1. two-half-steps
   3-1 (012)  chromatic

2. half-whole-steps (mi-fa-sol)
   3-2 (02B) = TB(013)  diatonic cyclic

3. whole-half-steps (re-mi-fa)
   3-2 (023) = T3I(013)  diatonic cyclic

4. min3rd-maj7th
   3-3 (03B) = TB(014)  chromatic

5. min3rd-maj3rd
   3-3 (034) = T4I(014)  chromatic
6. two-whole-steps (do-re-mi)  
3-4 (024) pentatonic cyclic

7. maj7-chord  
3-5 (04B) = TB(015) diatonic

8. maj7-incomplete  
3-5 (07B) = T5I(015) diatonic

9. min7-chord  
3-6 (03A) = TA(025) pentatonic

10. min7-incomplete  
3-6 (07A) = I(025) pentatonic
11. **lydian-5th**
   \[3-7 (067) = T6(016)\]  diatonic

12. **lydian-maj7th**
   \[3-7 (06B) = T6l(016)\]  diatonic

13. **dom7-chord**
   \[3-8 (04A) = TA(026)\]  diatonic

14. **half-dim7-chord -OR- lydian-maj3rd**
   \[3-8 (06A) = l(026) -OR- (046) = T6l(026)\]  diatonic

15. **diminished-triad**
   \[3-9 (036)\]  diatonic
Composing with the Nineteen Trichord Classes  
Worksheet by Jonathan J. Turner, Ph.D.

This four-page worksheet includes nineteen grand staves for composing with every one of m only nineteen possible trichord types. At the beginning of each grand staff, one type of trichord is given (as a chord example) with a few descriptive labels. Each example uses a different form of three chromatic tones. For easy comparison, the examples are all voiced over the same note C, with interval-roots in the bass direction.

The basic composing game rule is: use only the three chromatic tones given, and turn them into one or more actual musical ideas or phrases. Any number of notes in any rhythms, in any octaves are allowed, as long as all the notes are some form of the same three chromatic degrees. Finish your phrases with dynamics, articulations, phrase marks, good notation practices, etc., to affirm your musical intentions. Keep it simple, just find and bring out some possibility of each set of three.

This drill has several purposes: first, the simple limits of the exercise will focus the musical imagination; second, as a composing resource, every unique three-tone possibility is covered and studied in its own right; third, discerning the effects of intervals in melody and harmony will generally improve; and fourth, it sets up an interval-based approach to the possibilities of four and more chromatic tones.

For a handy reference, see my pamphlet, Easy * Guide to the Twelve Musical Intervals and Nineteen Trichord Types.