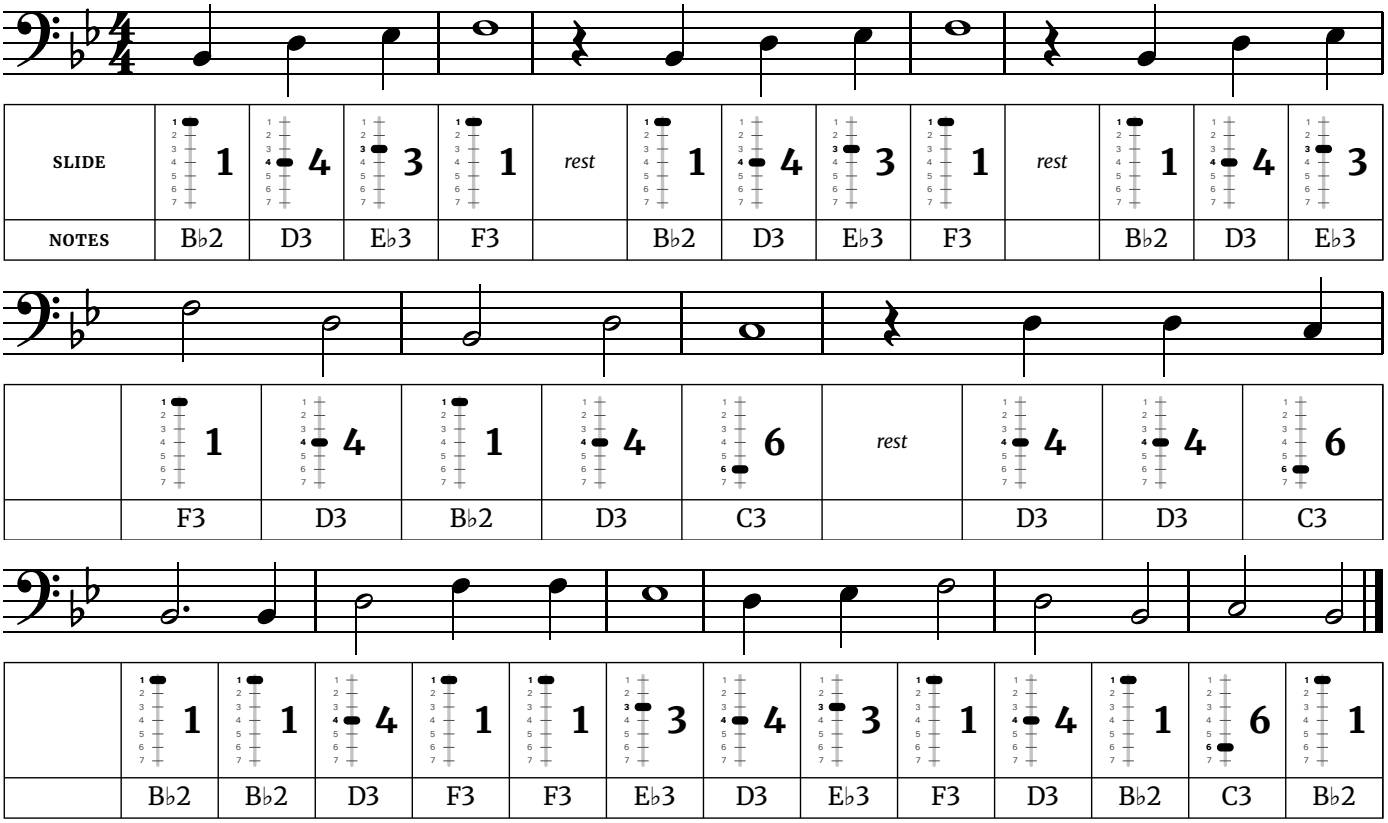
The slide uses 5 positions in this tune (1, 2, 3, 4, 6). The longest single move is 5 positions; move the slide quickly and smoothly there so the note does not smear.

Music: "Good Morning to All" by Mildred J. Hill and Patty Smith Hill (1893). Words: traditional.

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When the Saints Go Marching In

Written in B♭ major (concert pitch) · 4/4 time. A classic for brass, built on the first five notes of the scale.



Positions used in this song	
B♭2 – Position 1	**E♭3** – Position 3
C3 – Position 6	**F3** – Position 1
D3 – Position 4	

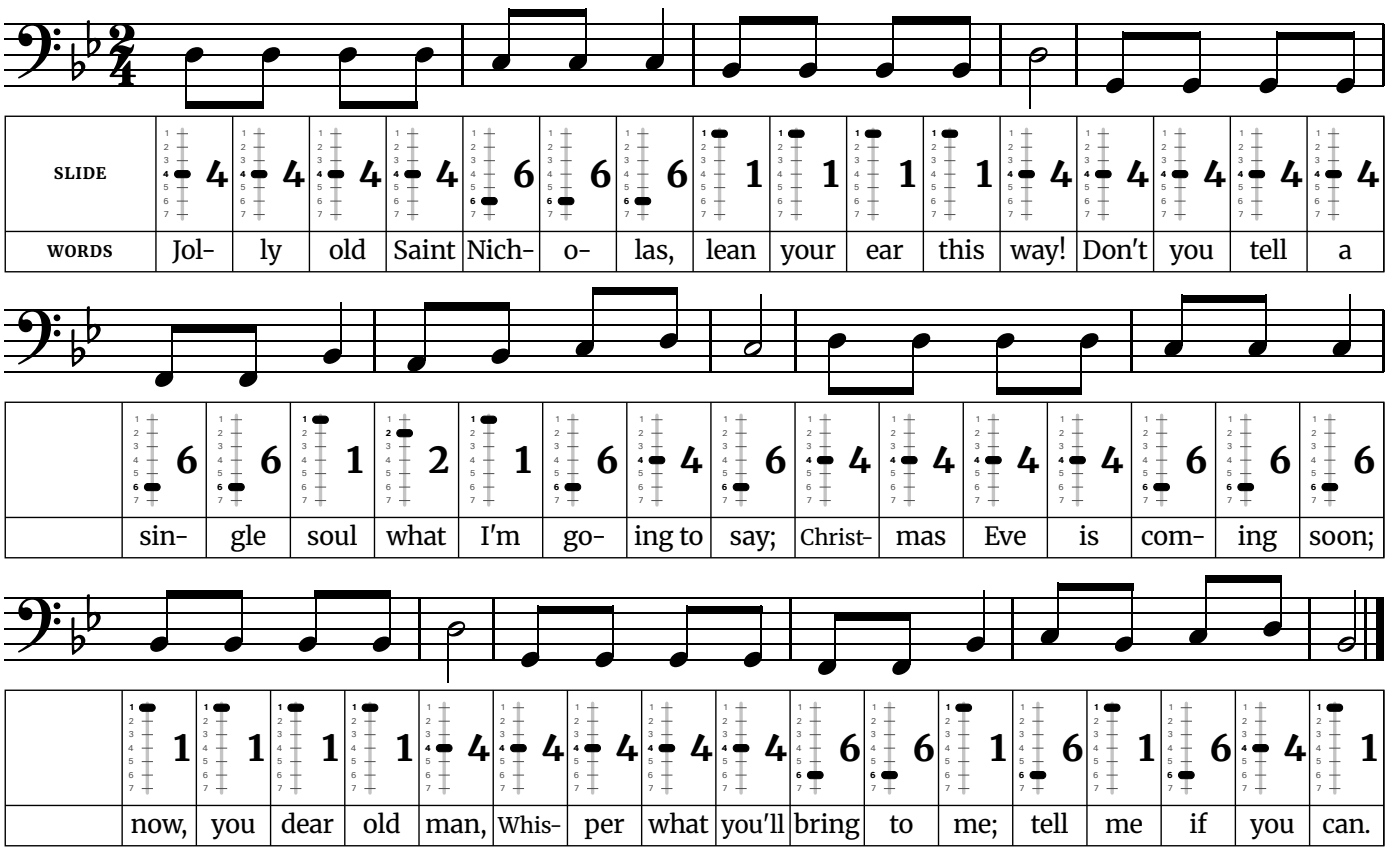
Tip: The widest jump is a fifth, from F3 to B♭2. Each phrase starts after a rest, on the second beat. Count the rest out loud a few times so the first note comes in on time.

The slide uses 4 positions in this tune (1, 3, 4, 6). The longest single move is 5 positions; move the slide quickly and smoothly there so the note does not smear.

Traditional American spiritual.

Jolly Old Saint Nicholas

Easy · Written in B♭ major (concert pitch) · 2/4 time · 6 notes, F2 to D3



Positions used in this song	
F2 – Position 6	**B♭2** – Position 1
G2 – Position 4	**C3** – Position 6
A2 – Position 2	**D3** – Position 4

Tip: Each phrase opens with the same note four times. Players tend to rush repeated notes, so keep them even and let the last note of each phrase ring for its full length.

The slide uses 4 positions in this tune (1, 2, 4, 6). The longest single move is 5 positions; move the slide quickly and smoothly there so the note does not smear.

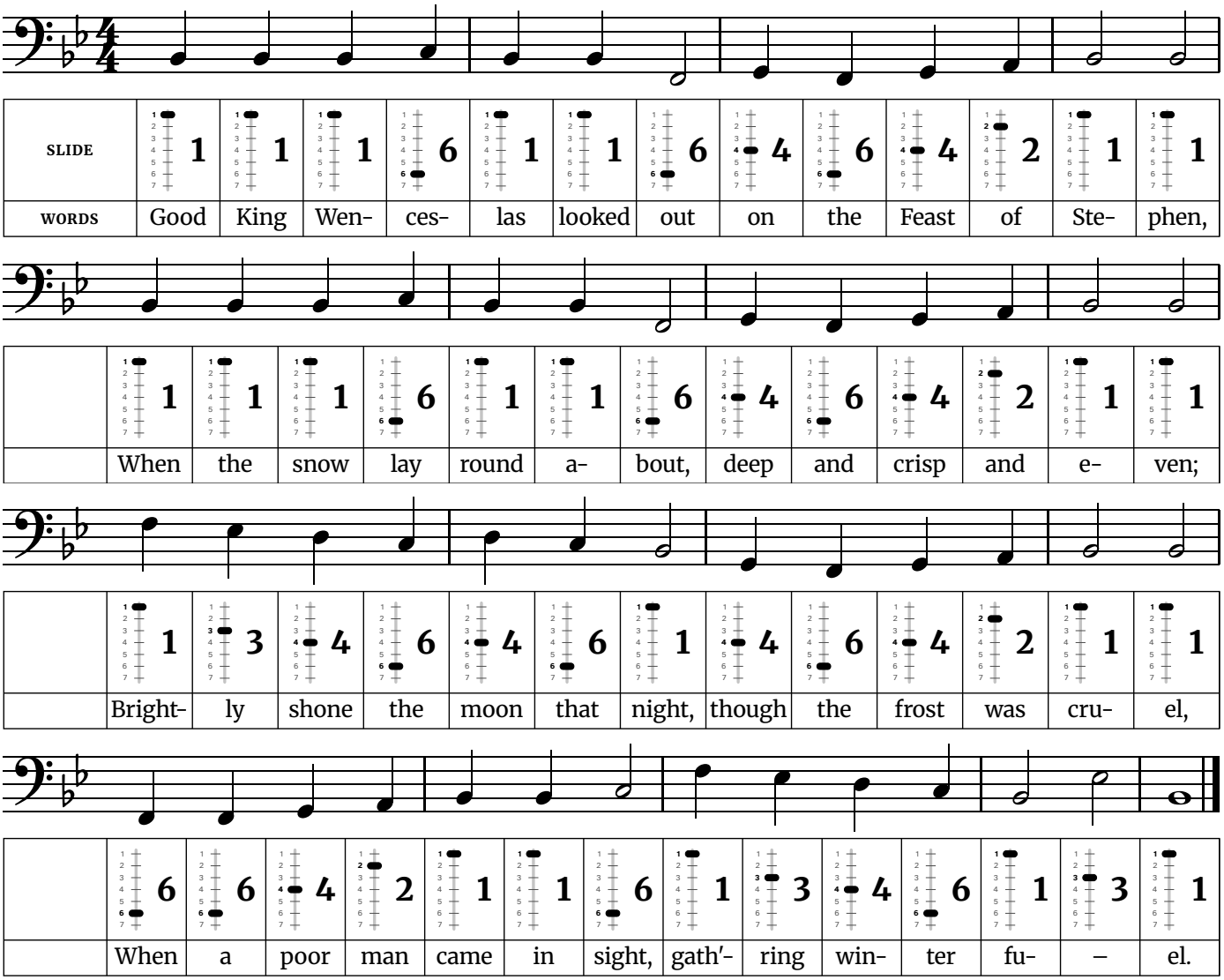
The widest jump is a fifth, down from D3 to G2 in line 3.

Words: Emily Huntington Miller (1865). Music: attributed to James R. Murray (1874).

Free at thefingeringchart.com

Good King Wenceslas

Easy · Written in B♭ major (concert pitch) · 4/4 time · 8 notes, F2 to F3



Positions used in this song	
F2 – Position 6	**C3** – Position 6
G2 – Position 4	**D3** – Position 4
A2 – Position 2	**E♭3** – Position 3
B♭2 – Position 1	**F3** – Position 1

Tip: Nearly every note is a quarter note or longer, so the rhythm is the easiest of the Christmas songs. Play it like a sturdy march and give each half note its full two beats.

