

Romantic Era Techniques



THE MUSIC OF THE **BAROQUE**, **CLASSICAL** AND **ROMANTIC** ERAS SHARE A CONSISTENT USE OF **HARMONY** AND **COUNTERPOINT**, ENOUGH TO CAUSE THEORISTS AND HISTORIANS TO GROUP THEM TOGETHER AS THE "**COMMON PRACTICE PERIOD**."

HOWEVER, THE MUSIC OF THE **ROMANTIC ERA** EMPLOYED SOME **INTERESTING TECHNIQUES** THAT SET IT APART FROM THE BAROQUE AND CLASSICAL ERAS...

...AND **FORESHADOW** SOME OF THE BIG CHANGES COMING IN THE **TWENTIETH CENTURY**!

V¹¹ WE'VE ALREADY MENTIONED A FEW CHORDS THAT WERE SPECIFIC TO THE ROMANTIC ERA:

ii[°]
IV

V¹³ **DOMINANT ELEVENTH AND THIRTEENTH CHORDS,** THE "**FLAT THREE**" BORROWED CHORD, AND **SECONDARY SUBDOMINANTS.**

ii[°]
V

bIII

iv
IV



Ger.6

V⁷

ANOTHER TECHNIQUE THAT IS UNIQUE TO THE ROMANTIC ERA IS THE RESOLUTION OF AN **AUGMENTED SIXTH CHORD** TO A **DOMINANT SEVENTH CHORD** RATHER THAN A DOMINANT TRIAD, CAUSING THE INTERVAL OF THE AUGMENTED SIXTH TO RESOLVE **OBLIQUELY** INSTEAD OF MOVING OUTWARD TO THE OCTAVE.

FINALLY, ROMANTIC ERA COMPOSERS WOULD SOMETIMES USE A PARTICULAR TYPE OF CHORD PROGRESSION THAT HAD THE EFFECT OF **SUSPENDING TONALITY** FOR A PORTION OF THE PIECE. BY TEMPORARILY REMOVING THE FEELING OF BEING IN A CERTAIN KEY, THE COMPOSER COULD EASILY **MODULATE** TO A DISTANT KEY!

THIS TECHNIQUE IS CALLED **THIRD RELATIONS** BECAUSE IT INVOLVES MOVING BY ROOT MOVEMENTS OF A **MAJOR** OR **MINOR THIRD** WITHOUT RESPECT TO KEY SIGNATURE.

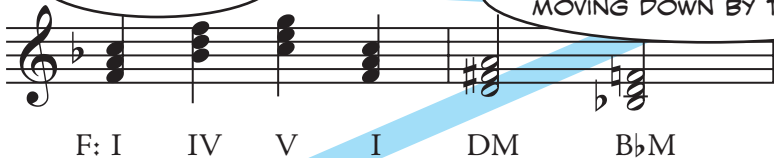
FOR EXAMPLE...

HERE, WE'RE IN F MAJOR...

...HERE, WE'RE JUST MOVING DOWN BY THIRDS...

...WHICH OBSCURES ANY SENSE OF KEY WE HAD...

AND THEN WE LAND IN B MAJOR!



F: I

IV

V

I

DM

BbM

F#M

EbM

B: I

IV

V

I

IF YOU THINK OF **TONALITY** LIKE BEING IN A **ROOM**...

...THIRD RELATIONS ARE LIKE TURNING OFF THE **GRAVITY** IN THE **ROOM** FOR A BIT...

...AND THEN TURNING THE **GRAVITY BACK ON**... BUT IN A **DIFFERENT DIRECTION**!