

# Enclosure Practice

## by Jason Mingledorff

The use of enclosures is one of an improviser's most effective tools in creating melodic lines. If you have a chord tone in mind as a "goal note," you can use an enclosure as a device to get there in an indirect way. This packet provides a thorough workout for those who want to become proficient in using enclosures over each of the different possible chord tones in a 4-note chord. These will work over any Maj7, Dom7, and Min7 chord.

Each enclosure (with a couple of exceptions) uses a combination of upper and lower neighbor notes to encircle a "goal" note. Numbers 1 – 12 use a diatonic upper neighbor and a chromatic lower neighbor. If the diatonic upper neighbor is a whole step above the goal note, Numbers 1A – 12A offer examples with a chromatic upper neighbor. Numbers 13 – 20 introduce pairs of chromatic passing notes, which create more complex enclosures. The numbers with an asterisk (\*) next to them are more common and should be worked on first. I recommend playing through all the enclosures to see which ones you like the sound of and pick your favorites to focus on. This packet does not list EVERY possible enclosure (whole step lower neighbors, for example, are avoided), but these are all most of the commonly used examples.

Getting comfortable with the tension and release of enclosures will help free up any rigidity you might be experiencing with trying to outline the tension and release of common V7-I chord progressions. Enclosures literally imply little V7-I progressions when you play them! Their "magnetic" pull is so great, a lot of dissonance can be created that is quickly and easily resolved. Master of this will be of invaluable use as you learn to improvise.

### **How to use this packet:**

My Chord Matrix Packages are specifically designed to work with these enclosure exercises. Each Chord Matrix Package (there is one each for Maj7, Dom7, and Min7) has a variety of chord progressions moving in various intervals – up and down in minor seconds, major seconds, minor thirds, major thirds, perfect fourths, tritones, and even random intervals.

## Enclosure Practice

**Step 1:** Pick an enclosure and a chord tone goal note, then pick one of the progressions in the Matrix and play that enclosure for each chord around that specific chord tone. For example, a common enclosure of the major third is #14, an upper neighbor followed by two chromatic approach notes going up to the third. Pick a Dominant 7<sup>th</sup> Matrix progression like the first one – the Circle of Fifths (Descending 5ths) and play enclosure #14 around the 3<sup>rd</sup> of every chord.

Ex. 1: Enclosure #14 around the Major Third using the Circle of 5ths

The musical notation for Example 1 shows a sequence of 12 dominant 7th chords arranged in a circle of fifths progression. The chords are: C7, F7, B $\flat$ 7, E $\flat$ 7, A $\flat$ 7, D $\flat$ 7, F $\sharp$ 7, B7, E7, A7, D7, and G7. Each chord is followed by an enclosure consisting of an upper neighbor note followed by two chromatic approach notes leading to the major third of the chord.

**Step 2:** Practice your enclosure over all the different chord tones. Experiment with playing it on different beats or offbeats. One exercise I always have students do is take the Circle of 5ths progression and play the enclosure 2 beats early, so that it ENDS on beat 1. The notes of the enclosure will fit perfectly over the chord that is leading to the resolution. For example, if you are using Enclosure #14 and landing on the 3<sup>rd</sup> of an F7, your notes leading into it will be B $\flat$ , G, and G $\sharp$ . These notes fit nicely over the chord that would go before the F7, which is C7.

Ex. 2: Enclosure #14 two beats early

The musical notation for Example 2 shows a sequence of 12 dominant 7th chords arranged in a circle of fifths progression. The chords are: C7, F7, B $\flat$ 7, E $\flat$ 7, A $\flat$ 7, D $\flat$ 7, F $\sharp$ 7, B7, E7, A7, D7, and G7. Each chord is followed by an enclosure consisting of an upper neighbor note followed by two chromatic approach notes leading to the major third of the chord, played two beats early.

## Enclosure Practice

**Step 3:** After you're comfortable with enclosing all the chord tones, work your way through progressions with larger intervals with the goal of not moving more than a step up or down with your goal notes. For example, if you are using the Circle of 5ths and start with the Major 3<sup>rd</sup> as your goal note (E in a C7), your next goal note can be just a half step lower, the 7<sup>th</sup> of the next chord (Eb in an F7).