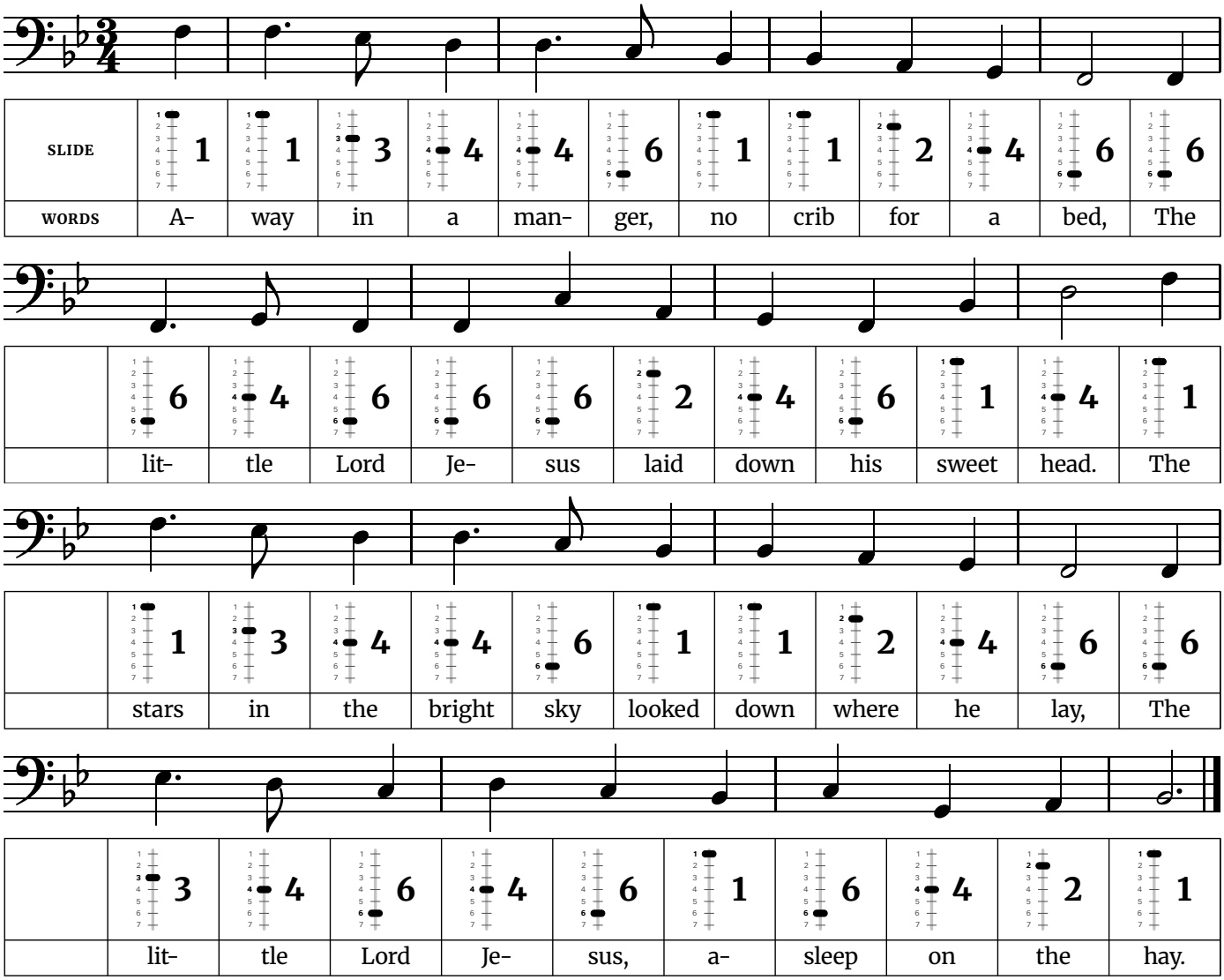
The slide uses 5 positions in this tune (1, 2, 3, 4, 6). The longest single move is 5 positions; move the slide quickly and smoothly there so the note does not smear.

The widest jump is a fifth, up from B♭2 to F3 in line 3.

Words: John Mason Neale (1853). Music: "Tempus adest floridum", from Piae Cantiones (1582).

Away in a Manger

Easy · Written in B♭ major (concert pitch) · 3/4 time · 8 notes, F2 to F3



Positions used in this song	
F2 – Position 6	**C3** – Position 6
G2 – Position 4	**D3** – Position 4
A2 – Position 2	**E♭3** – Position 3
B♭2 – Position 1	**F3** – Position 1

Tip: It is a slow waltz with a long note at the end of every phrase. Hold those for all their beats and breathe after them, never in the middle of a phrase.

The slide uses 5 positions in this tune (1, 2, 3, 4, 6). The longest single move is 5 positions; move the slide quickly and smoothly there so the note does not smear.

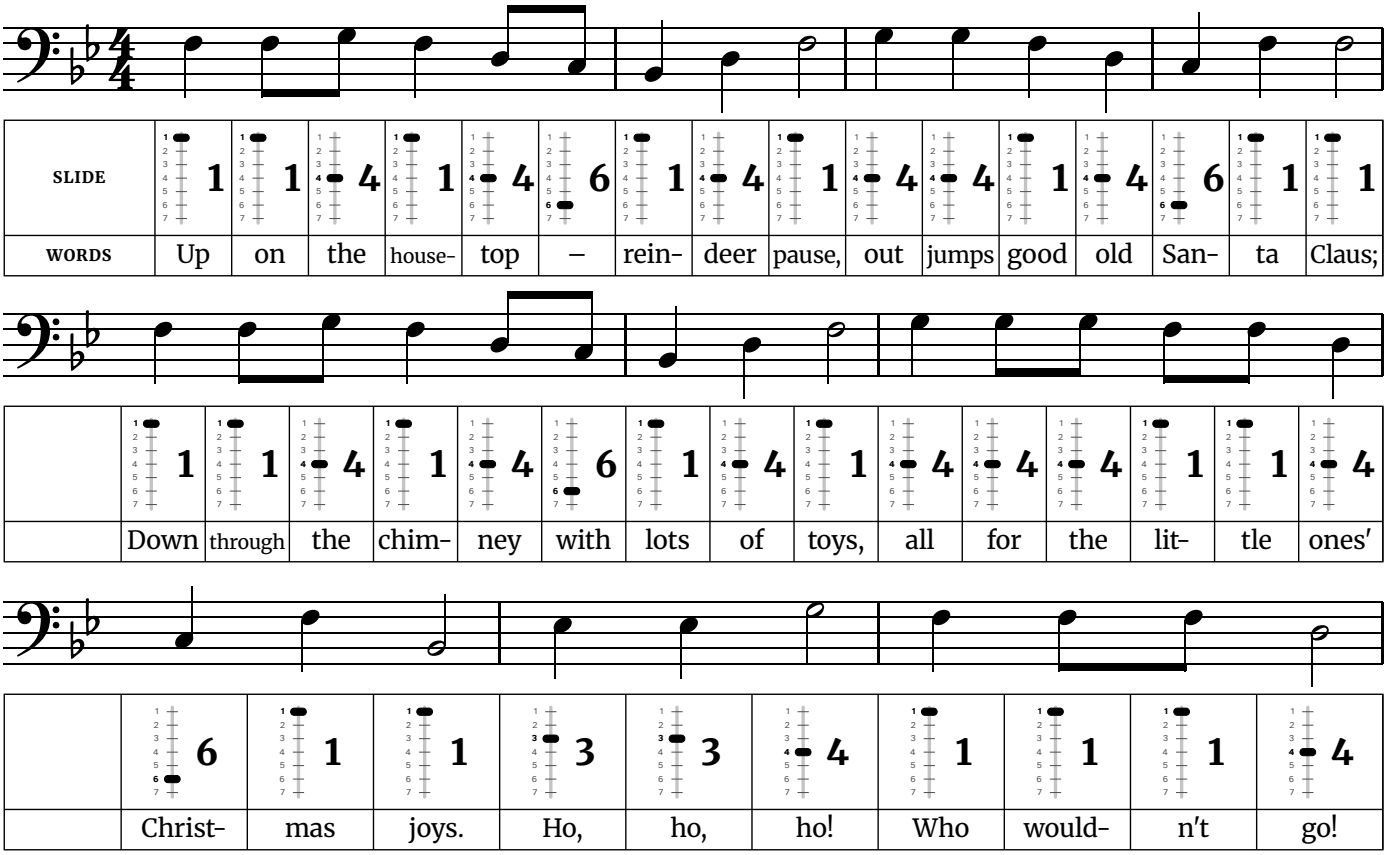
The widest jump is a minor seventh, up from F2 to E♭3 in line 4.

Words: anonymous (1880s, American). Music: "Mueller" by James Ramsey Murray (1887).

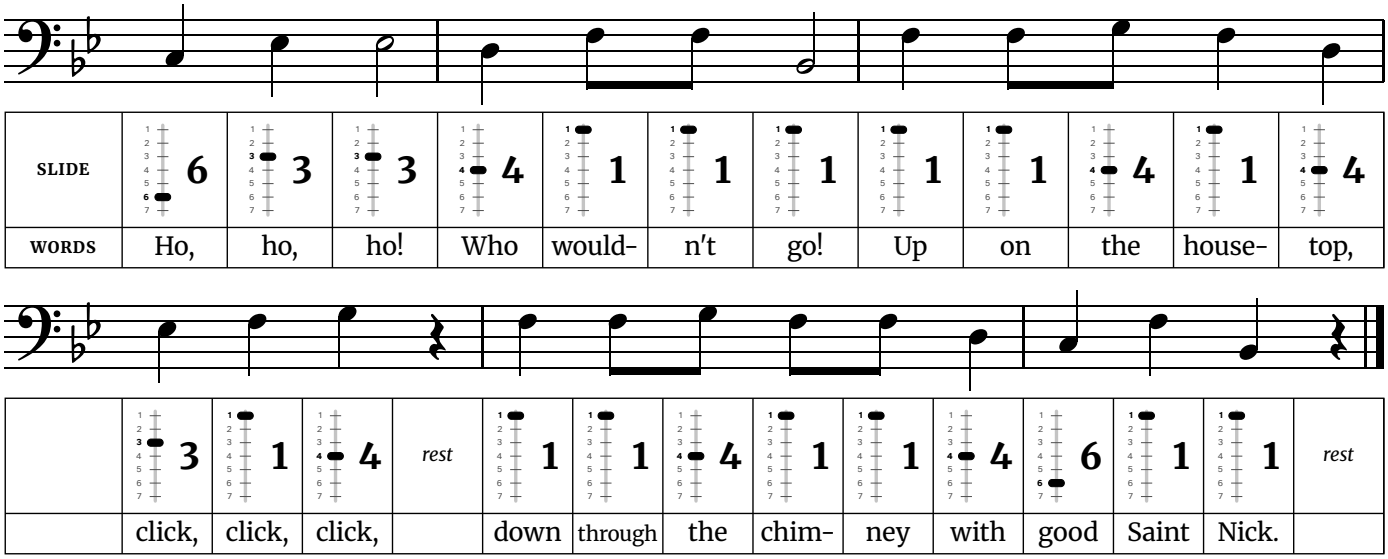
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Up on the Housetop

Easy · Written in B♭ major (concert pitch) · 4/4 time · 6 notes, B♭2 to G3



Up on the Housetop *(continued)*



Positions used in this song	
B♭2 – Position 1	**E♭3** – Position 3
C3 – Position 6	**F3** – Position 1
D3 – Position 4	**G3** – Position 4

Tip: Pairs of quick notes ("on the", "lit-tle") sit in the middle of the verse phrases. Tongue them lightly without speeding up, then give the three "Ho, ho, ho" notes their full length.

The slide uses 4 positions in this tune (1, 3, 4, 6). The longest single move is 5 positions; move the slide quickly and smoothly there so the note does not smear.

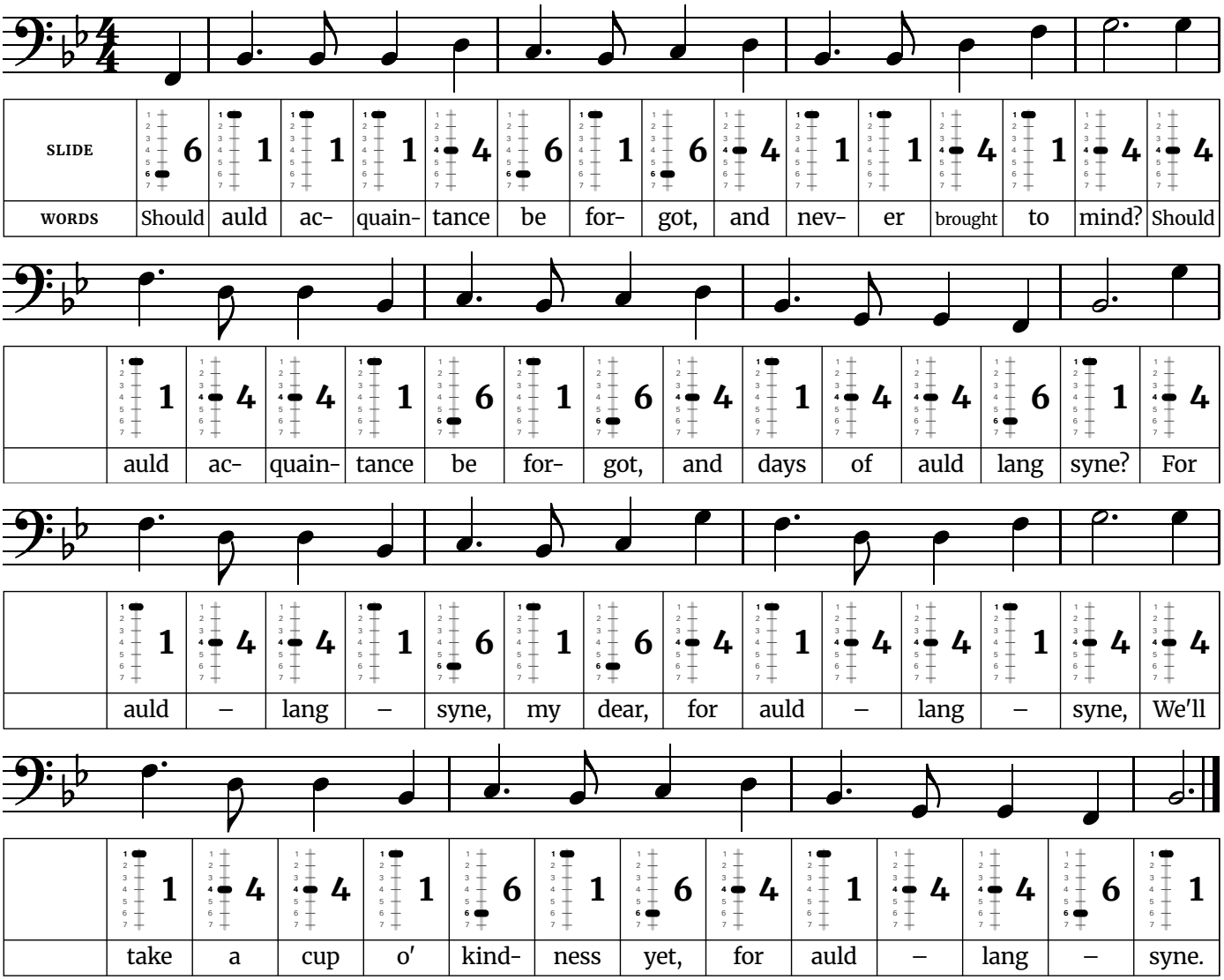
The widest jump is a fifth, down from F3 to B♭2 in line 5.

Words and music: Benjamin Hanby (1864).

