CLASSICAL

ii°

IV

ii°

1V

ΙV

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 ...

EARLY 20TH

CENTURY

CONTEMPORARY

 $V^{11}$ 

 $V^{13}$ 

MII

RENAISSANCE

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

BAROQUE

**DOMINANT ELEVENTH AND** THIRTEENTH CHORDS,

THE "FLAT THREE" BORROWED CHORD, AND SECONDARY SUBDOMINANTS.

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



IF YOU THINK OF

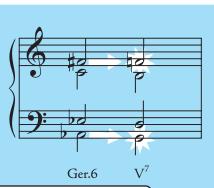
TONALITY LIKE

**BEING** IN A

ROOM ...

ROMANTIC

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.



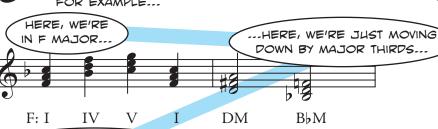
FINALLY, ROMANTIC ERA COMPOSERS WOULD SOMETIMES USE A PARTICULAR TYPE OF CHORD PROGRESSION THAT HAD THE EFFECT OF SUSPENDING TONALITY FOR A PORTION OF THE PIECE. BY TEMPORARILY REMOVING THE FEELING OF BEING IN A CERTAIN KEY, THE COMPOSER COULD EASILY MODULATE TO A DISTANT KEY! THIRD RELATIONS



MINOR THIRD WITHOUT RESPECT FOR EXAMPLE ...



ARE LIKE THRNING



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



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

AND THEN WE LAND