Oliver
Stolen Moments
Nelson

Play-A-Long Book & CD

For All Instrumentalists

Jamey Aebersold Jazz

Volume 73
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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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Cover Design by JAMEY D. AEBERSOLD

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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)
Renae 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)
Sadako 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 ($\text{\textit{d}} = 104$)

By Oliver Nelson

INTRO

C$\rightarrow$

mf

MELODY

C$\rightarrow$

No Vibrato

C$\rightarrow$

No Chord

cresc. poco a poco

f

f

Soli

No Vibrato

SOLOS-Minor Blues  (Play 11 choruses of blues)

C$\rightarrow$

C$\rightarrow$

F$\rightarrow$

C$\rightarrow$

D7+9  G7+9  C$\rightarrow$

G7+9  (D$\flat$  G7+9)

Full piano score for melody is on next page →
2. Six And Four

PLAY 11 TIMES (J = 138)

INTRO

By Oliver Nelson

SOLOS

F7

Bb7

Bb7

F7

F7

C7

Bb7

F7

F7

F7

Bb7

F7

C-7

F7

Bb7

(B7)

F7

A7

D7

G7

C7+9

F7

D7

G-7

C7

F7

F7

F#A+4

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4. I Remember Bird

By Leonard Feather

PLAY 9 TIMES (\(\text{\(\underline{\text{j}}\)} = 84\))

INTRO

\[
\begin{align*}
\text{G}\# & \quad \text{C7b9} & \quad \text{F} & \quad \text{Bb7b9} \\
\text{Eb} & \quad \text{Ab7b9} & \quad \text{Db} & \quad \text{G} - \text{C} \\
\text{F} & \quad \text{Bb7} & \quad \text{Eb} & \quad \text{Ab7} & \quad \text{C} & \quad \text{F7} & \quad \text{Bb7+9} & \quad \text{C7+9}
\end{align*}
\]

(12 BAR BLUES)

\[
\begin{align*}
\text{F7} & \quad \text{Bb7+9} & \quad \text{C7+9} & \quad \text{A}\# & \quad \text{D7+9} & \quad \text{Ab7} & \quad \text{G7} & \quad \text{D7+9} & \quad 3 \\
\text{C} & \quad \text{F7} & \quad \text{G} & \quad \text{C7} & \quad \text{FA} & \quad \text{D7+9} & \quad \text{G} & \quad \text{C7} & \quad \text{\(\underline{\text{o}}\)}
\end{align*}
\]

SOLOS

\[
\begin{align*}
\text{F7} & \quad \text{Bb7} & \quad \text{F7} & \quad \text{F7} & \quad \text{Bb7} & \quad \text{A7} \\
\text{Ab7} & \quad \text{G7} & \quad \text{G} & \quad \text{Bb} & \quad \text{Eb7} & \quad \text{A}\# & \quad \text{D7+9} & \quad \text{G} & \quad \text{C7} & \quad \text{\(\underline{\text{o}}\)}
\end{align*}
\]

\[
\text{\(\text{\(\underline{\text{o}}\)} \quad \text{F7b9}}
\]

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5. Teenie's Blues

PLAY 14 TIMES \( \frac{d}{\text{determined}} = 138 \)

By Oliver Nelson

BLUES

INTRO (Bass & Hi-Hat)

\[
\begin{align*}
F7 & \quad Bb7 & \quad F7 & \quad C- & \quad F7 & \quad Bb7 & \quad Bb7 \\
F7 & \quad A- & \quad D7 & \quad G- & \quad C7 & \quad A- & \quad D7 & \quad G- & \quad C7 \\
\end{align*}
\]

SOLOS

\[
\begin{align*}
F7 & \quad Bb7 & \quad F7 & \quad F7 & \quad Bb7 & \quad Bb7 \\
F7 & \quad A- & \quad D7 & \quad G- & \quad C7 & \quad A- & \quad D7 & \quad G- & \quad C7 \\
\end{align*}
\]

\[
\begin{align*}
\oplus & \quad A- & \quad D7 & \quad G- & \quad C7 & \quad FA & \quad A & \quad A & \quad F7+9 \\
\end{align*}
\]

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6. Elegy For A Duck - Cont.

SOLOS

\[ \begin{array}{c}
\text{C-} \\
\text{F-} \\
\text{D7+9} \\
\text{C-} \\
\text{G7+9} \\
\text{C-} \\
\text{(G7+9)} \\
\text{etc.}
\end{array} \]

ENDING FADES OUT
8. In Passing

PLAY 14 TIMES \( \frac{4}{4} \) \( \text{d} = 132 \)  

By Oliver Nelson

SOLOS

\[ \text{Bb7 E7 Eb7 A7 Ab7 D7 Db7 G7 Gb7 C7 B7 F7} \]

"Two" Feel

\[ \text{E7 Bb7 A7 Bb\Delta C- D- Eb\Delta F- GA} \]