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Auld Lang Syne

Medium · Written in B♭ major (concert pitch) · 4/4 time · 7 notes, F2 to G3



Positions used in this song	
F2 – Position 6	**D3** – Position 4
G2 – Position 4	**F3** – Position 1
B♭2 – Position 1	**G3** – Position 4
C3 – Position 6	

Tip: The tune uses only five pitch names (a pentatonic scale), so nothing falls outside the key. The long-short dotted rhythm comes back in almost every bar; keep the short note crisp and late.
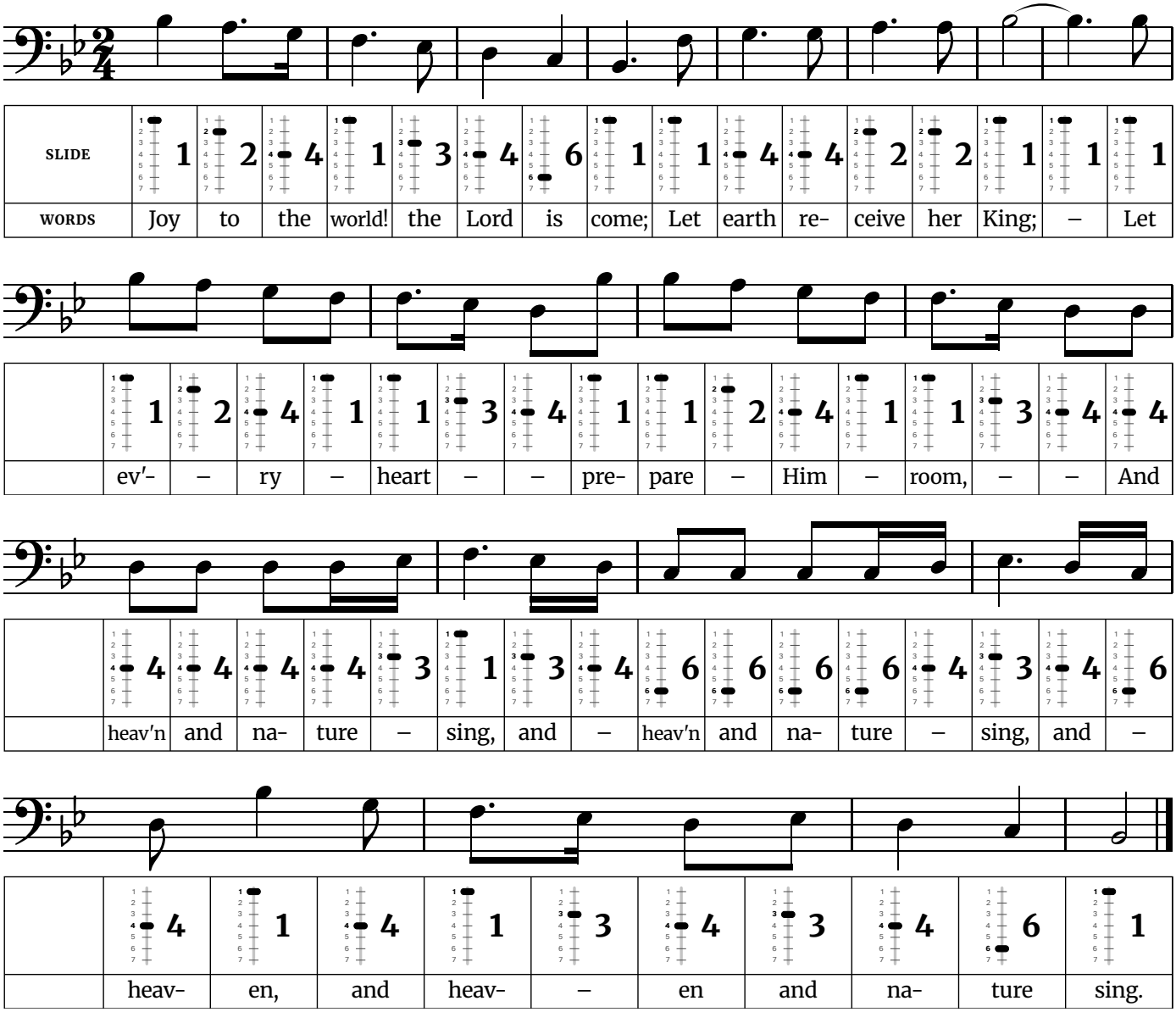
The slide uses 3 positions in this tune (1, 4, 6). The longest single move is 5 positions; move the slide quickly and smoothly there so the note does not smear.

The widest jump is a sixth, up from B♭2 to G3 in line 2.

Words: Robert Burns (1788). Music: traditional Scottish.

Joy to the World

Medium · Written in B♭ major (concert pitch) · 2/4 time · 8 notes, B♭2 to B♭3



Positions used in this song	
B♭2 – Position 1	**F3** – Position 1
C3 – Position 6	**G3** – Position 4
D3 – Position 4	**A3** – Position 2
E♭3 – Position 3	**B♭3** – Position 1

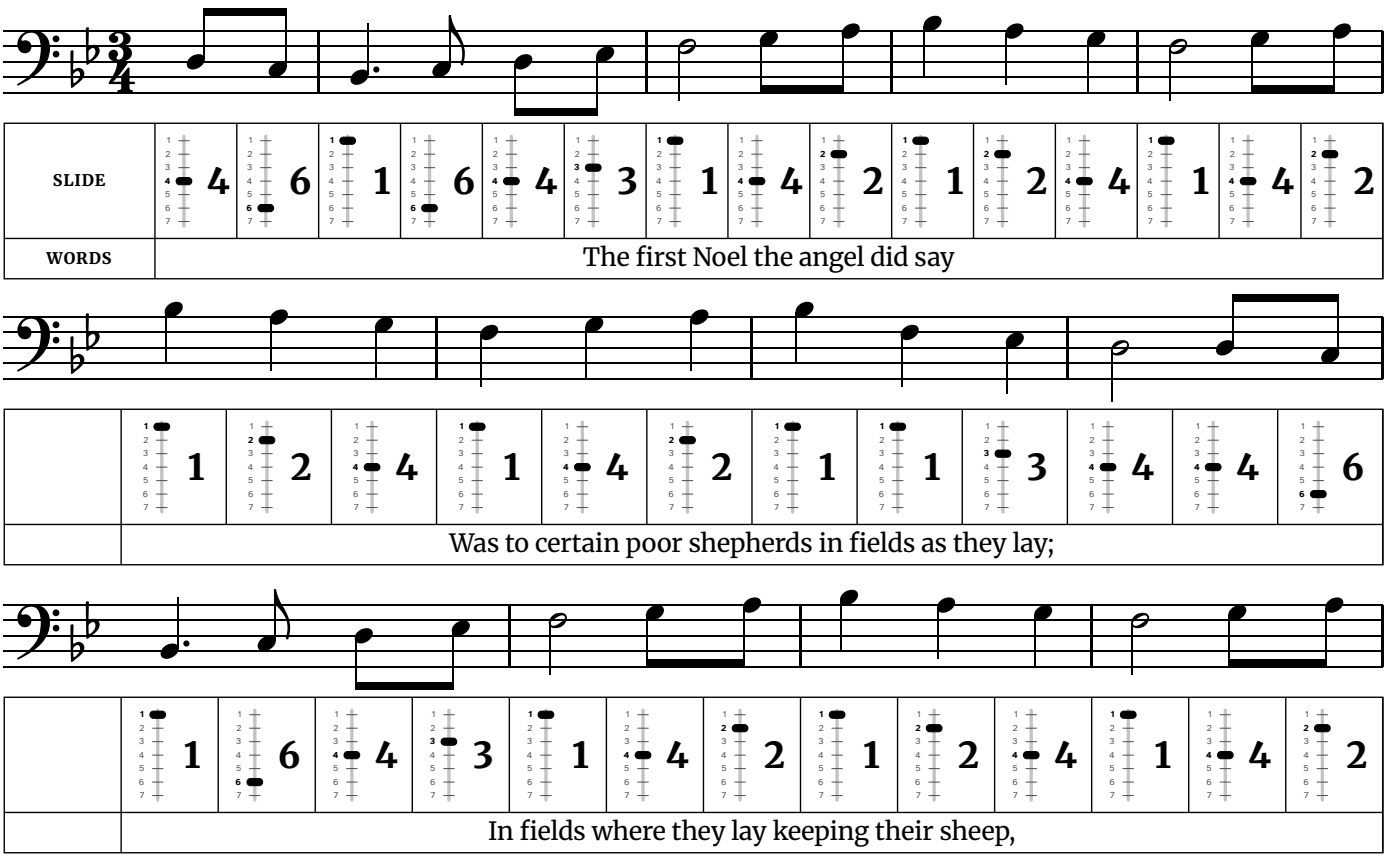
Tip: The first phrase walks straight down the scale, one note at a time, which makes it a good test of clean slide moves. Later the repeated "and heaven and nature sing" notes need light, even tonguing.

Words: Isaac Watts (1719). Music: "Antioch", arranged by Lowell Mason.

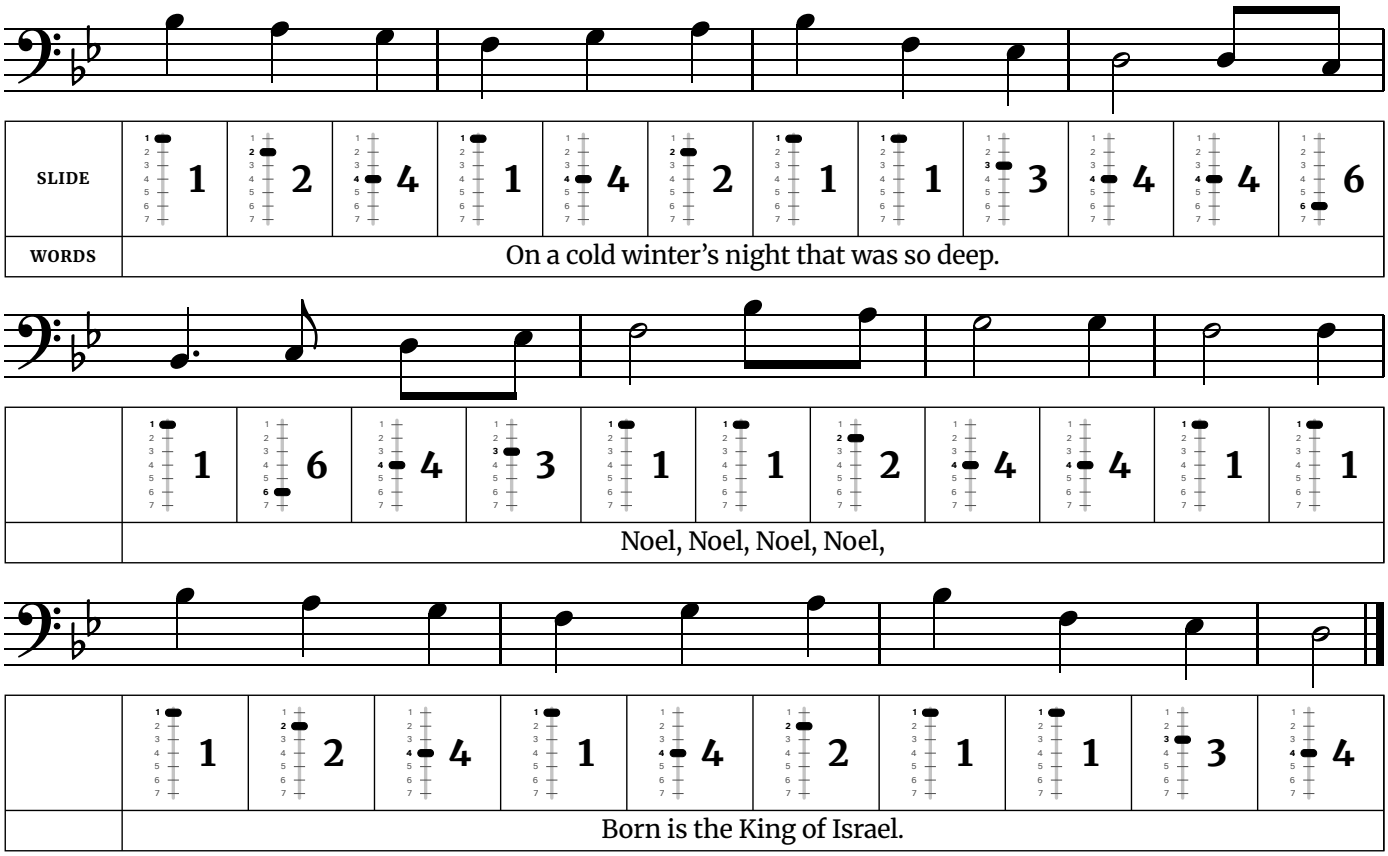
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The First Noel

Medium · Written in B♭ major (concert pitch) · 3/4 time · 8 notes, B♭2 to B♭3



The First Noel *(continued)*



Positions used in this song	
B♭2 – Position 1	**F3** – Position 1
C3 – Position 6	**G3** – Position 4
D3 – Position 4	**A3** – Position 2
E♭3 – Position 3	**B♭3** – Position 1

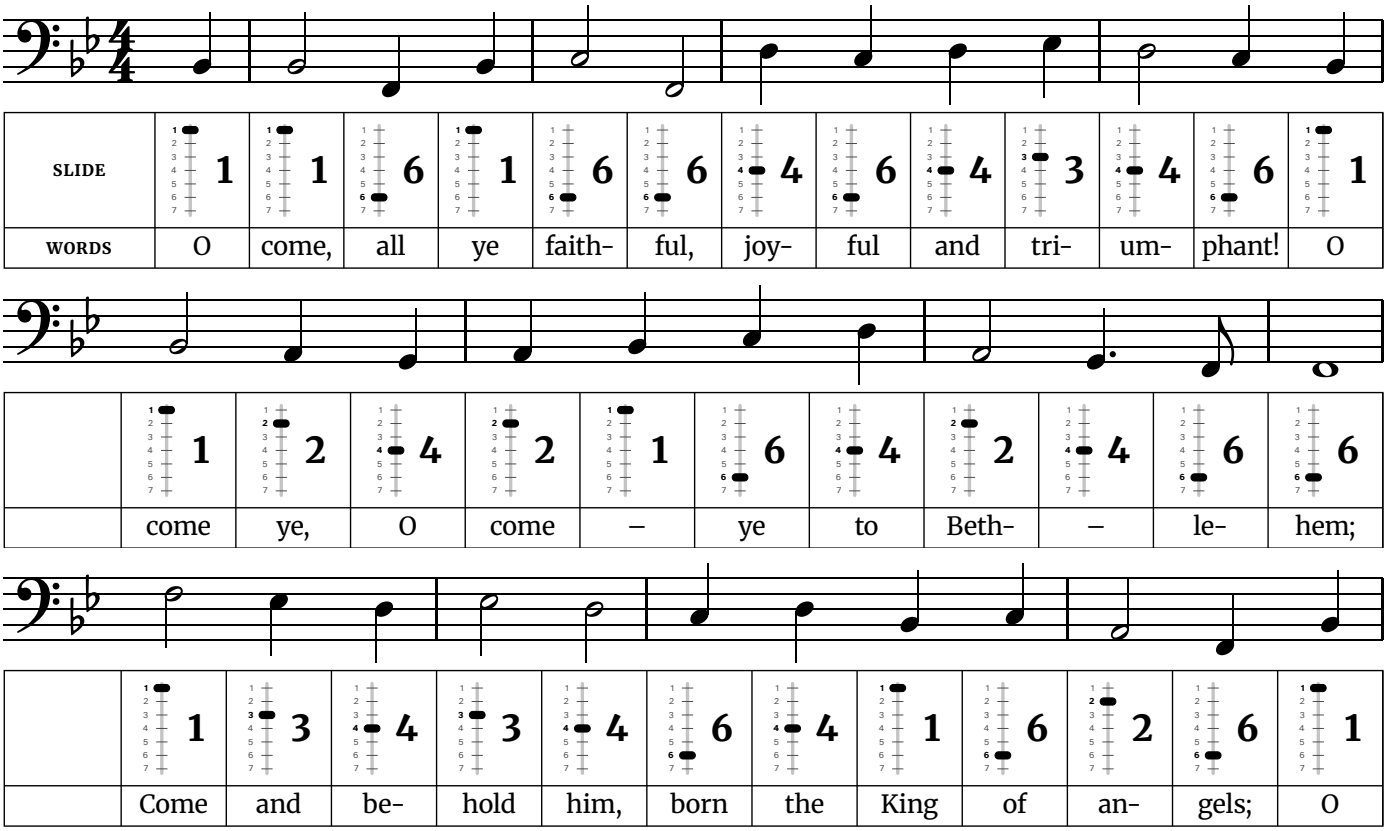
Tip: Every second phrase ends on the same note, so it is easy to lose your place; follow the words. The two quick notes that start most phrases are a pickup: play them lightly into the strong beat.