Ex. 3: Enclosing different chord tones, using voice-leading

The musical notation for Ex. 3 consists of three staves of music in treble clef, each with a key signature of one flat (Bb). The first staff contains four measures with chords C7, F7, Bb7, and Eb7. The second staff contains four measures with chords Ab7, Db7, F#7, and B7. The third staff contains four measures with chords E7, A7, D7, and G7. Each measure shows a melodic line with a note that is enclosed by two other notes, demonstrating voice-leading between chords.

**Step 4:** Mix up all the enclosures over all the chord tones over tunes you are learning or over my Chord Tone Instant Recall Random Practice Worksheet. At this point, you should be a proficient master of using enclosures to embellish a chord or melodic line.

# Enclosure Practice (Minor 3rd)

(Cmin, Cmin6, Cmi7)

12 measures of musical notation in treble clef, 7/8 time signature, C minor key. The notes are: 1. G4, A4, Bb4, C5; 2. G4, A4, Bb4, C5; 3. G4, A4, Bb4, C5; 4. G4, A4, Bb4, C5; 5. G4, A4, Bb4, C5; 6. G4, A4, Bb4, C5; 7. G4, A4, Bb4, C5; 8. G4, A4, Bb4, C5; 9. G4, A4, Bb4, C5; 10. G4, A4, Bb4, C5; 11. G4, A4, Bb4, C5; 12. G4, A4, Bb4, C5. Measures 1, 3, and 7 are marked with an asterisk (\*).

With Chromatic Upper Neighbor (C7#9)

12 measures of musical notation in treble clef, 7/8 time signature, C7#9 key signature. The notes are: 1A. G4, A4, Bb4, C5; 2A. G4, A4, Bb4, C5; 3A. G4, A4, Bb4, C5; 4A. G4, A4, Bb4, C5; 5A. G4, A4, Bb4, C5; 6A. G4, A4, Bb4, C5; 7A. G4, A4, Bb4, C5; 8A. G4, A4, Bb4, C5; 9A. G4, A4, Bb4, C5; 10A. G4, A4, Bb4, C5; 11A. G4, A4, Bb4, C5; 12A. G4, A4, Bb4, C5. Each measure includes a chromatic upper neighbor (A4) before the main note.

# Enclosing Flat 3rds

With Chromatic Approach Notes (Cmi, C7#9b9)

The image displays a musical exercise in treble clef, 7/8 time, consisting of four staves of music. Each staff contains two measures of music, with a double bar line between them. The notes are as follows:

- Staff 1: Measure 13: Bb, A, G, F, Eb, D. Measure 14: Bb, A, G, F, Eb, D. Measure 14A: Bb, A, G, F, Eb, D.
- Staff 2: Measure 15: Bb, A, G, F, Eb, D. Measure 15A: Bb, A, G, F, Eb, D. Measure 16: Bb, A, G, F, Eb, D.
- Staff 3: Measure 17\*: Bb, A, G, F, Eb, D. Measure 18\*: Bb, A, G, F, Eb, D.
- Staff 4: Measure 19: Bb, A, G, F, Eb, D. Measure 20: Bb, A, G, F, Eb, D.

Each measure concludes with a quarter rest. The key signature has one flat (Bb).

# Enclosure Practice (Flat 7th)

(C7, Cmi7)

12 numbered exercises for enclosure practice in C7 and Cmi7. Exercises 1, 3, and 7 are marked with an asterisk (\*). Each exercise is shown on a single staff with a treble clef and a common time signature. The exercises consist of eighth and quarter notes, often with slurs and ties, and are separated by double bar lines.

With Chromatic Upper Neighbor (Cmi7)

12 numbered exercises for enclosure practice in Cmi7 with a chromatic upper neighbor. Each exercise is labeled with a letter 'A' (e.g., 1A, 2A, etc.). The exercises are shown on a single staff with a treble clef and a common time signature, featuring chromatic lines and slurs.

Enclosing Flat 7ths

With Chromatic Approach Notes (Cmi, C7#9b9)

The image displays a musical exercise in treble clef, 7/8 time, consisting of four staves of music. The notes are grouped into measures, with some measures containing multiple notes. The exercise is divided into sections labeled with boxed numbers: 13, 14, 14A, 15, 15A, 16, 17, 18, 19, and 20. Measures 16, 17, and 18 are marked with an asterisk (\*). The key signature has one flat (Bb). The notes are as follows:

- Staff 1: Measure 13 (Bb, A, G, F, Eb), Measure 14 (Eb, D, C, Bb, A), Measure 14A (A, G, F, Eb, D).
- Staff 2: Measure 15 (Eb, D, C, Bb, A), Measure 15A (A, G, F, Eb, D), Measure 16 (Eb, D, C, Bb, A).
- Staff 3: Measure 17 (Eb, D, C, Bb, A), Measure 18 (A, G, F, Eb, D).
- Staff 4: Measure 19 (Eb, D, C, Bb, A), Measure 20 (A, G, F, Eb, D).

