6.6 Parallelism, Planing, and Impressionism

**Parallelism** = Two or more voices moving in parallel motion (see 2.4 Elementary Contrapuntal Motions).

**Chordal parallelism or planing** (say "PLAY-ning") = Entire triads or seventh chords moving in parallel motion.

**Three types of planing:**
1. Diatonic parallelism
2. Chromatic parallelism
3. Mixed parallelism

**1. Diatonic Planing**
In *diatonic planing*, all voices follow the pitch classes of a major or minor scale (or diatonic mode).

![Diatonic Planing Example](attachment:diatonic_planing.png)

**2. Chromatic (or "Real") Planing**
In *chromatic (or "real") planing*, the voices maintain exact interval relationships, adding accidentals as needed. Below, the intervals in the top-line melody are reproduced exactly in each part below (M2, M2, m3, M2, m2).

![Chromatic Planing Example](attachment:chromatic_planing.png)

**3. Mixed Planing**
In *mixed planing*, the voices use a mixture of diatonic and chromatic planing techniques (compare 1 and 2 above).

![Mixed Planing Example](attachment:mixed_planing.png)

**Impressionism**
Planing is commonly associated with *Impressionism*, a designation used to describe the works of composers such as Claude Debussy and Maurice Ravel from the early twentieth-century. In addition to planing, Impressionism uses modes (primarily diatonic modes, whole tone scales, and pentatonic scales), reduced emphasis on downbeats, and programmatic titles (like "The Sunken Cathedral"). Impressionist composers were inspired at least partially by the Impressionist movement in art which began in the late 1800s (Renoir, Monet, etc.).

Copyright © 2011 by Mark Feezell. All Rights Reserved.