The slide uses 5 positions in this tune (1, 2, 3, 4, 6). The longest single move is 5 positions; move the slide quickly and smoothly there so the note does not smear.

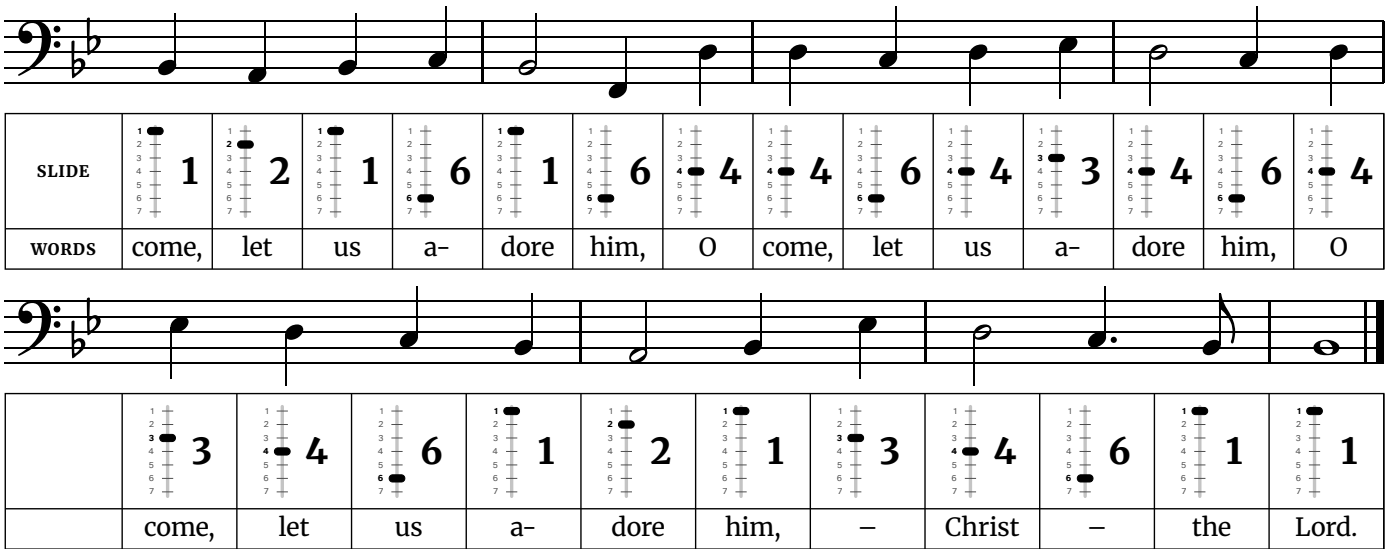
Words and music: traditional English (Cornish), first printed in the 1820s.

O Come, All Ye Faithful

Medium · Written in B♭ major (concert pitch) · 4/4 time · 8 notes, F2 to F3



O Come, All Ye Faithful *(continued)*



Positions used in this song	
F2 – Position 6	**C3** – Position 6
G2 – Position 4	**D3** – Position 4
A2 – Position 2	**E♭3** – Position 3
B♭2 – Position 1	**F3** – Position 1

Tip: The three "O come, let us adore him" phrases each start a little higher than the one before. Save some air and some volume for the third.

The slide uses 5 positions in this tune (1, 2, 3, 4, 6). The longest single move is 5 positions; move the slide quickly and smoothly there so the note does not smear.

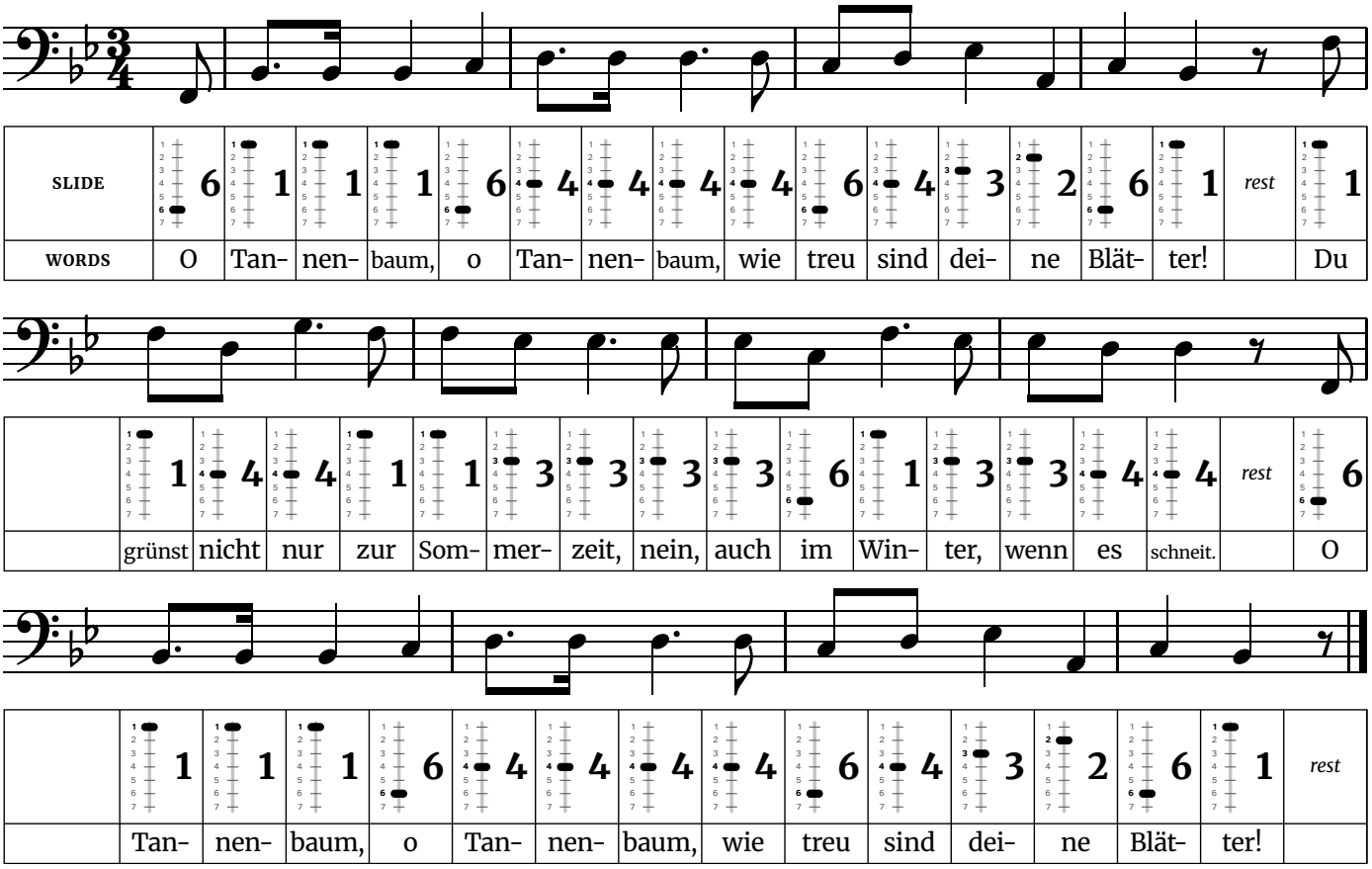
The widest jump is an octave, up from F2 to F3 in line 3.

Words: Latin hymn "Adeste Fideles", English by Frederick Oakeley (1841, current wording printed 1852). Music: attributed to John Francis Wade.

Free at thefingeringchart.com

O Christmas Tree

Medium · Written in B♭ major (concert pitch) · 3/4 time · 8 notes, F2 to G3



Positions used in this song	
F2 – Position 6	**D3** – Position 4
A2 – Position 2	**E♭3** – Position 3
B♭2 – Position 1	**F3** – Position 1
C3 – Position 6	**G3** – Position 4

Tip: The long-short dotted rhythm at the start of each phrase gives the carol its lilt. Make the short note quick and light so it does not turn into two even notes.
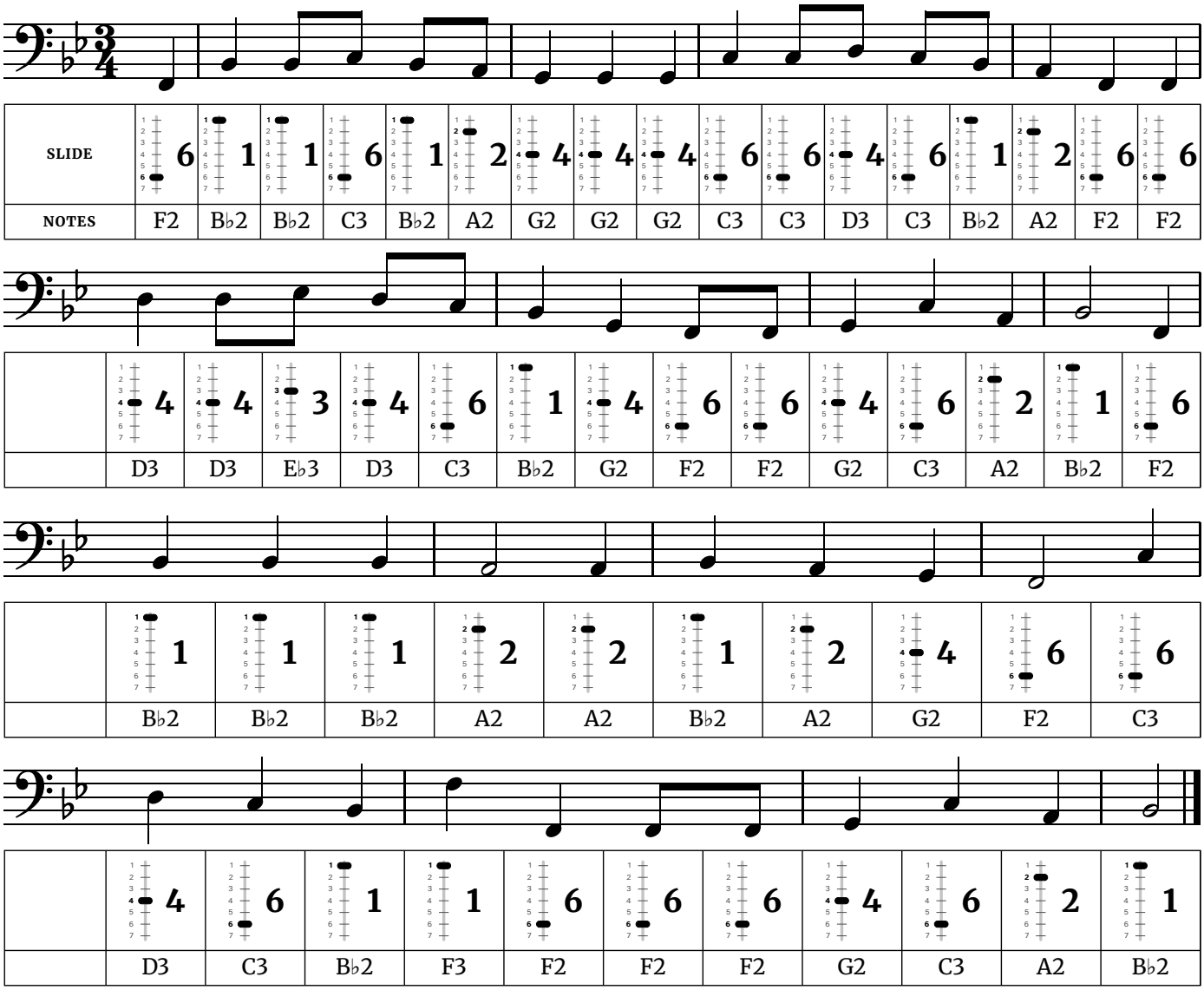
The slide uses 5 positions in this tune (1, 2, 3, 4, 6). The longest single move is 5 positions; move the slide quickly and smoothly there so the note does not smear.

The widest jump is a sixth, down from D3 to F2 in line 2.

Words: Ernst Anschütz (1824), shown in the original German. Music: traditional German.

