

Volume
73

Oliver

Stolen Moments

Nelson

Play-A-Long
Book & CD

For All Instrumentalists





Jamey Aebersold Jazz

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NOTE: Any codas (⊕) that appear will be played only once on the recording at the end of the last recorded chorus.

The music of Oliver Nelson Sr. has been and continues to be a source of deep pleasure and inspiration for me. In thinking about my dad's genius, I remember several times when some of the world's greatest players would gather to rehearse a new composition. The musicians would find themselves both delighted and humbled by the beauty and complexity of his music.

I was both honored and pleased when Jamey Aebersold approached me about this project. The tunes I have chosen are personal favorites, which I hope will both challenge and inspire. I would advise the participant to listen to the original recordings which will provide a greater insight into the man and his music.

Oliver Nelson, Jr.

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INTRODUCTION

Oliver Nelson was, first and foremost, a composer. His saxophone solos were spare and carefully constructed, in stark contrast to the much more verbose and spontaneous sounding work of Charlie Parker and John Coltrane, the leading saxophonists when Nelson was coming up in St. Louis. Born into a musical family in 1932, he took up saxophone at age 11. When he was in high school the most important influence in jazz was Charlie Parker, but Nelson was drawn to the great lead altoists - especially Johnny Hodges, but also Willie Smith and Otto Hardwicke. His interest in these men naturally led to playing lead alto with territory bands around St. Louis - Nat Towles and George Hudson used him in their bands before Nelson went into the Marines in 1952. After his discharge he studied theory and composition, getting his MM degree from Lincoln University in Missouri in 1958. He moved to New York and made his first of a series of records as a leader for Prestige in 1959 while playing big band gigs with Louie Bellson, Duke Ellington and others. Then, as Nelson told it in a 1975 interview, "...my first success as a leader and composer came when Creed Taylor asked me to put together, in New York, a recording group for the album 'Blues And The Abstract Truth' (currently available on Impulse IMPD-154)...Then one of the pieces from the album, *Stolen Moments*, got published in Down Beat. And that led to other writing..." The album was one of the first batch issued by Impulse, and was important in establishing the label as well as solidifying Creed Taylor's reputation as a producer. Taylor soon moved to the Verve label, and gave Nelson plenty of work as an arranger on albums by Jimmy Smith (*Walk On The Wild Side* was a Nelson arrangement), Wes Montgomery (*Goin' Out of My Head*), Cal Tjader and others. Nelson was also making his own albums for Verve and other labels during this period, and commissions for extended works were pouring in as well as arranging assignments. In 1967 Nelson moved to Hollywood and became immersed in film and TV writing. As the 70's progressed, he tried to get back into performing on top of his composing, arranging and TV work, and the strain became too great. Nelson died in 1975 of a heart attack one morning after taping an episode of "The Six Million Dollar Man"; he was 43.

Most of the tunes on this album were written for smallgroup dates in 1960 and 1961. Several (particularly *Patterns* and *Straight Ahead*) are derived from exercises found in his book "Patterns For Saxophone," later reissued as "Patterns for Improvisation," a book that has become an important practice tool for all instrumentalists. Some of the titles have special significance - *Teenie's Blues* was written for Nelson's younger sister, and *Elegy For A Duck* was originally composed as part of a jazz version of "Peter And The Wolf" featuring organist Jimmy Smith. *I Remember Bird*, a blues by critic Leonard Feather, is the only tune on the album not composed by Nelson. It was originally recorded under Leonard Feather's name but is now on an Oliver Nelson CD on Verve. Phil Woods, who was featured on the original recording, liked it enough to include it in the repertoire of his European Rhythm Machine group. And *Stolen Moments* is now a jazz standard, with several new recordings each year.

Phil Bailey 7/28/96

DISCOGRAPHY

NOTE: All numbers are for Compact Discs unless otherwise marked. Albums marked [OP] are out of print in the US at presstime, but may be available in some countries or in second hand shops. All tunes are composed by Oliver Nelson except as noted.