# Enclosure Practice (Major 3rd)

(CMaj7, C7)

The image displays 18 numbered musical exercises for enclosure practice, arranged in six rows of three. Each exercise is written on a single treble clef staff with a common time signature (C). Exercises 1, 3, 7, and 14 are marked with an asterisk (\*). Exercises 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, and 18 all begin with a quarter rest followed by a quarter note. Exercises 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, and 18 all end with a quarter rest. The exercises are as follows:

- 1 \* : C4, E4, G4, B4, C5, G4, E4, C4
- 2 : C4, E4, G4, B4, C5, G4, E4, C4
- 3 \* : C4, E4, G4, B4, C5, G4, E4, C4
- 4 : C4, E4, G4, B4, C5, G4, E4, C4
- 5 : C4, E4, G4, B4, C5, G4, E4, C4
- 6 : C4, E4, G4, B4, C5, G4, E4, C4
- 7 \* : C4, E4, G4, B4, C5, G4, E4, C4
- 8 : C4, E4, G4, B4, C5, G4, E4, C4
- 9 : C4, E4, G4, B4, C5, G4, E4, C4
- 10 : C4, E4, G4, B4, C5, G4, E4, C4
- 11 : C4, E4, G4, B4, C5, G4, E4, C4
- 12 : C4, E4, G4, B4, C5, G4, E4, C4
- 13 : C4, E4, G4, B4, C5, G4, E4, C4
- 14 \* : C4, E4, G4, B4, C5, G4, E4, C4
- 15 : C4, E4, G4, B4, C5, G4, E4, C4
- 16 : C4, E4, G4, B4, C5, G4, E4, C4
- 17 : C4, E4, G4, B4, C5, G4, E4, C4
- 18 : C4, E4, G4, B4, C5, G4, E4, C4



# Enclosure Practice (Major 7th)

(CMaj7, Cmin (Maj7))

The image displays 18 numbered musical exercises for enclosure practice, arranged in six rows of three. Each exercise is written on a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). Exercises 1, 3, 7, and 14 are marked with an asterisk (\*). Exercises 7 and 9 feature beamed eighth notes. Exercises 16 and 17 include double sharps (F# and C#) in the second measure. Each exercise consists of a single measure of music followed by a double bar line and a quarter rest.

1 \*      2      3 \*

4      5      6

7 \*      8      9

10      11      12

13      14 \*      15

16      17      18

# Enclosure Practice (Perfect 5th)

(CMaj7, C7, Cmi6, Cmi7)

12 measures of musical notation in treble clef, 7/8 time signature. The notes are: 1. C4, E4, G4, C5 (marked with \*); 2. C4, E4, G4, C5; 3. C4, E4, G4, C5; 4. C4, E4, G4, C5; 5. C4, E4, G4, C5; 6. C4, E4, G4, C5; 7. C4, E4, G4, C5 (marked with \*); 8. C4, E4, G4, C5; 9. C4, E4, G4, C5; 10. C4, E4, G4, C5; 11. C4, E4, G4, C5; 12. C4, E4, G4, C5. Each measure is divided into two groups of three eighth notes.

With Chromatic Upper Neighbor (Cmi, C7 as V7 of a minor)

12 measures of musical notation in treble clef, 7/8 time signature. The notes are: 1A. C4, Bb4, C5, E4, G4, C5 (marked with \*); 2A. C4, Bb4, C5, E4, G4, C5; 3A. C4, Bb4, C5, E4, G4, C5 (marked with \*); 4A. C4, Bb4, C5, E4, G4, C5; 5A. C4, Bb4, C5, E4, G4, C5; 6A. C4, Bb4, C5, E4, G4, C5; 7A. C4, Bb4, C5, E4, G4, C5; 8A. C4, Bb4, C5, E4, G4, C5; 9A. C4, Bb4, C5, E4, G4, C5; 10A. C4, Bb4, C5, E4, G4, C5; 11A. C4, Bb4, C5, E4, G4, C5; 12A. C4, Bb4, C5, E4, G4, C5. Each measure is divided into two groups of three eighth notes.

