Quotations and referencing

Quotations can be a good way of acknowledging the sources of your ideas, helping to distinguish between facts and opinions that you have borrowed and those that you have discovered or developed yourself. However, direct quotation is only one of three main ways in which a source might be referred to in an essay:

1. Direct quotation (to which you need to respond with an opinion of your own)
2. Paraphrase (again, requiring your own comments)
3. Citation of facts (where those facts are not common knowledge*)

> *Common knowledge is defined as facts or opinions that could be found (unattributed) in most relevant sources.

Whichever of these methods you choose, you must always make it clear to your reader when you are presenting ideas or opinions that you have borrowed from another writer. The system of attributing the ideas of others in your written work is called referencing. The guidelines below set out how different types of sources should be referenced in various contexts.

Referencing involves two elements:

1) a **bibliography** containing a list of the sources used (see page 7)
2) **references** within the text to individual items in the bibliography

References

Detailed guidelines are given on the following pages, but you will see from the examples below that the general principle of referencing within the text is to mention the author of the source, the date when it was published, and the page of the source to which you are referring. This information is enclosed in brackets within the main body of the text as follows:

name of author — date of publication

(Rosen 1988: 83) — page number on which information/ideas occur
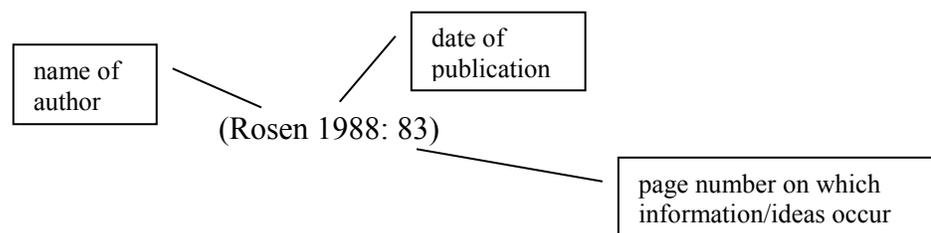
If, as in the examples on the next page, the name of the author is clear from the context, you only need to include the date and page number:

(1988: 83)

The source referred to in the following examples is the book *Sonata Forms* by Charles Rosen, published in 1988.

Quotations and referencing

Direct quotation

You should save quotation for when an idea is particularly elegantly expressed by the original author. There are two main ways of using a quotation: you can quote a passage at length, which is very rarely necessary; or you can integrate it into the text, which is usually a much better method. When quoting at length, the passage should be indented in the text and separated from the main text by blank lines:

> Charles Rosen writes:
>
> Sonata forms made this supremacy of instrumental music in early Romantic aesthetics possible. Their dramatic structure and representation of action contrasted strongly with the unified sentiment expressed in the forms of the earlier eighteenth century (1988: 12).

It would be much more effective to integrate the same passage into the flow of the prose. The exact words from the source should be enclosed in inverted commas and referenced:

> Rosen points out the contrast between dramatic structure of sonata form and 'the unified sentiment expressed in the forms of the earlier eighteenth century' (1988: 12).

There are various ways of modifying quotations to make them fit into the grammatical context of your sentence. It is important that you make it clear when you have modified a quotation, because your reader will presume that you are quoting verbatim unless you indicate otherwise. You should use an ellipsis (three dots) to indicate where you have removed words from a quotation and square brackets to mark words that you have added. The same Rosen quotation is cut down and woven into a single sentence in the following example by:

- carefully introducing the subject matter
- cutting the quotation down to the bare minimum
- ensuring its meaning is clear by adding a few words in square brackets

> In his discussion of the rise of instrumental music, Charles Rosen contrasts the 'dramatic structure and representation of action [in sonata forms] … with the unified sentiment expressed in forms of the earlier eighteenth century' (1988: 12).