Alto-itis (1960)

Oliver Nelson (New Jazz OJCCD-080-2)

Elegy For A Duck (1966)

Oliver Nelson Quartet (Impulse GRD-103)

Jimmy Smith (arr. Nelson)(Verve LP V6-8652[OP])

I Remember Bird (1966)--Music by L.Feather.

Leonard Feather All-stars (Mainstream
MD CDO 719[OP])

Oliver Nelson Orch (Frank Strozier feat.)
(Impulse LP AS-9153[OP])

Oliver Nelson Orch (Phil Woods feat.)
(Verve 314 527 654-2)

Phil Woods Quartet (MGM LP SE 4695[OP])

In Passing (1960)

Oliver Nelson/King Curtis/Jimmy Forrest (Prestige
OJCCD-325-2)

Latino (1961)

Oliver Nelson/Joe Newman (Prestige OJCCD-1803-2)

The Meetin' (1960)

Count Basie (Pablo 3PACD-2625-701-2)

Eric Dolphy (FCD-60-022)(same take as Nelson
listing below)

Oliver Nelson (New Jazz OJCCD-080-2)

Lem Winchester (New Jazz OJCCD-1816-2)

Patterns (1966)

Oliver Nelson (Impulse GRD-103)

Six And Four (1961)

Jesse Davis (Concord CCD-4727)

Hank Jones (piano alone)(Concord CCD-4502)

Oliver Nelson (Prestige OJCCD-099-2)

Oscar Peterson (RTE 1002-2)

Stolen Moments (1961)

All-Stars (Hagans, Burrell, C. Handy, Walton)(Hip
Hop Essence HIBD 8006)

Kenny Burrell (Concord CCD-4121)

Eddie Lockjaw Davis Big Band (Prestige OJCCD-429-2)

Jerry Hahn (Enja ENJ-9007 2)

Jay Hoggard (Muse MCD-5476)

Ahmad Jamal (Impulse MCAD-5644)

Howard Johnson & Gravity (Verve 314 531 021-2)

JJ Johnson (big band)(RCA Bluebird 6277-2-RB)

Stanley Jordan (Blue Note B2-97159)

Denise King (Eclectic ECD 7395)

Ranee Lee (Justin Time JUST 88-2)

Carmen McRae/Betty Carter (Verve 314 529 579-2)

Hendrik Meurkens (Concord CCD-4628)

Mark Murphy (w. Richie Cole)(Muse MCD-5102)

Oliver Nelson (Impulse IMPD-154; GRD-151;
MCAD-8026)

New York Voices (GRP GRD-9653)

Jimmy and Doug Raney (Steeplechase SCCD-31118)

Lee Ritenour (GRP GRD-9615)

Hilton Ruiz (Stash ST-CD-19)

Will Taylor (Cymekob CYK 8052)

Turtle Island String Quartet (Windham Hill
WD-0110)

United Future Organization (U.F.O.)
(GRP GRD-9794)

Grover Washington Jr. (Columbia CK 44256)

Sadao Watanabe (w. Strings)(Elektra 61539-2)

Frank Zappa (Rykodisc RCD-10552)

Straight Ahead (1961)

Oliver Nelson (Prestige OJCCD-099-2)

Teenie's Blues (1961)

Oliver Nelson (Impulse IMPD-154)



1. Stolen Moments



PLAY 13 TIMES (♩ = 104)

By Oliver Nelson

INTRO C- >

mf

MELODY C- >

No Vibrato

F- >

mf

No Chord >

cresc. poco a poco

f f

mf

Soli

No Vibrato

SOLOS-Minor Blues (Play 11 choruses of blues)

C- C- F-

C- D7+9 G7+9 C- G7+9

(Dø G7+9)

C-

etc. and gradually fade out

Full piano score for melody is on next page →



1. Stolen Moments



(Full melodic keyboard score for Intro and first two choruses)

By Oliver Nelson

INTRO

MELODY

The musical score is written for a full melodic keyboard score in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece is divided into an Intro and two choruses. The Intro consists of two measures of chords (C- and D-) in the right hand and a simple bass line in the left hand. The first chorus begins with a melodic line in the right hand and a bass line in the left hand, marked with a *mf* dynamic and a *cresc. poco a poco* instruction. The second chorus features a more complex melodic line with a *dim.* instruction and a *mf* dynamic. The score concludes with a final chord (D-/G) in the right hand and a bass line in the left hand.

