We've already mentioned a few chords that were specific to the romantic era: dominant eleventh and thirteenth chords, the "flat three" borrowed chord, and secondary subdominants.

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...

...and then turning the gravity back on... but in a different direction!

Here, we're just moving down by major thirds...

...which obscures any sense of key we had...

And then we land in B major!