

Baroque!

Melody	Texture	Harmony	Rhythm	Forms
Techniques such as sequence and imitation were used	Baroque texture was often polyphonic...but it could also be homophonic.	Use of Ostinato	Energetic, driving rhythms, dance like Continuous	Prelude and Fugues, Inventions
Highly Ornate (ornamented)	Multiple melodies and countermelodies	Major and minor scales were generally used as the basis	Short, melodic and rhythmic phrases were common. Repeated rhythms (e.g. dotted rhythms)	Dances - allemande, courante, sarabande, gigue, gavotte, musette, bouree, minuet and pavane.
Improvisatory	continuous bass line, (basso continuo)	Cadences at the end of sections	Meters such as 2, 3, 4 and 6 were typical. Compound time used.	
Dynamics are generally either loud or soft	occasional homophony (musical texture with a melody and chordal accompaniment)	modulations and harmonic sequences (repetition of a series of chords at a higher or lower pitch)	tempos were faster and slower than earlier periods, and the tempo would often slow towards the end of a piece.	Each dance movement is usually written in two sections (Binary form)

Classical!

Melody	Texture	Harmony	Rhythm	Forms
Simple and repetitive. (very catchy), built on scales and arpeggios.	Mostly Homophonic (Melody above chordal accompaniment)	Functional, very simple	Very defined and regular	Sonata form (ABA)
Short and clearly defined musical phrases with two or more contrasting themes.	More varied dynamic range. Use of octave unisons are common	Harmonized with triadic harmony, especially in keyboard works with a broken-chord figure called the Alberti bass	2 or 4 bar phrase structures	Rondo form (ABCBA), or Minuet and trio form.
Built on motifs (small musical ideas), these can form sequences (think of Mozart)	Often light, with use of arpeggiations, chords. (Early piano music was light in texture...e.g. Mozart)	Cadences at the end of sections, typically the perfect Vc-I (cadential 6/4 cadence)	Can be homorhythmic (melodies and rhythms are aligned)	
Melodies tended to be shorter than those of Baroque music	Occasional homophony (musical texture with a melody and chordal accompaniment)	Use of primary chords, (Diatonic harmony). Modulations to related keys.	Strict sense of pulse.	

Romantic!

Melody	Texture	Harmony	Rhythm	Forms
Yearning, arch-shaped and long	Mostly Homophonic (Melody above chordal accompaniment), but could be contrapuntal.	Mostly diatonic, but explores dissonances (use of suspended harmonies)	Use of tempo rubato (stretching time)	Waltzes, Mazurkas, Dances
Mellismatic and chromatic (highly elaborate and lyrical)	Extended use of techniques, (e.g. varied use of dynamics, pedaling, use of the entire piano range)	Chromatic, non related harmonies, pitches. Use of enharmonic notes.	Complex rhythms, use of triplets, rests and fragmentation.	Preludes
A variety of stepwise and angular movements	Could be chordal, or arpeggiated. Contrasting thick and light textures (using extreme ends of the piano range)	Ambiguous chords, (e.g. diminished.) Tritonally juxtaposed chords (e.g. C major and E major)	Frequent changes in both tempo and time signatures	Ternary (ABA) forms. Programmatic
Very Expressive	Varied textures			
Sometimes irregular and extended	Melody is not necessarily in the right hand, could be shared by both hands.	Use of unrelated chords. Modulations to unrelated keys.	Not strict in time.	

20th Century

Melody	Texture	Harmony	Rhythm	Forms
Short themes and overall brevity	Use of varied textures (juxtaposed textures)	Non-functional. Use of all 12 tones	Illusive sense of pulse	Dances (Folk)
		Parallelism		Serialism
Wide intervals	Extended techniques (using piano rhythmically, harmonics, playing inside the piano)	Harsh dissonances	Complex rhythms, polyrhythms (two time signatures at once)	Experimental
Fewer lyrical melodies than the music of former periods		Polytonality		Minimalism
Could be jazzy or folklore	Extreme	Modal		
Paradoxical (humorous)\	Percussive	Tone-row technique	Frequent changes in both tempo and irregular time signatures (quintuple/sextuple times)	Neo-Romantic/Neo-Classical
Possibly clumsy		Whole-tone, modes		Programmatic
		Atonality		
		Bitonality		
Unpredictable	Cluster chords	Use of unrelated chords. Modulations to unrelated keys.	Free rhythms	Impressionist
Fragmented				