Chord markings: C-, D-, C-, D-, C-, F-, G7^{b9}/₄, C-, C-, D-/G

Dynamic markings: *mf*, *cresc. poco a poco*, *dim.*, *mf*

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2. Six And Four



PLAY 11 TIMES (♩ = 138)

By Oliver Nelson

INTRO 3

F7

F7

F7

Bb7

B7

F7

F7

C7

Bb7

1. F7

2. F7

SOLOS

F7

Bb7

Bb7

F7

F7

C7

Bb7

F7

F7

F7

Bb7

F7

C-

F7

Bb7

(B°)

F7

A-

D7

G7

C7+9

F7

D7

G-

C7

⊕

F7

F7

F#Δ+4



3. Latino



PLAY 9 TIMES (♩ = 208)

By Oliver Nelson

INTRO

LATIN

♭ E_bΔ D_bΔ E_bΔ D_bΔ

LATIN

♭ E_bΔ D_bΔ E_bΔ D_bΔ

♭ E_bΔ D_bΔ C- F7 B_b7+4

SWING

SWING

F- B_b7 E_bΔ E_bΔ

G- C7 C- F7 B- E7

LATIN

♭ E_bΔ D_bΔ E_bΔ D_bΔ

♭ E_bΔ D_bΔ C- F7 B_b7+4

SWING

SOLOS

♭ E_bΔ D_bΔ E_bΔ D_bΔ E_bΔ D_bΔ C- F7 B_b7+4

F- B_b7 E_bΔ E_bΔ G- C7 C- F7 B- E7

E_bΔ D_bΔ E_bΔ D_bΔ E_bΔ D_bΔ C- F7 B_b7+4

E_bΔ D_bΔ E_bΔ D_bΔ E_bΔ D_bΔ C[♯]Δ



4. I Remember Bird



PLAY 9 TIMES (♩ = 84)

By Leonard Feather

INTRO

G \emptyset C7b9 F- Bb7b9

Eb- Ab7b9 Db- G-/C 3

F- Bb7 Eb- Ab7 C- F7 Bb7+9 C7+9

(12 BAR BLUES)

F7 3 F- Bb7 Eb- Ab7

C- F7 Bb7+9 C7+9 A \emptyset D7+9 3 Ab7 G7 D7+9 3

G- 3 C7 3 FA D7+9 G- C7

SOLOS

F7 Bb7 F7 F7 Bb7 A7

Ab7 G7 G- Bb- Eb7 A \emptyset D7+9 G- C7

F7b9



5. Teenie's Blues



PLAY 14 TIMES (♩ = 138)

By Oliver Nelson

BLUES INTRO (Bass & Hi-Hat)

F7 Bb7 F7 C- F7 Bb7 Bb7

F7 A- D7 G- C7 A- D7 G- C7

F7 Bb7 F7 F7 Bb7 Bb7 F7 A- D7 Bb7

G- C7 A- D7 1. G- C7 2. G- C7

SOLOS

F7 Bb7 F7 F7 Bb7 Bb7

F7 A- D7 G- C7 A- D7 G- C7

A- D7 G- C7 FA A A F7+9



6. Elegy For A Duck



PLAY 11 TIMES (♩ = 138)

By Oliver Nelson

INTRO C-

7

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It begins with an 'INTRO' section marked 'C-' and a tempo of 138 beats per minute. The piece consists of 11 measures. The first measure is a whole rest. The second measure contains a triplet of eighth notes. The third measure is a whole note. The fourth measure contains a triplet of eighth notes. The fifth measure is a whole note. The sixth measure contains a triplet of eighth notes. The seventh measure is a whole note. The eighth measure contains a triplet of eighth notes. The ninth measure is a whole note. The tenth measure contains a triplet of eighth notes. The eleventh measure is a whole note. The score includes various chord markings: C-, F-, D7+9, Db7+4, Bb7, Eb7, Ab7, Db7, D7+9, G7+9, and C-. There are also first and second endings indicated by '1.' and '2.'.



