

BrassWorld Trombone Slide Charts

These charts can only be a guide. Each trombone is unique and exact positions will differ between instruments. Use of the ear should be the final indicator to true intonation.

Bb/F Tenor Trombone

Position	1	2	3	4	5	6 V1	7 V2	V3	V4	V5	V6	V7
Harmonic												
1st (Pedal)	Bb	A	Ab	G	Gb	F	E	Eb	D	Db	C	B
?	F	E	Eb	D	Db	C	B	-	-	-	-	-
2nd	Bb	A	Ab	G	Gb	F	E	Eb	D	Db	C	B
3rd	F	E	Eb	D	Db	C	B	Bb	A	Ab	G	F#
4th	Bb	A	Ab	G	Gb	F	E	Eb	D	Db	C	B
5th	D	C#	C	B	Bb	A	G#	G	F#	F	E	D#
6th	F	E	Eb	D	Db	C	B	Bb	A	Ab	G	F#
7th	Ab	G	Gb	F	E	Eb	D	Db	C	Cb	Bb	A
8th	Bb	A	Ab	G	Gb	F	E	Eb	D	Db	C	B
9th	C	B	Bb	A	Ab	G	Gb	F	E	Eb	D	Db
10th	D	Db	C	B	Bb	A	Ab	G	Gb	F	E	Eb
11th	E	Eb	D	Db	C	B	Bb	A	Ab	G	Gb	F
12th	F	E	Eb	D	Db	C	B	Bb	A	Ab	G	Gb
13th	Gb	F	E	Eb	D	Db	C	B	Bb	A	Ab	G
14th	Ab	G	Gb	F	E	Eb	D	Db	C	B	Bb	A
15th	A	Ab	G	Gb	F	E	Eb	D	Db	C	B	Bb
16th	Bb	A	Ab	G	Gb	F	E	Eb	D	Db	C	B

Notes to Charts

- Black notes are the usual positions for each note.
- Red notes are alternative positions for each note.
- Bold red notes cannot be adjusted to perfect tuning so should be used sparingly.
- When valves are used in conjunction with the slide positions should generally be flattened.
- Notes on the 3rd, 6th, and 14th harmonic tend to be sharp so the slide should be lengthened a bit.
- Notes on the 5th harmonic tend to be flat and should be raised either with the slide or lips.
- Notes in the ? harmonic are so called "False Tones" produced by blowing between the 1st and 2nd harmonics. Whilst not a replacement for an F attachment practice can produce fair results on these notes.