

# APA7 reference style guidelines

## The basics | An overview

This image provides you with a guideline for the APA style. It is based on the *Publication Manual of the American Psychological Association* (7th edition). This overview gives the basics, for more information please visit <https://www.flackerta.com/> for more information on this and other reference styles.

## References

### Periodical – No author

Author, A. B. (Year). Title of article. Title of periodical, volume number(issue number), pages. DOI

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## In-Text Citations

### The basics

Always use past tense or present perfect tense when you use in text references e.g., "Jordan (2001) found" or "Jordan (2001) has found." Furthermore, APA style follows the author-date method of references of paraphrases in-text: (Jordan, 2001). For direct quotations longer than 40 words, you require to put the whole quotation inside a text block that is indented by 1/2 inch from the left margin. Place the reference in parentheses after the closing punctuation mark.

### No author

if there is no author, cite the title in the signal phrase or use the first 2 words in the parenthetical citation. Italics for books and reports, while quotation marks are used for article titles, websites, chapters. ...using research ("Finding Glory", 2022).

### One or two authors

Name all authors by their last name. Use the word "and" in the signal phrase and the ampersand "&" in parenthetical citations when using multiple authors. Jordan and Peele (2011) argued that ... (Jordan & Peele, 2011).

### Three or more authors

Use the last name of the first author plus "et al." in every citation, unless it creates ambiguity, then add a second author's surname as well. Gustavo, et al. (2011) noticed that... Besides that, (Gustavo, et al, 2011) also found out that... Gustavo, Wang, et al. (2011) noticed that... Besides that, (Gustavo, Wang, et al, 2011) also found out that.

### Multiple works in parentheses

When multiple works are used to describe the idea, you need to include all in the parentheses as you would do with a single author's work, but separated by a semi-colon. (Chang, 2019; Kong, 2011)

## Formatting

### The basics

Start with white 8.5 x 11 inch paper and use 1 inch margin on all sides. All the text throughout your paper should be **double-spaced**. Use appropriate **legible fonts** (Times New Roman) and **font sizes** (11-12 points). Use a **Page header** on each page that says: "TITLE OF YOUR PAPER" and flush with the left margin. Your title should not contain more than 50 characters, else abbreviate it. Insert the Page numbers to the right.

### Title page

Type your "TITLE OF THE PAPER" in the header and include your own name in the upper half of the page. The byline and affiliations are centered on separate lines. For student papers, you must also include the course number and name, supervisor's name and assignment due date.

### Abstract

On a new page write the word: "Abstract" and center it. On a new line, you can write an abstract of maximum 250 words that summarizes your report.

### Main body

All the body pages should have a header, that includes the page number as well. The margins should be 1 inch all around. Every paragraph should start with an additional indent by 1/2 an inch.

### Reference list

At the end of the paper you can add a reference list on a new page. It should contain the words "References" at the top. All the lines after the each entry should be indented 1/2 inch from the margin on the left. Note that author's names are always inverted (surname first, then initials) for all the authors, unless there are more than 20. All the sources should be in alphabetical order.

# Guidelines For Style Analysis

**Laurent Cugny**



## **Guidelines For Style Analysis:**

Guidelines for Style Analysis Jan LaRue, Marian Green LaRue, 2011 *Guidelines for Style Analysis* now in its expanded second edition sets forth Jan LaRue's original penetrating and adaptable approach to the understanding of musical works. LaRue provides a consistent point of view from which music of any historical period can be examined. His style analytic method insures the close examination of all musical dimensions and elements, an understanding of their functions and interrelations, and a firm basis for evaluation and comparison. *Guidelines* presents a codification of various ways of looking at music within a comprehensive framework. LaRue discusses in detail each aspect of the style analytic routine, illustrating points with illuminating examples and diagrams. *Guidelines and Models* taken together give the teacher and student the listener and performer new insight into the nature of musical shape and movement, thereby creating heightened awareness of the many facets of the musical experience.

*Guidelines for Style Analysis* Jan LaRue, 1970 By providing a consistent point of view from which music of any style or period can be examined, the style analytical approach insures the close examination of all dimensions and elements, an understanding of their functions and interrelations, and a firm basis for evaluation and comparison. Not a system of musical theory, *Guidelines for Style Analysis* is rather an extension and codification of various partial ways of looking at music into a comprehensive framework.

**Style and Music** Leonard B. Meyer, 1996 Leonard Meyer proposes a theory of style and style change that relates the choices made by composers to the constraints of psychology, cultural context, and musical traditions. He explores why out of the abundance of compositional possibilities, composers choose to replicate some patterns and neglect others. Meyer devotes the latter part of his book to a sketch history of nineteenth-century music. He shows explicitly how the beliefs and attitudes of Romanticism influenced the choices of composers from Beethoven to Mahler and into our own time. A monumental work. Most authors concede the relation of music to its cultural milieu, but few have probed so deeply in demonstrating this interaction. Choice Probes the foundations of musical research precisely at the joints where theory and history fold into one another. Kevin Korsyn, *Journal of American Musicological Society*. A remarkably rich and multifaceted yet unified argument. No one else could have brought off this immense project with anything like Meyer's command. Robert P. Morgan, *Music Perception*. Anyone who attempts to deal with Romanticism in scholarly depth must bring to the task not only musical and historical expertise but unquenchable optimism. Because Leonard B. Meyer has those qualities in abundance, he has been able to offer fresh insight into the Romantic concept. Donal Henahan, *New York Times*.