6. Elegy For A Duck - Cont.



SOLOS

C-

C-

F-

C-

D7+9

C-

C-

ENDING FADES OUT



7. Alto-Itis



PLAY 10 TIMES (♩ = 252)

By Oliver Nelson

4-BAR DRUM INTRO **A**

B \flat Δ B $^\circ$ C- C \sharp° D- G7

C- F7 B \flat 7 E \flat Δ E $^\circ$

1. B \flat /F G7 C- F7 2. B \flat /F B \flat 7

B

D7(A-) D7 G7 G7

C7(G-) C7 F7(C-) F7

C

B \flat Δ B $^\circ$ C- C \sharp° D- G7 C- F7

B \flat 7 E \flat Δ E $^\circ$ C- F7 B \flat 7

SOLOS

B \flat Δ B $^\circ$ C- C \sharp° D- G7 C- F7 B \flat 7 E \flat Δ E $^\circ$ 1. B \flat /F G7 C- F7 2. B \flat /F B \flat 7

D7(A-) D7 G7 C7(G-) C7 F7(C-) F7

B \flat Δ B $^\circ$ C- C \sharp° D- G7 C- F7 B \flat 7 E \flat Δ E $^\circ$ C- F7 B \flat 7

B \flat 7 E $\hat{7}+9$



8. In Passing



PLAY 14 TIMES (♩ = 132)

By Oliver Nelson

Musical staff with notes and chords: Bb7, E7, Eb7, A7, Ab7, D7

Musical staff with notes and chords: Db7, G7, Gb7, C7, B7, F7, E7, Bb7, A7, Bb6

Musical staff with notes and chords: C-, D-, EbΔ, F-, 1. GA, 2. GA

SOLOS

Musical staff with chords: Bb7, E7, Eb7, A7, Ab7, D7, Db7, G7, Gb7, C7, B7, F7

"Two" Feel

Musical staff with chords: E7, Bb7, A7, BbΔ, C-, D-, EbΔ, F-, GA

SWING

Musical staff with notes and chords: EbΔ, F-, GA



9. Black, Brown And Beautiful



PLAY 2 TIMES (♩ = 58)

By Oliver Nelson

EbΔ A7+9 AbΔ F-/Bb Bb7 G7 C7b9 F7 F-/Bb Bb7

EbΔ Eb7+9 Ab7 G7+9 C- F- Bb7

EbΔ A7+9 AbΔ F-/Bb Bb7 G- C7b9 F7 F-/Bb Bb7

EbΔ D7 G7 C7 F7 Bb7 G7 C- Bb-/Eb Eb7

Ab- F-/Bb Bb7+9 Eb7+9 DA

Ab-/Db Db7/B BbΔ A7 Ab7 D-/G F- Bb7

EbΔ A7+9 AbΔ F-/Bb Bb7 G7 C7b9 F7 F-/Bb Bb7

EbΔ Eb7+9 Ab7 G7+9 C- F- Bb7



9. Black, Brown & Beautiful - Cont.



A

SOLOS

E \flat Δ A7+9 A \flat Δ F-/B \flat B \flat 7 G7 C7 \flat 9 F7 F-/B \flat B \flat 7

E \flat Δ E \flat 7 \flat 9 A \flat 7 G7 C- F- F-/B \flat B \flat 7

B

E \flat Δ A7+9 A \flat Δ F-/B \flat B \flat 7 G- C7 \flat 9 F7 F-/B \flat B \flat 7

E \flat Δ D7 G7 C7 F7 B \flat 7 G7 C- B \flat -/E \flat E \flat 7

C

BRIDGE

A \flat - F-/B \flat G- C7+9 F7 B \flat 7+9 E \flat 7+9 D Δ

A \flat -/D \flat D \flat 7/B B \flat Δ A7+9 A \flat 7 D-/G F- B \flat 7

D

E \flat Δ A7+9 A \flat Δ F-/B \flat B \flat 7 G7 C7 \flat 9 F7 F-/B \flat B \flat 7