Enclosing Perfect 5ths

With Chromatic Approach Notes

The image displays a series of musical exercises on a single treble clef staff, organized into four lines. Each exercise is marked with a boxed number and includes chromatic approach notes and enclosing perfect 5ths.

- Exercise 13:** A quarter note G4 with a sharp sign, followed by a quarter note A4, and a quarter rest.
- Exercise 14:** A quarter note G4 with a sharp sign, followed by a quarter note A4, and a quarter rest.
- Exercise 14A:** A quarter note F4 with a flat sign, followed by a quarter note G4 with a sharp sign, and a quarter rest. A star symbol is placed to the right of the exercise number.
- Exercise 15:** A quarter note G4 with a sharp sign, followed by a quarter note A4, and a quarter rest.
- Exercise 15A:** A quarter note G4 with a sharp sign, followed by a quarter note A4 with a flat sign, and a quarter rest.
- Exercise 16:** A quarter note G4 with a flat sign, followed by a quarter note A4, and a quarter rest.
- Exercise 17:** A quarter note G4 with a flat sign, followed by a quarter note A4 with a sharp sign, and a quarter rest. A star symbol is placed to the right of the exercise number.
- Exercise 18:** A quarter note G4 with a sharp sign, followed by a quarter note A4 with a flat sign, and a quarter rest.
- Exercise 19:** A quarter note G4 with a sharp sign, followed by a quarter note A4 with a flat sign, and a quarter rest.
- Exercise 20:** A quarter note G4 with a flat sign, followed by a quarter note A4 with a sharp sign, and a quarter rest.

# Enclosure Practice (Root)

(CMaj7, Cmi, C7)

Musical notation for Enclosure Practice (Root) in C major, measures 1-12. The notation is in treble clef with a common time signature (C). The key signature has one sharp (F#). The notes are: 1 (C4), 2 (D4), 3 (E4), 4 (F4), 5 (G4), 6 (A4), 7 (B4), 8 (C5), 9 (B4), 10 (A4), 11 (G4), 12 (F4). Measures 1, 3, 7, and 8 are marked with an asterisk (\*). Each measure is divided into two parts by a double bar line.

With Chromatic Upper Neighbor (V7 of minor (C7(b9)))

Musical notation for Enclosure Practice (Root) with Chromatic Upper Neighbor in C minor, measures 1A-12A. The notation is in treble clef with a common time signature (C). The key signature has two flats (Bb, Eb). The notes are: 1A (Cb), 2A (Db), 3A (Eb), 4A (Fb), 5A (Gb), 6A (Ab), 7A (Bb), 8A (Cb), 9A (Bb), 10A (Ab), 11A (Gb), 12A (Fb). Each measure is divided into two parts by a double bar line.

Enclosing Roots

With Chromatic Approach Notes

Musical notation for 'Enclosing Roots' with chromatic approach notes, measures 13-20. The notation is written on a single treble clef staff in 7/8 time. The key signature has one flat (B-flat). The notes are as follows:

- Measure 13: B-flat, A, G, F, E, D, C, B-flat. (Root: B-flat)
- Measure 14: B-flat, A, G, F, E, D, C, B-flat. (Root: B-flat)
- Measure 14A: B-flat, A, G, F, E, D, C, B-flat. (Root: B-flat)
- Measure 15: B-flat, A, G, F, E, D, C, B-flat. (Root: B-flat)
- Measure 15A: B-flat, A, G, F, E, D, C, B-flat. (Root: B-flat)
- Measure 16: B-flat, A, G, F, E, D, C, B-flat. (Root: B-flat)
- Measure 17: B-flat, A, G, F, E, D, C, B-flat. (Root: B-flat)
- Measure 18: B-flat, A, G, F, E, D, C, B-flat. (Root: B-flat)
- Measure 19: B-flat, A, G, F, E, D, C, B-flat. (Root: B-flat)
- Measure 20: B-flat, A, G, F, E, D, C, B-flat. (Root: B-flat)

Measures 13, 14, 14A, 15, 15A, 16, 17, 18, 19, and 20 are marked with boxed numbers. Measures 14A and 17 are marked with an asterisk (\*).