

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

$\frac{ii^\circ}{IV}$
 $\frac{ii^\circ}{V}$
 $\frac{iv}{IV}$

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.

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

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

WHLUMP

FOR EXAMPLE...

HERE, WE'RE IN F MAJOR...

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

F: I IV V I DM B^bM

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

F[#]M E^bM B: I IV V I

AND THEN WE LAND IN B MAJOR!

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