SWING

\[ \text{Eb\Delta F- GA} \]
9. Black, Brown And Beautiful

By Oliver Nelson

PLAY 2 TIMES (\( \text{\( \frac{d}{d} \) = 58} \))

\[
\begin{align*}
\text{Eb}\Delta &\quad A7+9 & \text{Ab}\Delta &\quad \text{F-/Bb} & \text{Bb7} & \text{G7} & \text{C7b9} & \text{F7} & \text{F-/Bb} & \text{Bb7} \\
\text{Eb}\Delta &\quad \text{Eb7+9} & \text{Ab7} &\quad \text{G7+9} & \text{C-} &\quad \text{F-} &\quad \text{Bb7} \\
\text{Eb}\Delta &\quad A7+9 & \text{Ab}\Delta &\quad \text{F-/Bb} & \text{Bb7} &\quad \text{G-} &\quad \text{C7b9} & \text{F7} & \text{F-/Bb} & \text{Bb7} \\
\text{Eb}\Delta &\quad \text{D7} & \text{G7} &\quad \text{C7} &\quad \text{F7} &\quad \text{Bb7} &\quad \text{G7} &\quad \text{C-} &\quad \text{Bb-/Eb} & \text{Eb7} \\
\text{Ab-} &\quad \text{F-/Bb} &\quad \text{G-} &\quad \text{C7+9} &\quad \text{F7} &\quad \text{Bb7+9} &\quad \text{Eb7+9} &\quad \text{DA} \\
\text{Ab-/Db} &\quad \text{3} &\quad \text{Db7/B} &\quad \text{Bb}\Delta &\quad \text{A7} &\quad \text{Ab7} &\quad \text{D-/G} &\quad \text{F-} &\quad \text{Bb7} \\
\text{Eb}\Delta &\quad A7+9 & \text{Ab}\Delta &\quad \text{F-/Bb} & \text{Bb7} & \text{G7} & \text{C7b9} & \text{F7} & \text{F-/Bb} & \text{Bb7} \\
\text{Eb}\Delta &\quad \text{Eb7+9} &\quad \text{Ab7} &\quad \text{G7+9} &\quad \text{C-} &\quad \text{F-} &\quad \text{Bb7}
\end{align*}
\]
10. Patterns

PLAY 4 TIMES ($q = 189$)

By Oliver Nelson

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13
11. Straight Ahead - Cont.

SOLOS

C- F7 D- G7b9

C- F7 D- G7b9

2.
BbΔ

BRIDGE

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 - Cont.

SOLOS

F7       Gb7       F7       Gb7

F7       Gb7       F7       B7

Bb7       B7       Bb7       C7

F7       Gb7       F7       D7b9

G-       Abo       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−). O means half-diminished (CO). C−Δ means a minor scale/chord with a major 7th. −3 means 3 half-steps (a minor 3rd).

<table>
<thead>
<tr>
<th>CHORDSCALE TYPE</th>
<th>ABBREVIATED CHORDSCALE SYMBOL</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJOR (Ionian)</td>
<td>C CΔ Cmaj, Cm, Cma7, C7, Cmaj7, CM, Cm7, Cmaj9, Cmaj13</td>
</tr>
<tr>
<td>DOMINANT SEVENTH (Mixolydian)</td>
<td>C7 C9, C11, C13</td>
</tr>
<tr>
<td>MINOR SEVENTH (Dorian)</td>
<td>C− C7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13</td>
</tr>
<tr>
<td>LYDIAN (Major scale with #4)</td>
<td>CΔ+4 Cmaj+4, Cm+4, CΔ+11, CΔb5, Cmajb5</td>
</tr>
<tr>
<td>HALF-DIMINISHED (Locrian)</td>
<td>C0 Cmi7(b5), C−b5</td>
</tr>
<tr>
<td>HALF-DIMINISHED #2 (Locrian #2)</td>
<td>CO#2 CO+2, C09</td>
</tr>
<tr>
<td>DIMINISHED (WWWWW-HH)</td>
<td>C0 Cdim, C0, Cdim7, C*9</td>
</tr>
<tr>
<td>LYDIAN DOMINANT (Dom. 7th with #4)</td>
<td>C7+4 C7+11, C7b5, C9+11, C13+11</td>
</tr>
<tr>
<td>WHOLE-TONE</td>
<td>C7+ C7aug, C7+5, C7+5</td>
</tr>
<tr>
<td>DOMINANT SEVENTH Using a Dim. Scale (WWWWW-HH)</td>
<td>C7b9 C7b9+4, C13b9+11</td>
</tr>
<tr>
<td>DIMINISHED WHOLE-TONE (Altered scale) (WWWWW)</td>
<td>C7+9 C7alt, C7b9+4, C7b9+11</td>
</tr>
<tr>
<td>LYDIAN AUGMENTED (Major with #4 &amp; #5)</td>
<td>CΔ+4 CΔ+5</td>
</tr>
<tr>
<td>MELODIC MINOR (ascending only)</td>
<td>CΔ CΔmin(maj7), CmiΔ, C−Δ(Melodic), Cm6</td>
</tr>
<tr>
<td>HARMONIC MINOR (WWWW–3H)</td>
<td>C−Δ CΔm, C−Δ(Har), C−Δb6</td>
</tr>
<tr>
<td>SUSPENDED 4th (W–3WWW) or (WWWWW)</td>
<td>G− C G− C C7sus4, C7sus, C4, C11</td>
</tr>
</tbody>
</table>

* BLUES SCALE (use at player's discretion)  
  (-3WWW–3W) (1,b3,4,#4,5,b7,1)  
  (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 improvisor 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−, 0, 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).