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!

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...