We Wish You a Merry Christmas

Medium · Written in B♭ major (concert pitch) · 3/4 time · 8 notes, F2 to F3



Positions used in this song	
F2 – Position 6	**C3** – Position 6
G2 – Position 4	**D3** – Position 4
A2 – Position 2	**E♭3** – Position 3
B♭2 – Position 1	**F3** – Position 1

Tip: It moves quickly in three, with a jump of a sixth at the start of the second phrase and a drop of a full octave in the last phrase. Think of the landing note before you leave the first one.
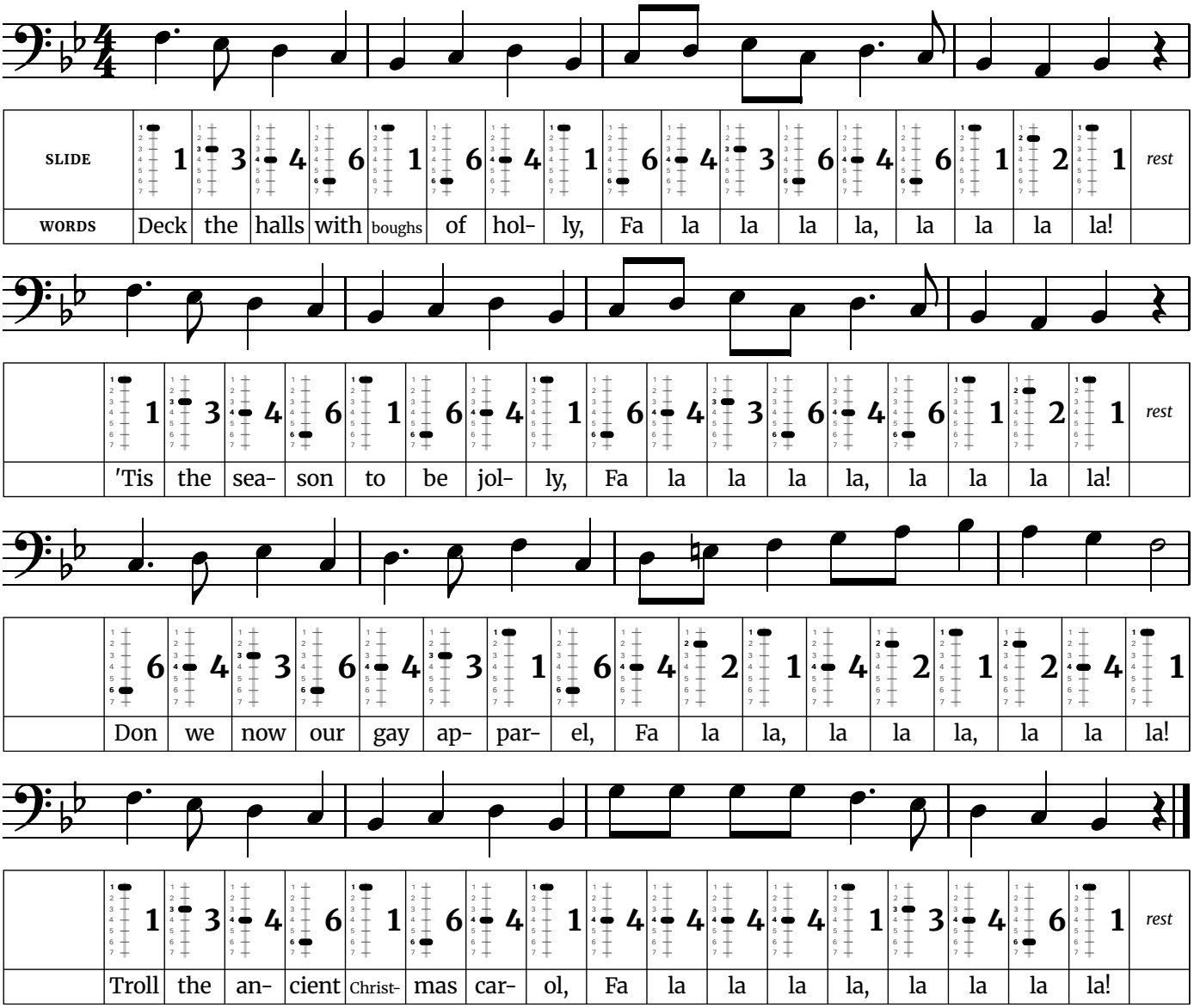
The slide uses 5 positions in this tune (1, 2, 3, 4, 6). The longest single move is 5 positions; move the slide quickly and smoothly there so the note does not smear.

The widest jump is an octave, down from F3 to F2 in line 4.

Music: English traditional (West Country). Words not shown.

Deck the Halls

Harder · Written in B♭ major (concert pitch) · 4/4 time · 10 notes, A2 to B♭3



Positions used in this song		
A2 – Position 2	**E♭3** – Position 3	**A3** – Position 2
B♭2 – Position 1	**E3** – Position 2	**B♭3** – Position 1
C3 – Position 6	**F3** – Position 1	
D3 – Position 4	**G3** – Position 4	
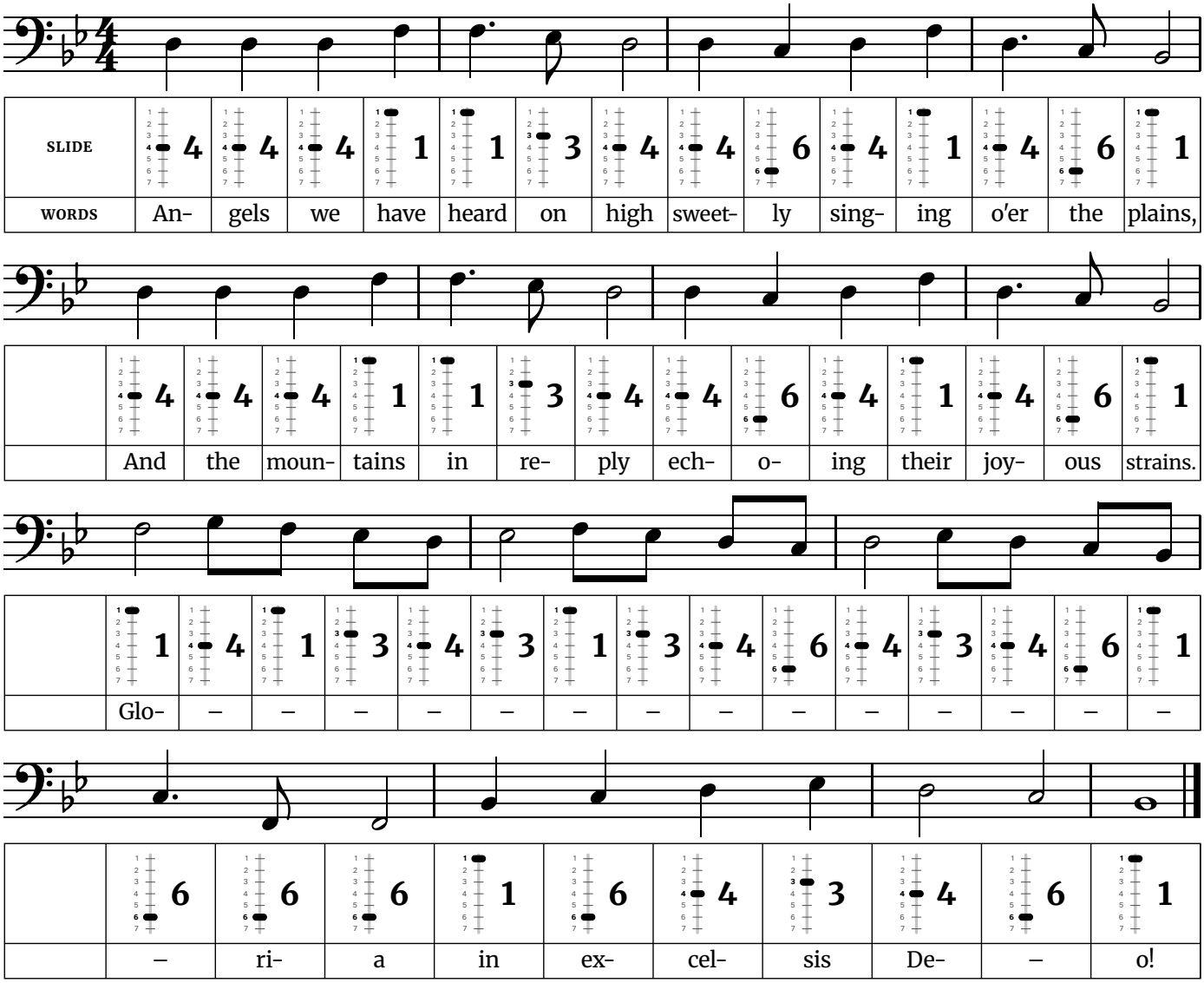
Tip: The third phrase climbs to the highest note of the carol in one long run of fa-las. Take a full breath before it and play it as one phrase.

One note falls outside the key: E3 in line 3, played in position 2.

Words: Thomas Oliphant (1862), as revised in 1877. Music: Welsh traditional ("Nos Galan").

Angels We Have Heard on High

Harder · Written in B♭ major (concert pitch) · 4/4 time · 7 notes, F2 to G3



Positions used in this song	
F2 – Position 6	**E♭3** – Position 3
B♭2 – Position 1	**F3** – Position 1
C3 – Position 6	**G3** – Position 4
D3 – Position 4	

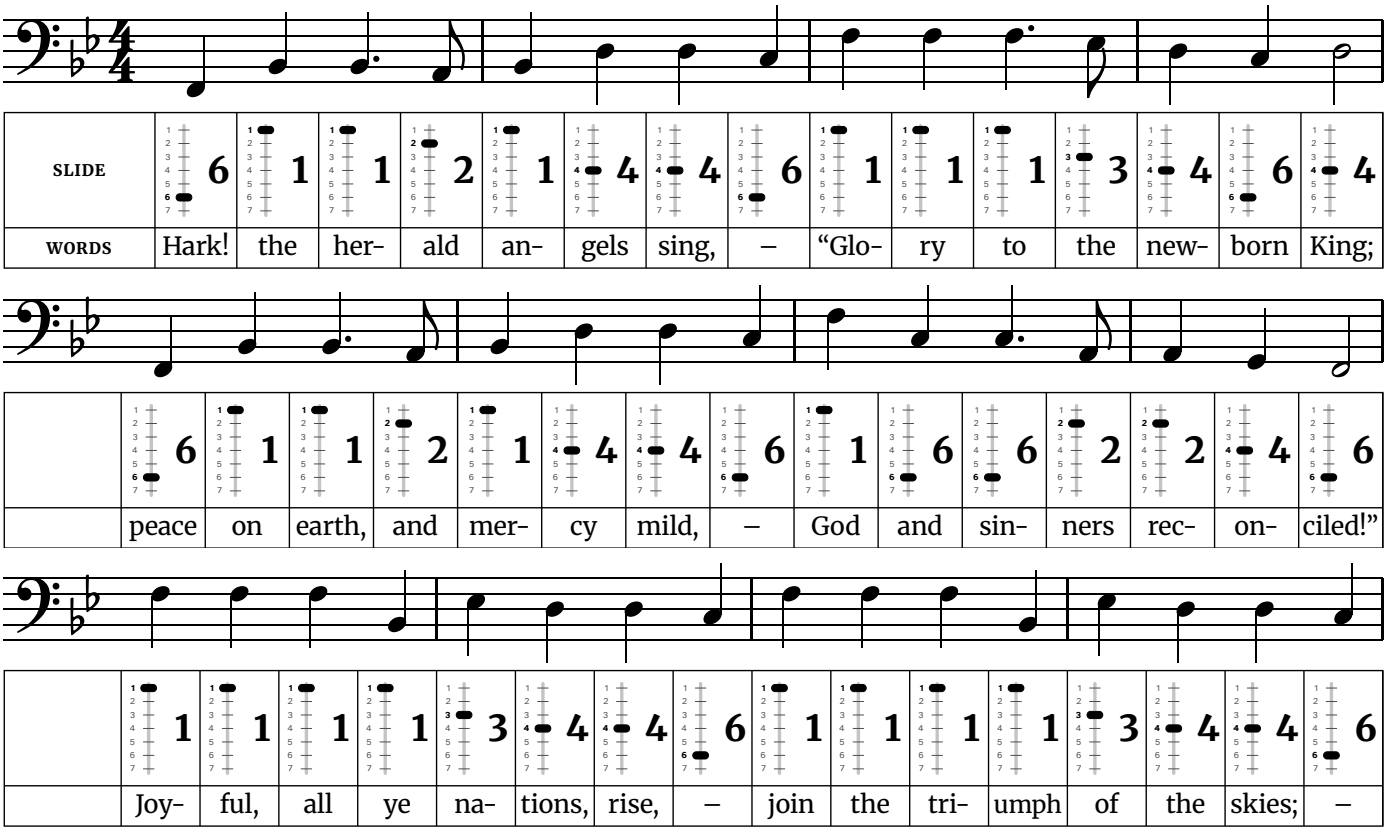
Tip: The Gloria run is the hard part: 16 notes on one syllable. Slur it, learn it slowly in groups of four, and take a full breath just before it starts.

The slide uses 4 positions in this tune (1, 3, 4, 6). The longest single move is 5 positions; move the slide quickly and smoothly there so the note does not smear.

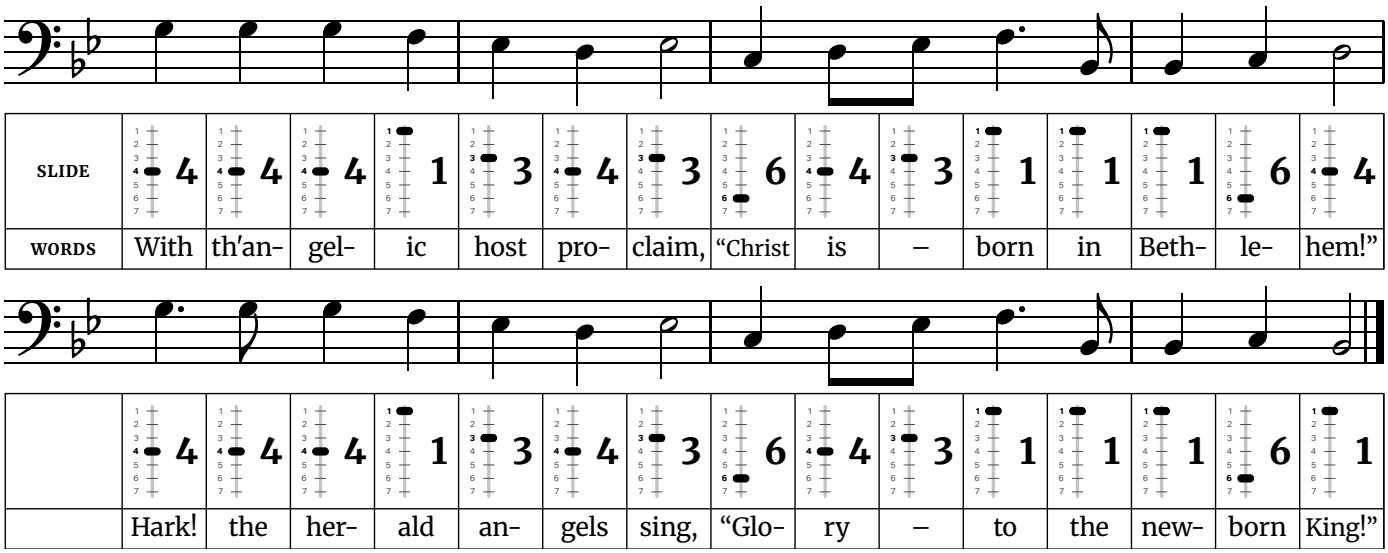
Words: James Chadwick (1862), after the French carol "Les Anges dans nos campagnes". Music: "Gloria", French traditional. The Gloria is printed once, as in the 1891 Parish Choir setting.

Hark! The Herald Angels Sing

Harder · Written in B♭ major (concert pitch) · 4/4 time · 9 notes, F2 to G3



Hark! The Herald Angels Sing *(continued)*



Positions used in this song		
F2 – Position 6	**B♭2** – Position 1	**E♭3** – Position 3
G2 – Position 4	**C3** – Position 6	**F3** – Position 1
A2 – Position 2	**D3** – Position 4	**G3** – Position 4

Tip: It is long, with five phrases and no rests to speak of. Breathe at the commas in the words, and save air for the last two phrases, which sit highest.