E \flat Δ E \flat 7 \flat 9 A \flat 7 G7 \oplus C- F- F-/B \flat B \flat 7

\oplus C- F- G-/C

Play 3 Times & End



10. Patterns



PLAY 4 TIMES (♩ = 189)

By Oliver Nelson

The musical score consists of ten staves of music in 6/4 time. The key signature has two flats (Bb and Eb). The tempo is marked as 189 quarter notes per minute. The score includes various chord patterns and melodic lines, with chord symbols placed above the notes. The chords used include EbΔ, GbΔ, DbΔ, EbΔ, GbΔ, EA, FA, AbΔ, GA, BbΔ, AA, CA, DA, BA, AbΔ, FA, EbΔ, CA, BA, AA, CA, FA, EA, EA, GA, GA, DA, DA, EbΔ, GbΔ, FA, AbΔ, GA, BbΔ, AA, and CA.



10. Patterns - Cont.



DbΔ BbΔ GΔ EΔ EbΔ

DbΔ GΔ Bb7 GbΔ DΔ

CΔ AbΔ EΔ C+7 BΔ G7

EbΔ BΔ C- C-

SOLOS

C- C- C- C- Db- Db- Db- Db-

D- D- D- D- Eb- Eb- Eb- Eb-

E- E- E- E- F- F- F- F-

D- D- D- D- C- C- C- C- ⊕

⊕ CΔ



11. Straight Ahead



PLAY 3 TIMES (♩ = 252)

By Oliver Nelson

DRUM SOLO INTRO

A C-/F INTRO Cont. ...

F pedal on 2 & 4

C#-/F# F# pedal

C-/F F pedal

B

DRUMS **MELODY**

C- F7

D- G7 C- F7

1. C-/F F pedal

2. C-/F C- F7

C- F7

Bb- Eb7 Bb- Eb7 Ab- Db7

Ab- Db7 F#- F7+9 B7

D C- C- F7

F pedal F# pedal

C- F7 Bb 2

SOLO BREAK



11. Straight Ahead - Cont.



SOLOS

C- F7 D- G7b9

C- F7 D- G7b9

1.

2. BRIDGE

BbΔ C- F7

Bb- Eb7 Ab- Db7 F#-

B7 C- F7 D- G7

C- F7 BbΔ D- G7+9

C-/F Db-/Gb C-/F C-/F F7 Bb

F pedal Gb pedal F pedal fine



12. The Meeting



PLAY 9 TIMES (♩ = 76)

By Oliver Nelson

FA BbΔ FA

(Piano plays triads on melody)

FA BbΔ FA

CA FA CA

FA CA FA BbΔ FA

FA FA BbΔ FA

FA D7 G7 C7 FA

BbΔ 1. FA C7 C7

legato

C7 FA BbΔ FA A7

D- C7 G- G7 C7

C7 C7 2. C7

BREAK

TO SOLOS

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12. The Meeting - Cont.



SOLOS

F7 Gb7 F7 Gb7

F7 Gb7 F7 B7

Bb7 B7 Bb7 C7

F7 Gb7 F7 D7b9

G- Ab°

A- D7b9

G7 C7

F7 Gb7 F7 Gb7

F7 Gb7

REPEAT UNTIL ENDING

NOMENCLATURE

+ or # = raise 1/2 step - or b = lower 1/2 step H = Half step W = Whole step

Because jazz players, composers, educators and authors haven't agreed on a common nomenclature for writing chord and scale symbols, the novice will have to become familiar with several different ways of writing the same scale sound.

Listed below are the most common symbols in order of usage – most used to least used. The symbol that is bold face is the one I use most often. Notice that throughout this book you will see CΔ and C to designate a major chord/scale sound. I am doing this so you can begin to get better acquainted with various nomenclature.