Guidelines for Style Analysis Jan LaRue, 1970      Procedures for Style Analysis of Jazz, a Beginning Approach Carol Louise Heen, 1981      **A Guide to Musical Analysis** Nicholas Cook, 1994 This extremely practical introduction to musical analysis explores the factors that give unity and coherence to musical masterpieces. Having first identified and explained the most important analytical methods, Nicholas Cook examines given compositions from the last two hundred years to show how different analytical procedures suit different types of music.      *Guidelines for*

*Revalidating a Process Hazard Analysis* CCPS (Center for Chemical Process Safety), 2022-11-22 **GUIDELINES FOR REVALIDATING A PROCESS HAZARD ANALYSIS** This book is derived from the experience of many companies in the chemical and hydrocarbon processing industries and presents demonstrated concise and common sense approaches for a resource effective revalidation of process hazard analyses PHAs It includes flowcharts checklists and worksheets that provide invaluable assistance to the revalidation process The new edition now as a guideline provides a complete and thorough update of the first book and will provide much needed and requested guidance on PHA Revalidations including evaluating Prior PHA Studies Identifying an Appropriate Revalidation Methodology Preparing and Conducting the Revalidation Study Sessions and Documenting the Revalidation Study     **Guidelines for Style Analysis** Jan La Rue, 1970     **Analysis of Jazz** Laurent Cugny, 2019-03-20 *Analysis of Jazz* A Comprehensive Approach originally published in French as *Analyser le jazz* is available here in English for the first time In this groundbreaking volume Laurent Cugny examines and connects the theoretical and methodological processes that underlie all of jazz Jazz in all its forms has been researched and analyzed by performers scholars and critics and *Analysis of Jazz* is required reading for any serious study of jazz but not just musicians and musicologists analyze jazz All listeners are analysts to some extent Listening is an active process it may not involve questioning but it always involves remembering comparing and listening again This book is for anyone who attentively listens to and wants to understand jazz Divided into three parts the book focuses on the work of jazz analytical parameters and analysis In part one Cugny aims at defining what a jazz work is precisely offering suggestions based on the main features of definition and structure Part two he dedicates to the analytical parameters of jazz in which a work is performed harmony rhythm form sound and melody Part three takes up the analysis of jazz itself its history issues of transcription and the nature of improvised solos In conclusion Cugny addresses the issues of interpretation to reflect on the goals of analysis with regard to understanding the history of jazz and the different cultural backgrounds in which it takes place *Analysis of Jazz* presents a detailed inventory of theoretical tools and issues necessary for understanding jazz     **Early English Composers and the Credo** Wendy J Porter, 2022-03-23 This book develops an innovative approach for understanding the relationship between music and words in the works of five major composers of the English Renaissance John Taverner Christopher Tye John Sheppard Thomas Tallis and William Byrd Focusing on these composers settings of the Latin Credo the author shows how musical and linguistic emphasis can be used to understand the composers theological interpretations of the text By combining markedness theory with style analysis this study demonstrates that the composers used their musical skills to not only create beautiful music but also raise certain elements of the text to the foreground of perception and relegate others to supporting roles inviting listeners to experience the familiar words of the liturgy in unique ways Providing new insights into the changing musical and religious world of the sixteenth century this book is relevant to anyone researching music or religion in early modern England while offering a flexible and widely adaptable tool for the analysis of musical textual

relationships      **Sonic Overload** Peter J. Schmelz, 2021 Composers Alfred Schnittke and Valentin Silvestrov brought us some of the most memorable music of the late Soviet Union Sonic Overload traces these composers attempts to embrace all aspects of the contemporary soundscape including influences of popular music rock and jazz before they ultimately retreated to more refined sonic structures      Guidelines for Style Analysis Jan LaRue, 2011      **An Introduction to Music Studies** J. P. E. Harper-Scott, Jim Samson, 2009-01-12 Why study music How much practical use is it in the modern world This introduction proves how studying music is of great value both in its own terms and also in the post university careers marketplace The book explains the basic concepts and issues involved in the academic study of music draws attention to vital connections across the field and encourages critical thinking over a broad range of music related issues Covers all main aspects of music studies including topics such as composition opera popular music and music theory Provides a thorough overview of a hugely diverse subject from the history of early music to careers in music technology giving a head start on the areas to be covered on a music degree New to neume Need a reminder about ripping glossaries give clear definitions of key musical terms Chapters are carefully structured and organized enabling easy and quick location of the information needed