The slide uses 5 positions in this tune (1, 2, 3, 4, 6). The longest single move is 5 positions; move the slide quickly and smoothly there so the note does not smear.
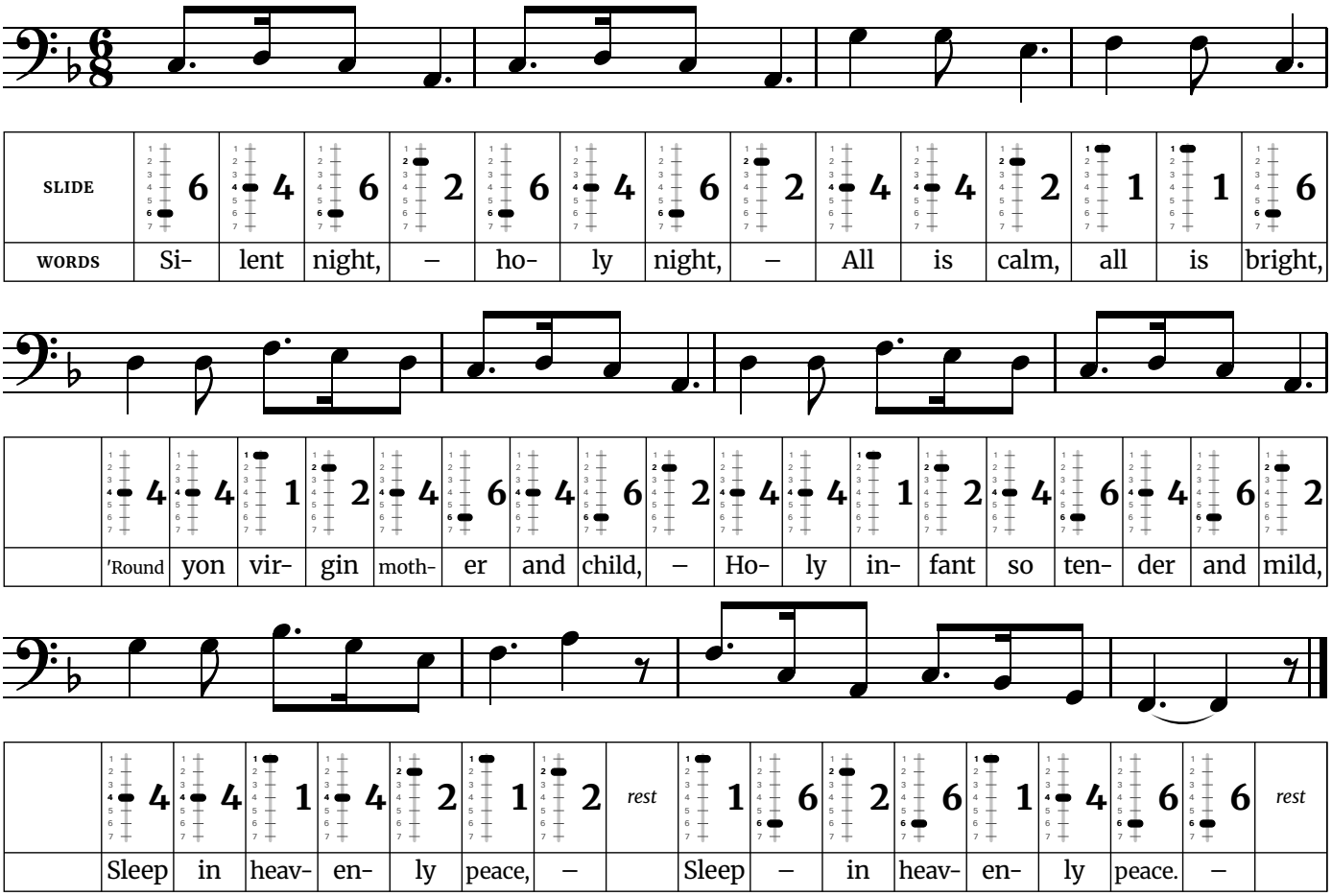
The widest jump is an octave, up from F2 to F3 in line 3.

Words: Charles Wesley (1739), altered by George Whitefield. Music: Felix Mendelssohn (1840).

Free at thefingeringchart.com

Silent Night

Harder · Written in F major (concert pitch) · 6/8 time · 11 notes, F2 to B♭3



Positions used in this song		
F2 – Position 6	**C3** – Position 6	**G3** – Position 4
G2 – Position 4	**D3** – Position 4	**A3** – Position 2
A2 – Position 2	**E3** – Position 2	**B♭3** – Position 1
B♭2 – Position 1	**F3** – Position 1	

Tip: This has the widest range of the Christmas songs and the slowest tempo. The work is in the air, not the slide: play each phrase in one breath and keep the long notes steady to the very end.

The slide uses 4 positions in this tune (1, 2, 4, 6). The longest single move is 5 positions; move the slide quickly and smoothly there so the note does not smear.

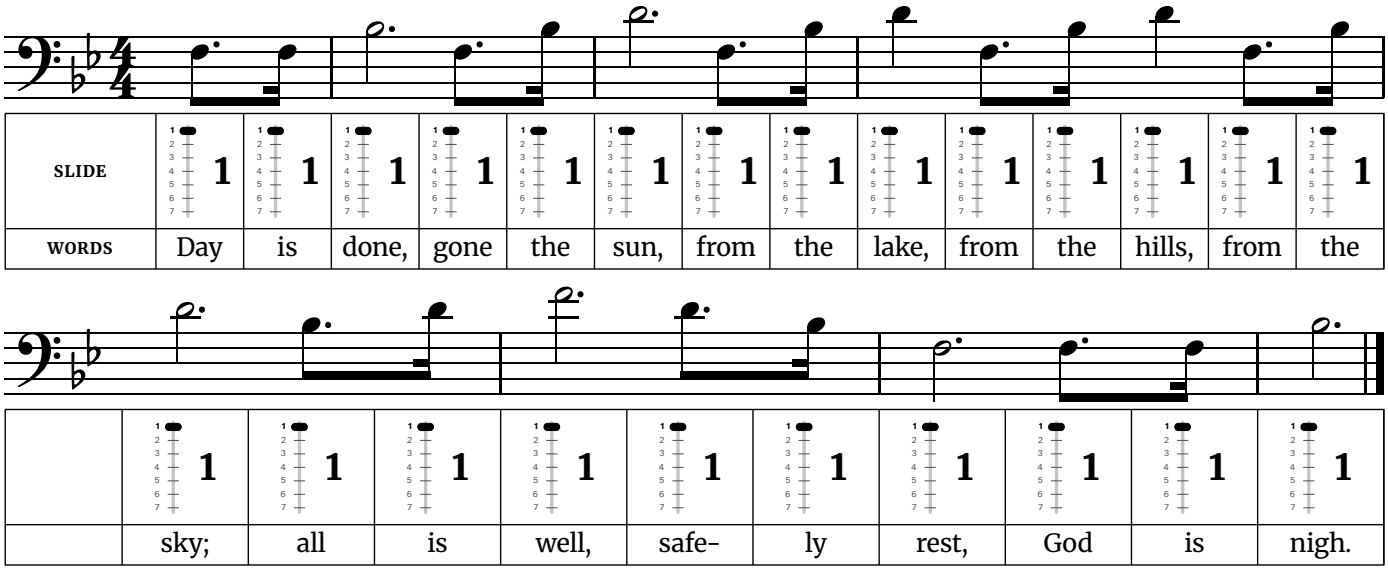
The widest jump is a minor seventh, up from A2 to G3 in line 3.

Words: Joseph Mohr (1816), English by John Freeman Young (1859). Music: Franz Xaver Gruber (1818).

Patriotic Songs

Taps

Easy · Written in B♭ major (concert pitch) · 4/4 time · 4 notes, F3 to F4



Positions used in this song
F3 – Position 1
B♭3 – Position 1
D4 – Position 1
F4 – Position 1

Tip: Taps is played slowly and freely, so let each long note ring for its full length before you move on. Keep the short pickup notes light, keep the volume steady through each held note, and don't hurry it.

The slide stays in first position for the whole tune.

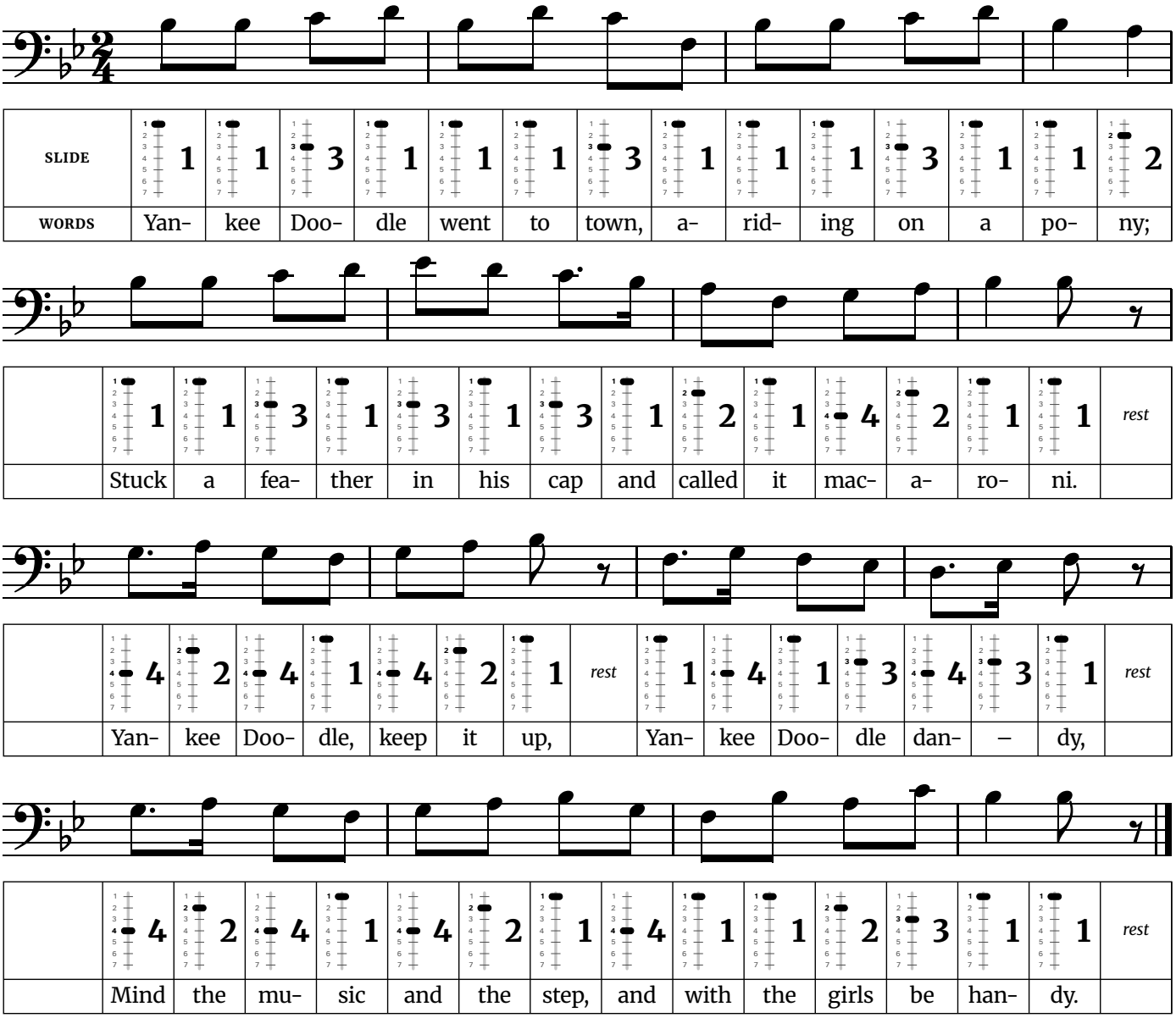
The widest jump is a sixth, down from D4 to F3 in line 1.

Music: arranged by Daniel Butterfield (1862). Words: traditional, not official.

Free at thefingeringchart.com

Yankee Doodle

Easy · Written in B♭ major (concert pitch) · 2/4 time · 9 notes, D3 to E♭4



Positions used in this song		
D3 – Position 4	**G3** – Position 4	**C4** – Position 3
E♭3 – Position 3	**A3** – Position 2	**D4** – Position 1
F3 – Position 1	**B♭3** – Position 1	**E♭4** – Position 3

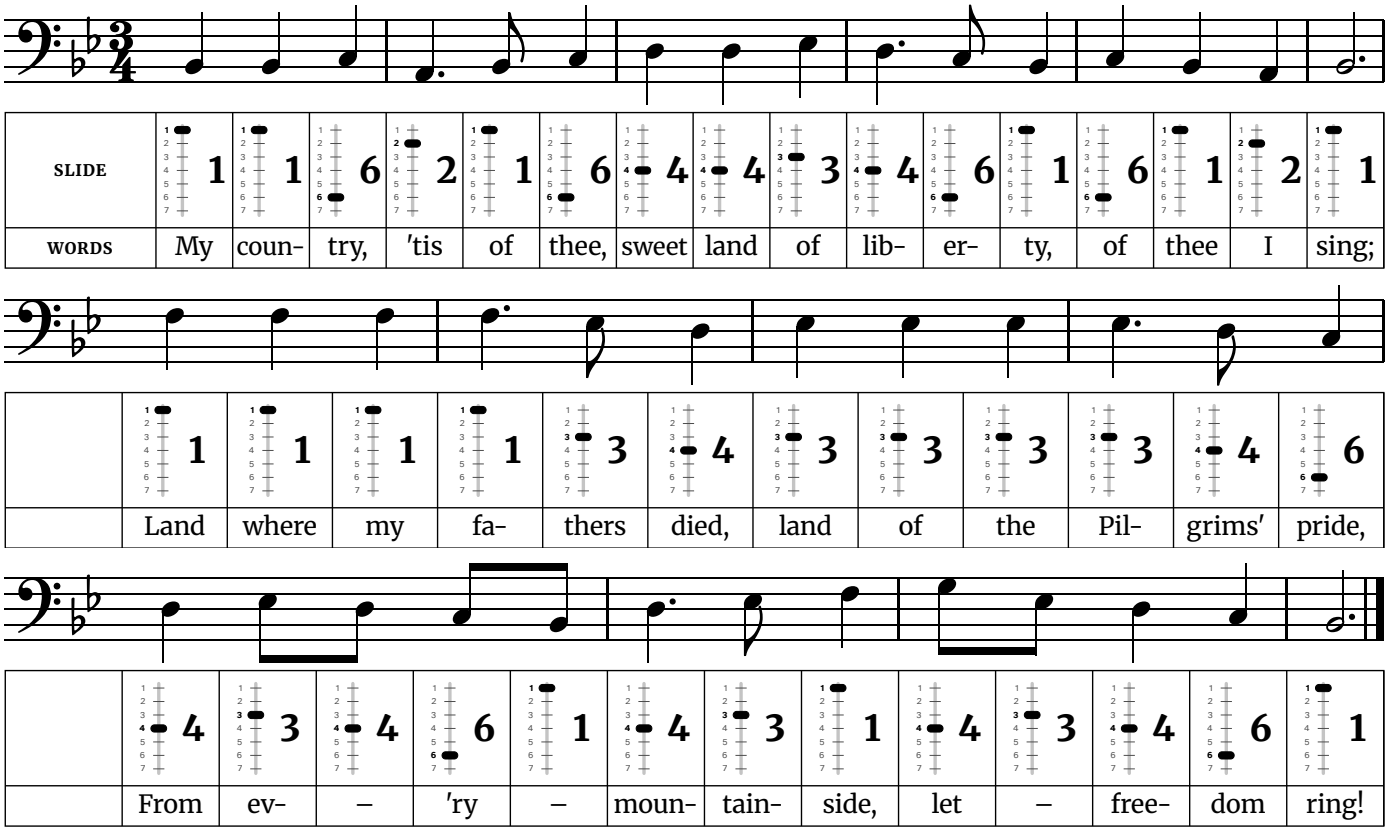
Tip: The verse moves in steady eighth notes. Tongue every note separately and keep them even, and keep the dotted pairs in the chorus short-long-short, like a march.

