

# DIANE'S FAUX PAS

(as heard on "PETER'S MONEY")

written by:  
Peter Kienle

Swinging Second Line ♩ = 188

Musical staff with notes and a dynamic marking of *mf*.

## A Head

Musical staff for section A with notes and a dynamic marking of *mf*. Chords: B<sup>b</sup>, B<sup>b</sup>7/D, E<sup>b</sup>, E., B<sup>b</sup>/F, G., Cmi7, F7(#5).

Musical staff for section A with notes and a dynamic marking of *mf*. Chords: B<sup>b</sup>, B<sup>b</sup>7/D, E<sup>b</sup>, E., F7+5, B<sup>b</sup>7.

## B

Musical staff for section B with notes and a dynamic marking of *mf*.

## C

Musical staff for section C with notes and a dynamic marking of *mf*. Chords: B<sup>b</sup>, B<sup>b</sup>7/D, E<sup>b</sup>7, E., B<sup>b</sup>/F, G., Cmi7, B<sup>b</sup>/F.

Musical staff for section C with notes and a dynamic marking of *mf*. Chords: B<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>, G<sup>b</sup>7/E, B<sup>b</sup>/F, B<sup>b</sup>7#9.

## D groove

Musical staff for section D with notes and a dynamic marking of *mf*. Includes a drum fill symbol.

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mf

f

B<sup>b</sup>7#9

**A** *f* Head

mf

B<sup>b</sup> B<sup>b</sup>7/D E<sup>b</sup> E. F7 G. Cm7 F7(#5)

mf

B<sup>b</sup> B<sup>b</sup>7/D E<sup>b</sup> E. F7 F7+5 B<sup>b</sup>7

mf

## Diane's Faux Pas - Peter Kienle - Teaching Guidelines

Genre: JAZZ  
World Region: Europe

Style: Second Line, New Orleans  
Country: Germany

**Overview:** "Diane's Faux Pas" by Peter Kienle offers wonderful opportunities for students at all levels to work on traditional jazz concepts while focusing on a medium tempo groove. This New Orleans second line tune features a characteristically groovy feel that rhythm sections can bite into, with a melody that draws from the blues. Chord changes that echo rhythm changes engage improvisors and comping instruments at any level. It's a great tune for exploring the ever-evolving tradition that is the New Orleans second line!

**Unique Teaching Elements:** Unique teaching elements of this piece include:

- Integrated bass and comping instrument roles with second line drum feel
- Fluidity of 8<sup>th</sup> note lines, natural accent patterns, and phrasing concepts
- Call and response connected to the roots of the blues
- Similarity to rhythm changes, a standard form in jazz literature

**Style:** The piece features a traditional second line swing groove that is typically performed by groups in New Orleans, Louisiana. The bass and drums form the heart of the groove, playing off of rhythms common to marching bands. Performances can go on for hours, with the groove designed to get people on their feet to move and dance. Harmonic simplicity is key; it's the polyrhythms created within the rhythm section that creates the characteristic drive that has made the second line such a blast to play.

**Structure:** The piece features a standard 32-bar AABA song form commonly found in jazz and popular music:

*Intro* – measures 1-8 – Rhythm section instruments establish style and groove.

*B* – m17-24 – "B" melodic statement using call and response

*C* – m25-32 – "A" melodic statement

*D* – m33-36 – Transition for solos featuring second line rhythm groove

*E-G* – Solo section on AABA form. Backgrounds played on cue. Use letter *D* as a transition between each new soloist. Final soloist cues letter *H*.

*H* – Open rhythm section solo, then transition back to the D.S (letter *A*), which the drummer cues. Horn backgrounds are optional and cued.

*Coda* – May be used to explore traditional instrumental roles in collective improvisation, the pinnacle of New Orleans style.

**Melody:** Familiarity with arpeggios and blue notes will greatly aid execution of the melody. Phrases should be legato but articulated, and special attention should be paid to the "hills and valleys" of the lines. Natural rhythmic accents in syncopated figures and at the tops of lines complement the second line groove.

Embrace the differences between melodies at A and B. Experiment with compositional elements like dynamic contrast and instrument combinations and encourage creativity, though be sure to complete the melodic statement at least as strongly as you started it. If there are multiple players on the melody, pay attention to matching dynamics, articulations, and phrasing. The direction of the melody should stay elevated as it descends by keeping the dynamic consistent rather than relaxing or deflating.

**Harmony:** The harmony is primarily diatonic, featuring passing diminished chords and dominant 7ths that loosely follow "Rhythm Changes." Discussion of functional ii-V's, as well as the passing diminished chord, would be appropriate for most students. This is a great opportunity to teach students about the 4 basic triad types (major, minor, augmented, and diminished) and how they differ from one another. The incorporation of altered extensions and slash chords may spark deeper discussion on jazz harmony.

**Rhythm:** A second line performance relies on two primary elements; a 2-beat feel and an 8<sup>th</sup>-note improvised pattern. The bass instruments emphasize strong beats 1 & 3 using short quarter-notes, while other percussion elements (tambourine in this case) emphasize weak beats 2 & 4. A snare drum plays a constant-stream of swung 8<sup>th</sup> notes and improvises accent patterns freely or within a framework that may include the melody. Feel free to have other ensemble members join in with percussion instruments, though always prioritize rhythmic coherence and simplicity over complexity, especially as the rhythm section grows.

**Improvisation/Theory:** The harmonic structure closely resembles the basic "Rhythm Changes" form in jazz.

The "A" sections remain fairly diatonic and draw from blues structures, supporting use of the blues scale and other blues gestures in Bb major. Rhythm is a strong factor in second line performance, so trading busy 8<sup>th</sup>-note lines for rhythmically exciting ideas centering on a few key notes or ideas will lead to a more successful solo. Prioritizing the 3<sup>rd</sup>, 7<sup>th</sup>, and other notated extensions within that rhythmic framework would be a great exercise for advanced and beginning improvisers alike.

The bridge provides a great example of linked ii-V patterns common in jazz and popular music. Helping students to identify what keys/scales are being used in each ii-V pair will help demystify much of the harmonic movement on the bridge. Only 4 highly related keys are explored on the bridge.

Solos may be 8, 16, or 32 bars depending upon time and ability level. Any order to the solos can be done. Even trading 4s or 8s is fun to try.