**Qualitative Data Analysis Using a Dialogical Approach** Paul Sullivan, 2011-12-09 In this important new text Paul Sullivan introduces readers to a qualitative methodology rooted in the analysis of dialogue and subjectivity the dialogical approach Sullivan unpacks the theory behind a dialogical approach to qualitative research and relates issues of philosophy and methodology to the practical process of actually doing qualitative research Sullivan s book foregrounds the role of atmosphere subjectivity and authorial reflection within texts His work also enables the researcher to attend to the conflicts judgments and interpretive activities that take place in language use Practically speaking the dialogical approach enables analysis of direct and indirect discourse speech genres hesitations irony and a variety of other conditions that shape our understanding of dialogue in context As well as exploring the theory behind this innovative method Sullivan provides sound practical advice that recognises the everyday analytic needs of the reader Topics include The theoretical foundations of the approach The role of subjectivity in qualitative research Data preparation and analysis The future of the approach Theoretical discussion is consistently accompanied by research examples and suggestions as to how the dialogical approach could be used in the reader s own research This important and timely book is ideal for any reader who wants to do research with dialogue and who is keen to attend to the full nuances and complexities of discourse      *Heinrich Schenker's Conception of Harmony* Robert Wesley Wason, Matthew Brown, 2020 The first detailed study of Schenker s pathbreaking 1906 treatise showing how it reflected 2500 years of thinking about harmony and presented a vigorous reaction to Austro Germanic music theory ca 1900 What makes the compositions of Handel Bach Haydn Mozart Beethoven Schubert Schumann Chopin and Brahms stand out as great works of art Heinrich Schenker 1868 1935 set out to answer this question in a series of treatises beginning with a strikingly original work with the deceptive title *Harmonielehre* roughly Treatise on Harmony

1906 Whereas other treatises of the period associated harmony with the abstract principles governing chords and chord progressions Schenker's treated it as the conceptual glue that allowed the individual elements of a work melodies motives chords counterpoint etc to work together locally and globally Yet this book though renowned and much cited has never been studied systematically and in close detail Heinrich Schenker's Conception of Harmony approaches Schenker's 1906 treatise as a synthesis of ancient ideas and very new ones It translates for the first time two preparatory essays for Harmonielehre and describes his later views of harmony and the ways in which they influenced and also were ignored by the 1954 edition and translation entitled simply Harmony Though problematic Harmony was the first published translation of a major work by Schenker inaugurating the study of his writings in postwar America and Britain where they continue to be highly influential

**The Function of Sublime Rhetoric in Hebrews** Christopher T. Holmes, 2018-06-22 Back cover In this study Christopher T Holmes offers an analysis of Hebrews 12:18-29 and its role in the larger argument of Hebrews It argues that the first century treatise De Sublimitate provides a significant context for interpreting the rhetoric and style of Hebrews and sheds new light on the thought and genre of Hebrews

**Qualitative Analysis for Social Scientists** Anselm L. Strauss, 1987-06-26 The teaching of qualitative analysis in the social sciences is rarely undertaken in a structured way This handbook is designed to remedy that and to present students and researchers with a systematic method for interpreting qualitative data whether derived from interviews field notes or documentary materials The special emphasis of the book is on how to develop theory through qualitative analysis The reader is provided with the tools for doing qualitative analysis such as codes memos memo sequences theoretical sampling and comparative analysis and diagrams all of which are abundantly illustrated by actual examples drawn from the author's own varied qualitative research and research consultations as well as from his research seminars Many of the procedural discussions are concluded with rules of thumb that can usefully guide the researchers analytic operations The difficulties that beginners encounter when doing qualitative analysis and the kinds of persistent questions they raise are also discussed as is the problem of how to integrate analyses In addition there is a chapter on the teaching of qualitative analysis and the giving of useful advice during research consultations and there is a discussion of the preparation of material for publication The book has been written not only for sociologists but for all researchers in the social sciences and in such fields as education public health nursing and administration who employ qualitative methods in their work

**Improving Software Testing** Tim A. Majchrzak, 2012-02-03 Software is continuously increasing in complexity Paradigmatic shifts and new development frameworks make it easier to implement software but not to test it Software testing remains to be a topic with many open questions with regard to both technical low level aspects and to the organizational embedding of testing However a desired level of software quality cannot be achieved by either choosing a technical procedure or by optimizing testing processes In fact it requires a holistic approach This Brief summarizes the current knowledge of software testing and introduces three current research approaches The base of knowledge is presented

comprehensively in scope but concise in length thereby the volume can be used as a reference Research is highlighted from different points of view Firstly progress on developing a tool for automated test case generation TCG based on a program s structure is introduced Secondly results from a project with industry partners on testing best practices are highlighted Thirdly embedding testing into e assessment of programming exercises is described     **How Sonata Forms** Yoel Greenberg,2022 How Sonata Forms proposes a new bottom up conceptualization of the history of the sonata as an aggregation of distinct elements found throughout the eighteenth century     **eBook: Object-Oriented Systems Analysis**  
**4e** BENNETT,2021-03-26 eBook Object Oriented Systems Analysis 4e

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