The slide uses 4 positions in this tune (1, 2, 3, 4). The longest single move is 3 positions; move the slide quickly and smoothly there so the note does not smear.

Music: traditional (known by the 1750s). Words: traditional verse; chorus as printed in The Everyday Song Book (1927).

My Country, 'Tis of Thee

Easy · Written in B♭ major (concert pitch) · 3/4 time · 7 notes, A2 to G3



Positions used in this song	
A2 – Position 2	**E♭3** – Position 3
B♭2 – Position 1	**F3** – Position 1
C3 – Position 6	**G3** – Position 4
D3 – Position 4	

Tip: This is a slow waltz with three beats to a bar. The dotted quarter and eighth pairs ("coun-try", "lib-er-ty") are the main rhythm, so count them carefully. Give the last note of each phrase all three beats.

The slide uses 5 positions in this tune (1, 2, 3, 4, 6). The longest single move is 5 positions; move the slide quickly and smoothly there so the note does not smear.

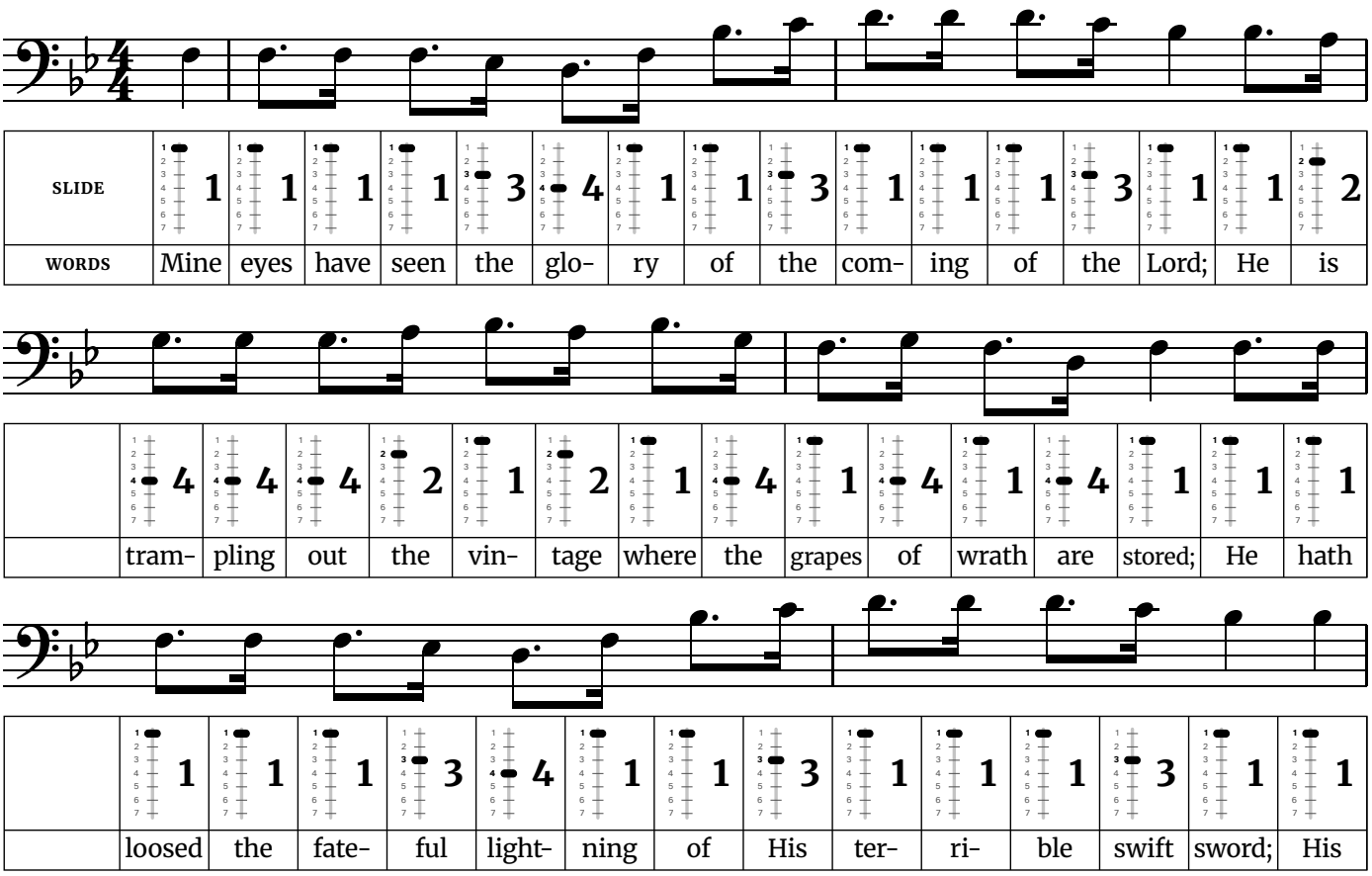
The widest jump is a fifth, up from B♭2 to F3 in line 2.

Words: Samuel Francis Smith (1831). Music: the tune of "God Save the King" (anonymous, 1740s).

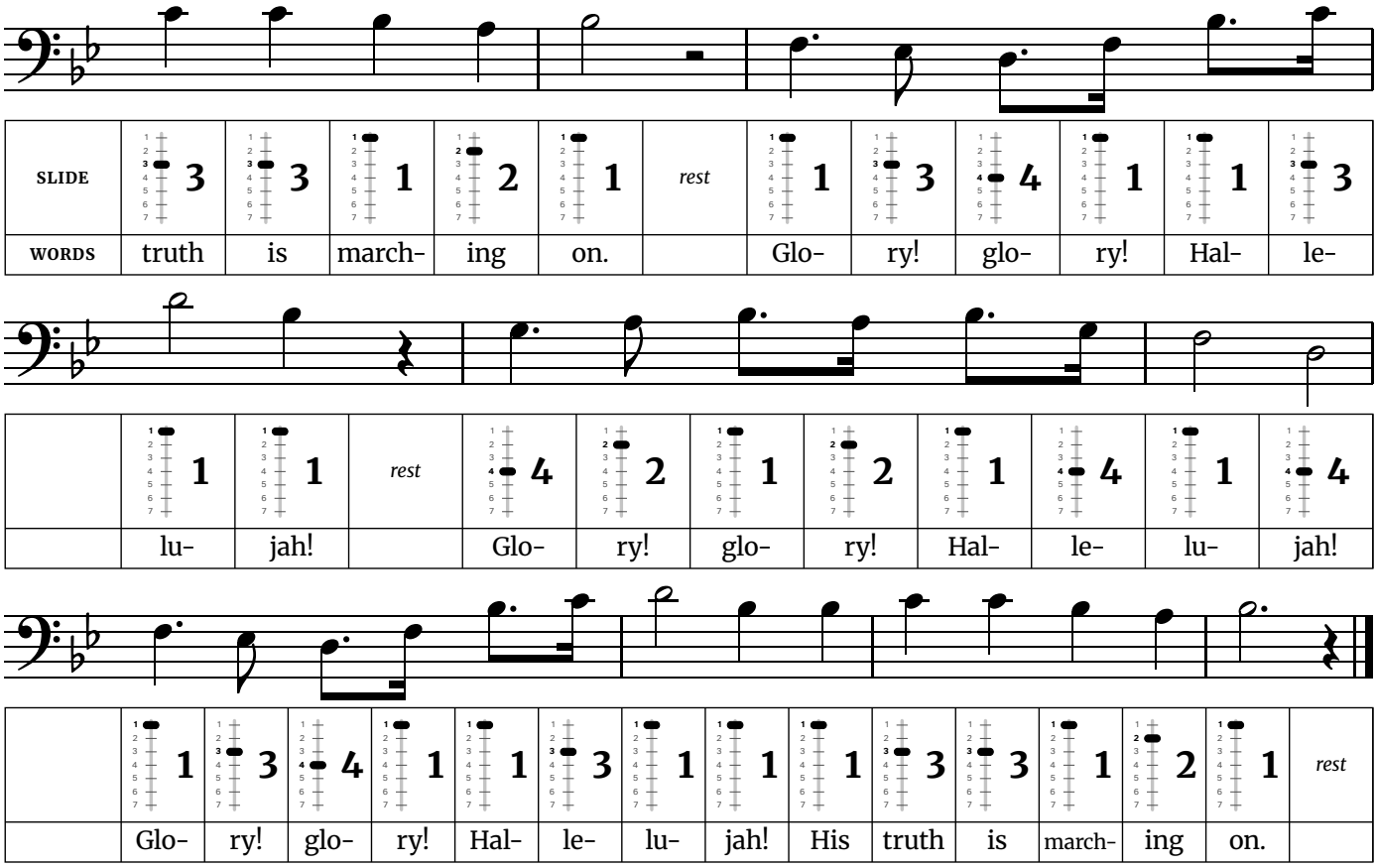
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Battle Hymn of the Republic

Medium · Written in B♭ major (concert pitch) · 4/4 time · 8 notes, D3 to D4



Battle Hymn of the Republic *(continued)*



Positions used in this song	
D3 – Position 4	**A3** – Position 2
E♭3 – Position 3	**B♭3** – Position 1
F3 – Position 1	**C4** – Position 3
G3 – Position 4	**D4** – Position 1

Tip: The verse is almost all dotted-eighth and sixteenth pairs. Make the long note of each pair three times as long as the short one, not a lazy swing. Then let the Glory, glory, hallelujah chorus broaden out.

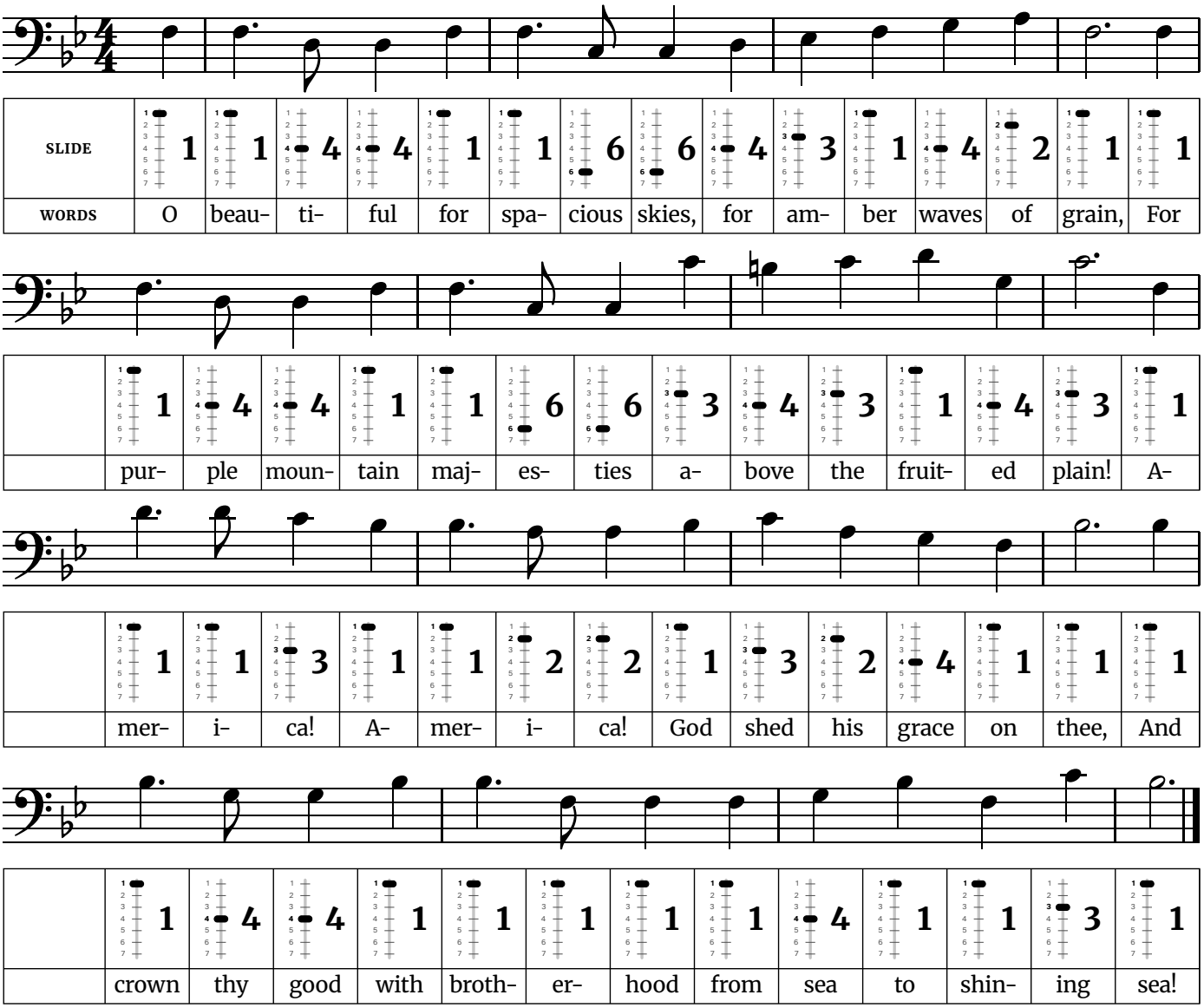
The slide uses 4 positions in this tune (1, 2, 3, 4). The longest single move is 3 positions; move the slide quickly and smoothly there so the note does not smear.

Words: Julia Ward Howe (1861). Music: "John Brown's Body", from a camp-meeting tune credited to William Steffe (1856).