A few notes on punctuation

- Notice that at the end of all the above examples the full stop is left until *after* the inverted comma and the bracketed reference – do not duplicate punctuation
- punctuation should never be added or cut within the quotation
- there is no need for punctuation before the quotation unless it is required to make grammatical sense within sentence. The only exception is if a quotation follows phrases such as "he says" or "he writes", which should be followed by a comma
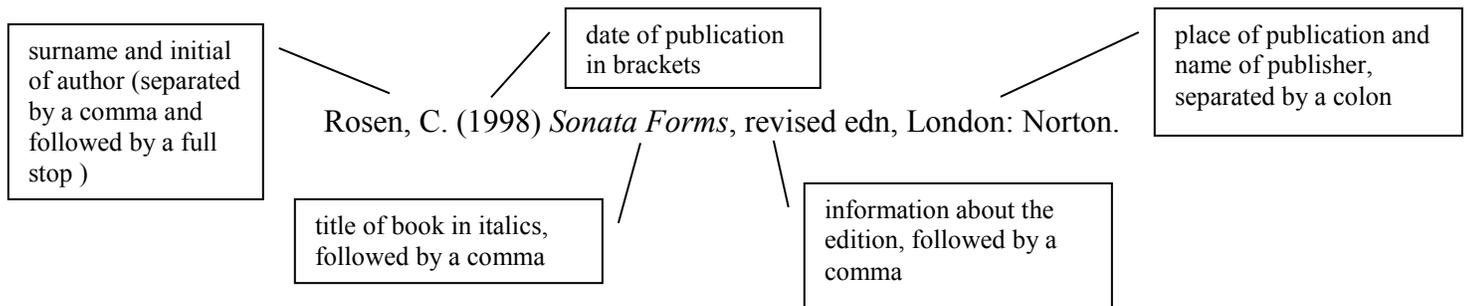
Quotations and referencing

Paraphrase

It is possible to refer to an idea without actually quoting the author's words, but great care must be taken not to paraphrase at length. As with all references to ideas taken from another author, you must make it clear how the information (or opinion) is important and relevant and respond to it in the course of the next few sentences. The following conveys the same information as the previous two examples:

> Rosen points out the contrast between the dramatic structure of sonata form and the forms used in the earlier eighteenth century (1988: 12).

Bibliography

The references within the text refer to a list of books at the end of an essay known as a bibliography. The books are listed in alphabetical order by author – if there are several books by the same author they should be listed in order of date. It is important that your bibliography is presented in a standard and consistent way. The conventions set out below make it possible for readers to work out the type of sources you are referring to and helps them find those sources quickly and easily.
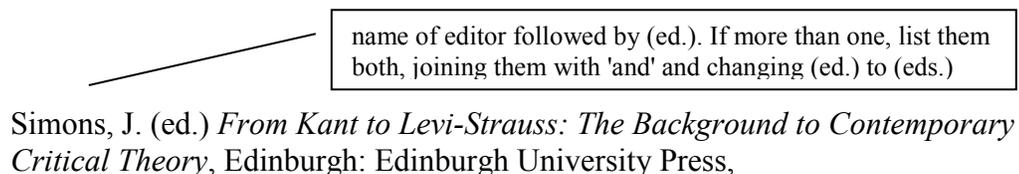
The basic format is set out in the example below:

surname and initial of author (separated by a comma and followed by a full stop)

date of publication in brackets

place of publication and name of publisher, separated by a colon

Rosen, C. (1998) *Sonata Forms*, revised edn, London: Norton.

title of book in italics, followed by a comma

information about the edition, followed by a comma

Edited book

If you are referring to a book that has been compiled by an editor in which the each chapter has a different author you might want either to list the entire book in the bibliography or refer just to the relevant chapter.

If you want to refer to the entire book present it as follows:

name of editor followed by (ed.). If more than one, list them both, joining them with 'and' and changing (ed.) to (eds.)

Simons, J. (ed.) *From Kant to Levi-Strauss: The Background to Contemporary Critical Theory*, Edinburgh: Edinburgh University Press,
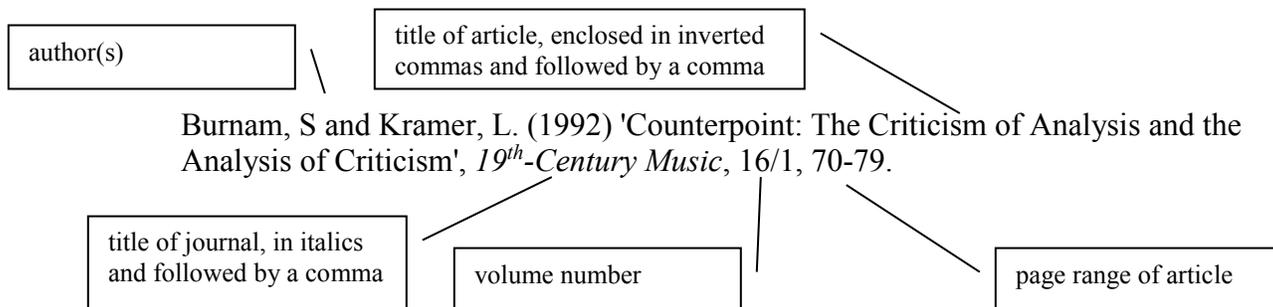
Quotations and referencing