Δ = major scale/chord or major seventh (CΔ). A (7) after a letter means to lower the 7th note of the scale, making it a Dominant 7th quality (C7). A dash (-) when located beside a letter means to lower the third and seventh of the scale 1/2 step, thus making it a minor tonality (Dorian minor) (C-). ∅ means half-diminished (C∅). C-Δ means a minor scale/chord with a major 7th. -3 means 3 half-steps (a minor 3rd).

CHORD/SCALE TYPE	ABBREVIATED CHORD/SCALE SYMBOL
* MAJOR (Ionian)(WWHWWWH) C D E F G A B C	C CΔ Cmaj, Cma, Cma7, C7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
* DOMINANT SEVENTH (Mixolydian)(WWHWWHW) 5th mode of Major C D E F G A Bb C	C7 C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd mode of Major C D Eb F G A Bb C	C- C-7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
LYDIAN (Major scale with #4) (WWWHWWH) 4th mode of Major C D E F# G A B C	CΔ+4 Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWHWWW) 7th mode of Major C Db Eb F Gb Ab Bb C	C∅ Cmi7(b5), C-7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWW) 6th mode of Melodic Minor C D Eb F Gb Ab Bb C	C∅#2 C∅+2, C∅9
DIMINISHED (WHWHWHWH) C D Eb F Gb Ab A B C	C° Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWHW) 4th mode of Melodic Minor C D E F# G A Bb C	C7+4 C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (WWWWWW) C D E F# G# Bb C	C7+ C7aug, C7 ⁺⁴ , C7+5
DOMINANT SEVENTH Using a Dim. Scale (HWHWHWHW) C Db Eb E F# G A Bb C	C7b9 C7b9 ⁺⁹ , C13b9 ⁺⁹
DIMINISHED WHOLE-TONE (Altered scale) (HWHWWWH) 7th mode of Melodic Minor C Db Eb E F# G# Bb C	C7+9 C7alt, C7b9 ⁺⁹⁺⁵ , C7b9 ^{+9b13}
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWHH) 3rd mode of Melodic minor C D E F# G# A B C	CΔ+4 CΔ+5
MELODIC MINOR (ascending only) (WHWWWHH) C D Eb F G A B C	C-Δ Cmin(maj7), CmiΔ, C-Δ(Melodic), Cm6
HARMONIC MINOR (WHWWH-3H) C D Eb F G Ab B C	C-Δ CmiΔ, C-Δ(Har), C-Δb6
SUSPENDED 4th (W-3WWHW) or (WWHWWHW) C D F G A Bb C C D E F G A Bb C	G- C G-7 , C7sus4, C7sus, C4, C11
* BLUES SCALE (use at player's discretion) (-3WHH-3W) (1,b3,4,#4,5,b7,1) C Eb F F# G Bb C	(There is no chord symbol for the Blues scale) used mostly with dominant and minor chords

* These are the most common chord/scales in Western music.

I believe in a reduced Chord/Scale notation that allows our creative side, our natural side (right brain function) to have direction and guidance without feeling inhibited or limited.

When we speak of quality we mean whether it is Major, Minor, Dim., or whatever.

I have tried to standardize the chord/scale symbol notation in my books. Since some have been out many years there are instances where I may have used a different chord symbol in one book than I used in this one.

I feel the improviser needs as little notation as possible in order to transcend the actual nomenclature on the page. The more numbers, letters, alterations that appear on the page, the less chance they will have to remove their thoughts from the written page and express what is being heard in their mind. I believe in a reduced chord symbol notation system. That is why I prefer **C**, **C7**, **C-**, **C∅**, **C7+9**, **C7b9**. Remember, we are playing a music called jazz, and it contains many altered tones. Once we learn the various alterations and their corresponding abbreviated chord symbol, why keep writing all the alterations beside the chord symbol? Check out carefully the Scale Syllabus! Listen to Volume 26 "The Scale Syllabus."

Remember: 2nd's are the same as 9th's, 4th's are the same as 11th's. 13th's are the same as 6th's. Example: key of C . . . the 2nd, D, is the same as the 9th, D. Often a composer will simply write their preferred name of the scale beside the chord symbol, such as Eb-Δ (melodic minor), F- (phrygian), F-(phry).