Free at thefingeringchart.com

America the Beautiful

Medium · Written in B♭ major (concert pitch) · 4/4 time · 10 notes, C3 to D4



Positions used in this song		
C3 – Position 6	**G3** – Position 4	**C4** – Position 3
D3 – Position 4	**A3** – Position 2	**D4** – Position 1
E♭3 – Position 3	**B♭3** – Position 1	
F3 – Position 1	**B3** – Position 4	
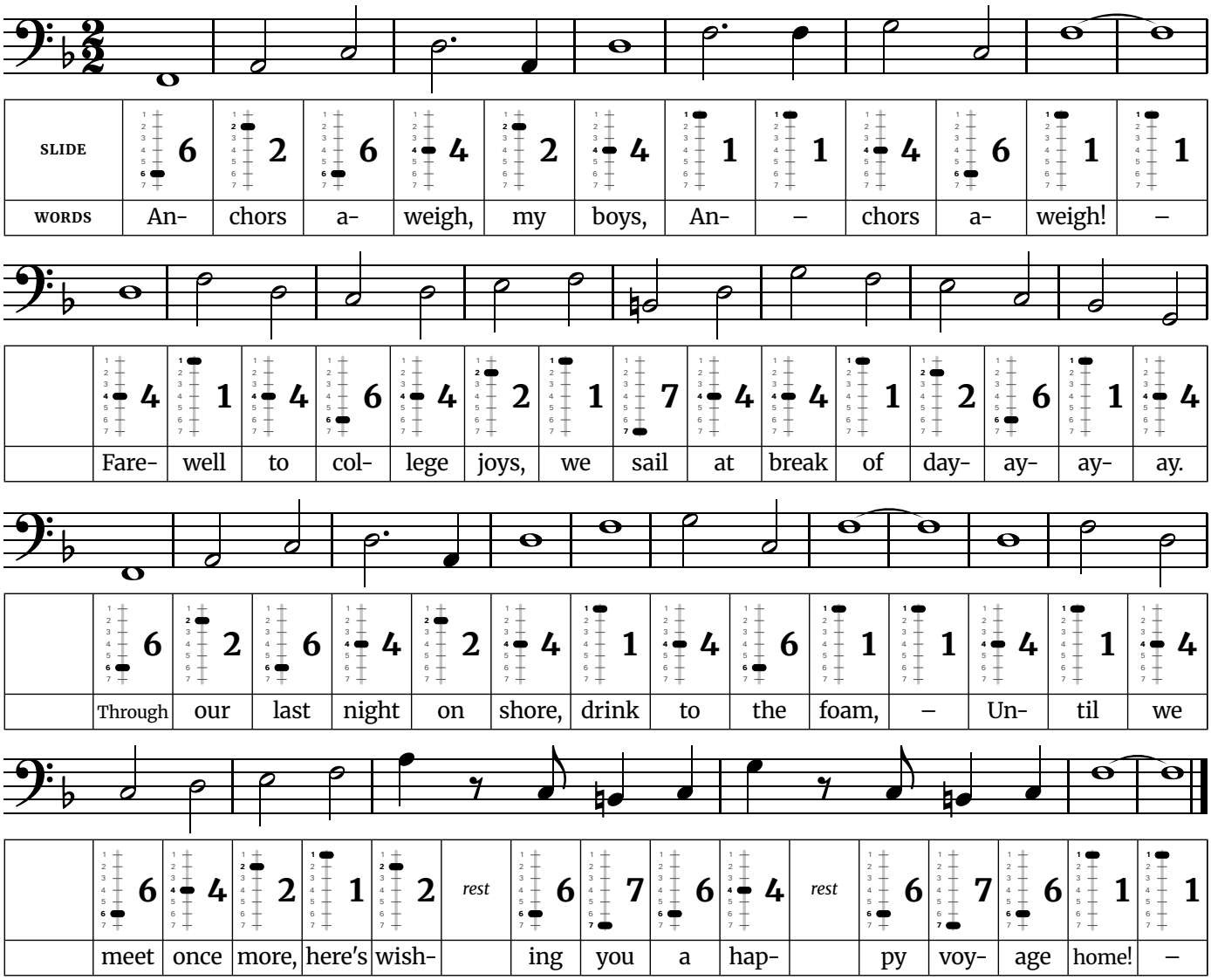
Tip: Every phrase starts with the same short-long pattern (“O beau-ti-ful”). Keep the eighth note short, then breathe at the end of each phrase so the next one starts on time.

One note falls outside the key: B3 in line 2, played in position 4.

Words: Katharine Lee Bates (1895, revised 1911). Music: “Materna” by Samuel A. Ward (1882).

Anchors Aweigh

Harder · Written in F major (concert pitch) · 2/2 time · 11 notes, F2 to A3



Positions used in this song		
F2 – Position 6	**B2** – Position 7	**F3** – Position 1
G2 – Position 4	**C3** – Position 6	**G3** – Position 4
A2 – Position 2	**D3** – Position 4	**A3** – Position 2
B♭2 – Position 1	**E3** – Position 2	

Tip: It is a march counted in two big beats per bar, so the whole notes are long. Hold “boys”, “aweigh” and “foam” for their full length. Then tongue the quick notes near the end (“here’s wishing you a happy voyage”) lightly.

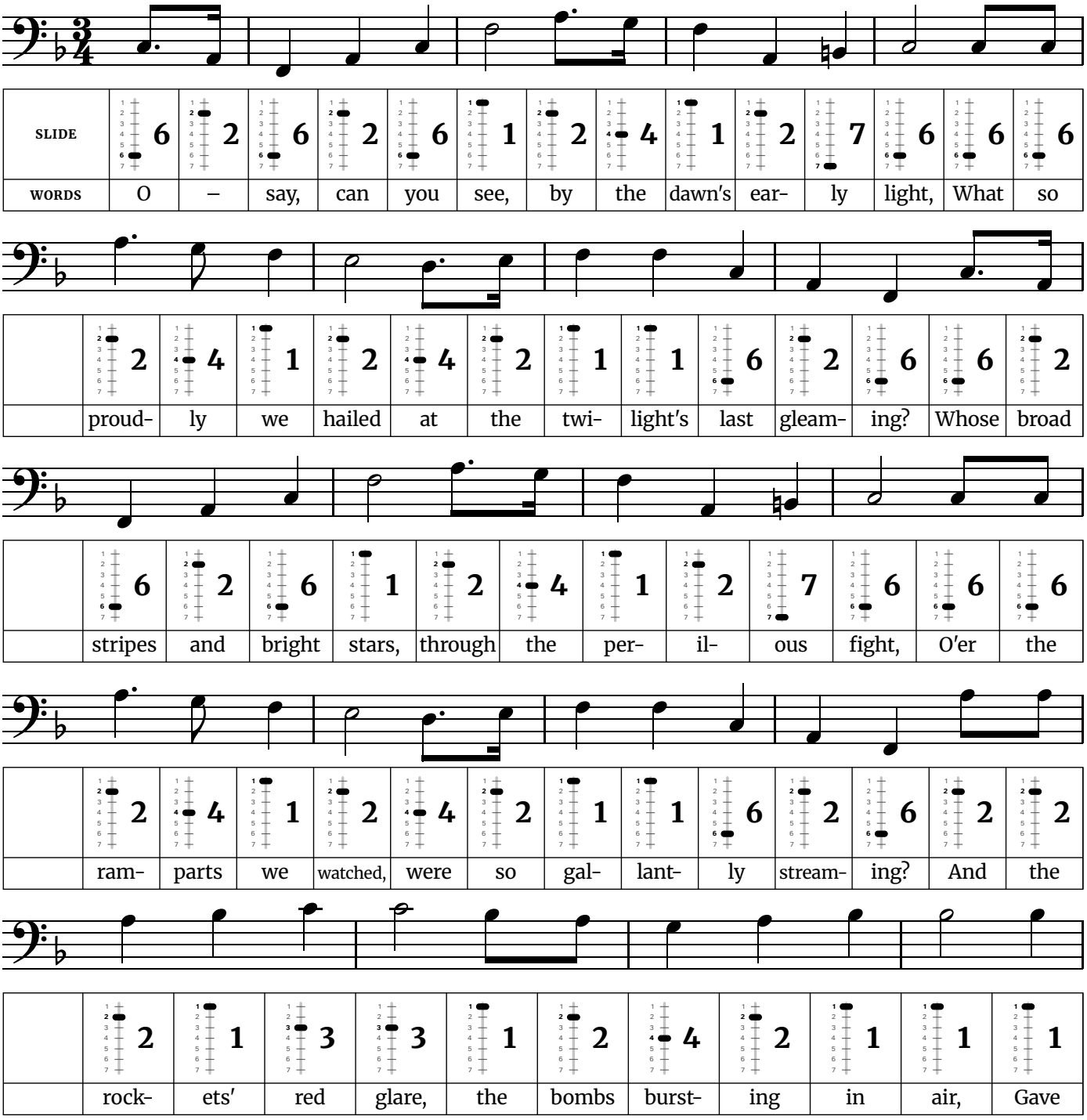
One note falls outside the key: B2 in line 2, played in position 7.

Music: Charles A. Zimmermann (1906). Words of this verse: 1926 revision of Alfred Hart Miles’s 1906 lyrics.

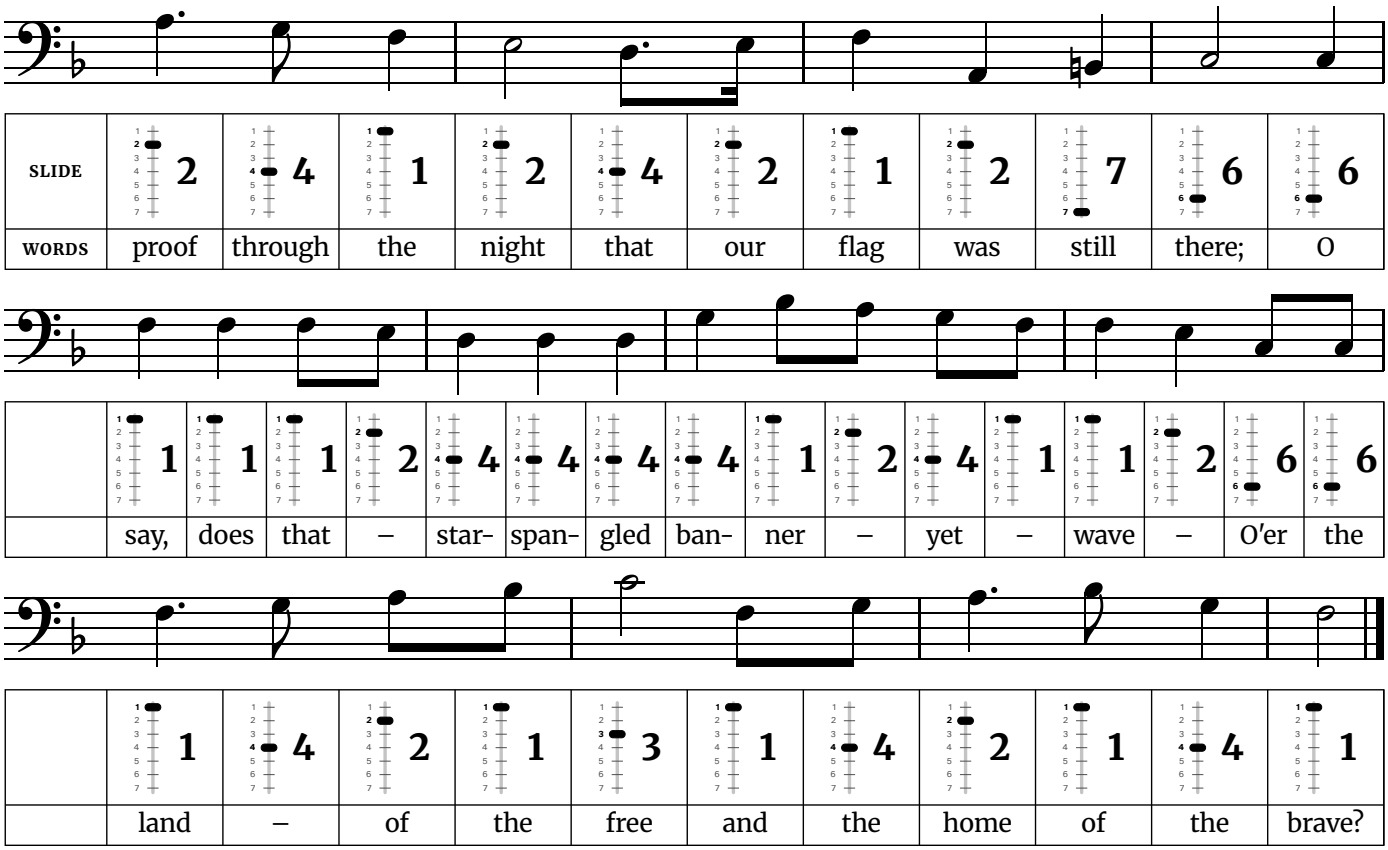
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The Star-Spangled Banner

Harder · Written in F major (concert pitch) · 3/4 time · 11 notes, F2 to C4



The Star-Spangled Banner *(continued)*



Positions used in this song		
F2 – Position 6	**D3** – Position 4	**A3** – Position 2
A2 – Position 2	**E3** – Position 2	**B♭3** – Position 1
B2 – Position 7	**F3** – Position 1	**C4** – Position 3
C3 – Position 6	**G3** – Position 4	

Tip: The anthem covers the widest range of the patriotic songs, so practice the high part ("And the rockets' red glare") and the last phrase slowly before playing it straight through. Take a full breath before each of those phrases.

One note falls outside the key: B2 in line 1, played in position 7.
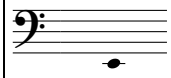
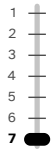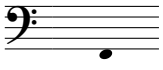
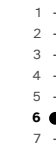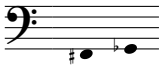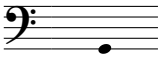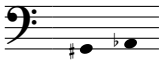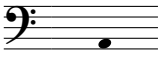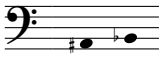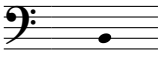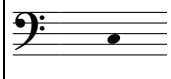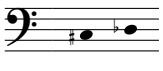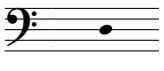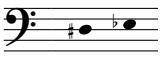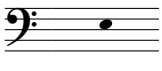
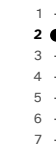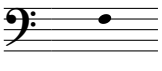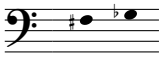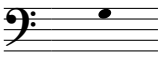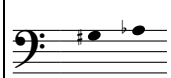
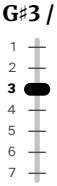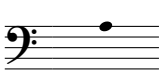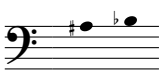
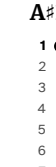
The slide uses 6 positions in this tune (1, 2, 3, 4, 6, 7). The longest single move is 5 positions; move the slide quickly and smoothly there so the note does not smear.

The widest jump is a tenth, up from F2 to A3 in line 4.

Words: Francis Scott Key (1814). Music: "To Anacreon in Heaven" by John Stafford Smith (c. 1773). Service version of 1918.

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Every Note at a Glance

 **E2**  7	 **F2**  6	 **F♯2 / G♭2**  5	 **G2**  4	 **G♯2 / A♭2**  3	 **A2**  2	 **A♯2 / B♭2** 1	 **B2**  7
 **C3**  6	 **C♯3 / D♭3**  5	 **D3**  4	 **D♯3 / E♭3**  3	 **E3**  2	 **F3** 1	 **F♯3 / G♭3**  5	 **G3**  4
 **G♯3 / A♭3**  3	 **A3**  2	 **A♯3 / B♭3**  1	 **B3**  4	**C4** 3	**C♯4 / D♭4** 2	**D4** 1	**D♯4 / E♭4** 3
E4 2	**F4** 1	**F♯4 / G♭4** 3	**G4** 2	**G♯4 / A♭4** 3	**A4** 2	**A♯4 / B♭4** 1	Concert pitch, bass clef. Black bar and bold number: the slide position. Arrow: raised, bring the slide in a little.