If you want to refer to just one article from an edited book it should be presented as below:

| title of chapter, enclosed in inverted commas |

| 'in' followed by details of book as presented above. Note that the initial now precedes the surname |

| author of article |

Woods, D. (2002) 'Martin Heidegger', in J. Simons (ed.) *From Kant to Levi-Strauss: The Background to Contemporary Critical Theory*, Edinburgh: Edinburgh University Press, 163-180.

| page range of chapter |
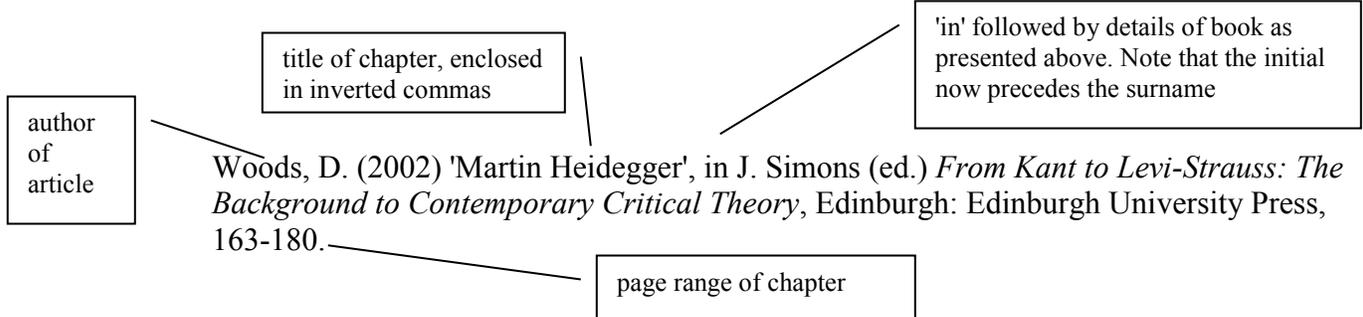
Translated book

Vlad, R. (1978) *Stravinsky*, 3rd edn, trans. F. Fuller, Oxford: Oxford University Press.

Journal article

| author(s) |

| title of article, enclosed in inverted commas and followed by a comma |

Burnam, S and Kramer, L. (1992) 'Counterpoint: The Criticism of Analysis and the Analysis of Criticism', *19th-Century Music*, 16/1, 70-79.

| title of journal, in italics and followed by a comma |

| volume number |

| page range of article |

Thesis
Grimley, D. (1998) 'Nielsen, Nationalism and Danish Musical Style', PhD thesis, King's College Cambridge.

Encyclopaedia entries – print versions

Neighbour, O. (2001) 'Schoenberg, Arnold', *The New Grove Dictionary of Music and Musicians,* 2nd edn, ed. L. Macy, vol. 10, p. 469.

If author not available, then as follows:

'Schoenberg, Arnold' (2001), *The New Grove Dictionary of Music and Musicians,* 2nd edn, ed. L. Macy, vol. 10, p. 469.

Quotations and referencing

Encyclopaedia entries – electronic versions
These should be cited in the text as (Author in *Title*) – e.g. (Neighbour in *Grove Music Online*)

Neighbour, O. 'Schoenberg, Arnold', *Grove Music Online* ed. L. Macy, <http://www.grovemusic.com> (Accessed 5 October 2003).

| URL of resource, enclosed in < > |

| date of access |

Web pages

| name of website, followed by [online] so that the type of resource is clear |

Chandler, D. *Semiotics for Beginners* [online], <http://www.aber.ac.uk/media/Documents/S4B/semiotic.html> (accessed 26 August 2005).

| URL of resource, enclosed in < > |

Scores
Haydn, F. *Symphony No. 104*, ed. E. Praetorius, London: Ernst Eulenberg, 1936.

| date of edition but if this is not available, the edition number (often on the bottom of each page) |

Compact Disc

| composer |

| titles of works on disc |

| artist details |

Stravinsky, I. *The Rite of Spring; Petrushka*, New York Philharmonic conducted by Leonard Bernstein, Sony Classical SMK 47629.

| publisher followed by catalogue number |