

Call numbers for books

[Music Cataloging at Yale](#) [1] ? [Call numbers](#) [2]

This document explains the practices of assigning call numbers to books in the Yale University Music Library. These practices may or may not coincide with those of other libraries.

[Class numbers](#)

[Cutter numbers](#): Author (100) as main entry | Title (245) as main entry | Cutter by subject (6XX)

[Further elements needed to make the call number unique](#): Additional number added to final cutter number or additional cutter number | Date of publication

[Reprints](#) | [Translations](#) | [Conference reports](#)

[Class numbers](#)

Use class ML for items about a person, place, specific type of music, or instrument. Use MT for instructional items or books about music theory.

Books that contain mostly analysis of a composer's work(s) should be classed in MT rather than ML410.

The first line of the call number includes the class letter (ML or MT) and number.

[Cutter numbers for main entry or subject](#)

For local practice in using cutter numbers, see [Using the Cutter-Sanborn Three-Figure Author Table](#) [3].

The second line of the call number is a cutter number for

- [main entry](#), using the first letter and two to four numbers, when the topic of the book is implied by the class number,
e.g., ML390 is for collected biography of composers.
This can be either [author as main entry](#) or [title as main entry](#).
or
 - [subject](#), when the topic of the book is indicated by a cutter number added to the class number,
e.g., ML410 is for biographies of individual composers. The first cutter number should represent the composer who is the topic of the book.
Depending on the class, the cutter number for the subject of a book can be for
 - [person](#)
 - [topic](#), such as a class number subdivided by a cutter for a specific instrument (guitar), a specific type of music (jazz), or other topics (notation, performance practice), etc.
 - [place](#).
- See also [Class numbers that are cuttered by person, instrument, place, or topic](#) [4].

[Cutter by main entry](#)

[Author as main entry](#)

If the main entry is the author, use the *Cutter-Sanborn Three-Figure Author Table* to find the appropriate cutter number, e.g., Adorno = A241

Note: The Yale Music Library does not use decimal points in the cutter number: A241 not .A241

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When there is a conflict with a cutter number (the cutter is the same as one assigned to another author), check the class number in which the item will go to determine if another cutter for the composer has been established in that class. If there is none, search the person's name in LTYL to see if a specific cutter is being used for that person in other class numbers. If there is none, add an additional number to the cutter. When possible, adjust the number to ensure that the composers' names are in alphabetical order within that class number:

ML410 B118 **H67** = Hindermann, Walter F.

ML410 B118 **H674** = Hirsch, Arthur

[Title as main entry](#)

This section intentionally blank; it is not yet written.

[Cutter by subject](#)

[Person as subject:](#)

If the subject is a composer, use the cutter number already for this composer:

[A](#) [5] | [B](#) [6] | [C](#) [7] | [D](#) [8] | [E](#) [9] | [F](#) [10] | [G](#) [11] | [H](#) [12] | [I](#) [13] | [J](#) [14] | [K](#) [15] | [L](#) [16] | [M](#) [17] | [N](#) [18] | [O](#) [19] | [P](#) [20] | [Q](#) [21] | [R](#) [22] | [S](#) [23] | [T](#) [24] | [V](#) [25] | [W](#) [26] | [XYZ](#) [27]

or the *Cutter-Sanborn Three-Figure Author Table* to find the appropriate cutter number, e.g., Mozart = M939.

Note: The Yale Music Library does not use decimal points in the cutter number: M939 not .M939

Note: Local practice is to further divide the class number for individual composer biography and criticism and interpretation with the A___ numbers below. The number is added immediately following the cutter number for the individual, followed by any further cutter numbers needed for author, etc.:

A101	= Writings, collected and selected
A102	= Correspondence
A103	= Autobiography
A104	= Single literary works
A105	= Anniversaries, festivals, congresses, etc.
A106	= Societies
A107	= Memorial volumes
A109	= Documents, interviews, etc.

[Topic as subject:](#)

This section intentionally blank; it is not yet written.

[Place as subject:](#)

Generally, when using a [cutter number for place](#) [4], a second cutter for main entry is added. This second cutter usually need be only the initial letter with one number:

class place cutter
|____| |__|
ML275.8 H465 **M9** -- Main entry cutter
ML275.8 H465 **P5** --- Main entry cutter

class place cutter
|____| |__|
ML275.8 L531 **L2** -- Main entry cutter
ML275.8 L531 **P9** -- Main entry cutter

If a cutter number not following these guidelines has already been established, use it. It is better to have all books about the same city sit together on the shelf. In the call numbers below, Rome was set up as R76, even though the cutter number is R763 in *Cutter-Sanborn Three-Figure Author Table* gives R763 as the cutter. The last entry uses the full cutter number, not following previously established practice:

ML290.8 **R76** A1
ML290.8 **R76** A16

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ML290.8 **R76** A6
ML290.8 **R76** A8
ML290.8 **R76** C3
ML290.8 **R76** C91
ML290.8 **R76** C91 1711¹
ML290.8 **R76** K16
ML290.8 **R76** L4
ML290.8 **R76** M9
ML290.8 **R76** M98
ML290.8 **R76** R4
ML290.8 **R763** S7

¹For an explanation of the use of the date in this call number, see cuttering by [date of publication](#).

In these examples, place (New York) is further divided by the institution, society, etc. (Philharmonic) that is the subject of the book. A [third cutter](#) number, when needed, is added for main entry:

cutter for:

class place institution	-- Main entry cutter H8
_____ _____ _____	-- Main entry cutter H9
ML200.8 N532 P5 H8+	-- Main entry cutter K5+
ML200.8 N532 P5 H9	-- Main entry cutter K9
ML200.8 N532 P5 K5+	
ML200.8 N532 P5 K9	

[Although](#) it is LC policy to limit a call number to two cutter numbers, it is Yale policy to use a third cutter number when deemed necessary.

[Further elements needed to make the call number unique](#)

[Additional number added to final cutter number or additional cutter number](#) | [Date of publication](#)

[Additional number added to the final cutter number or an additional cutter number](#)

In this example, the additional number added to the main entry cutter indicated two different authors for whom a single number cutter number would be the same:

class place cutter
|_____| |_____|
ML270.8 P23 **B8** -- Main entry cutter B8 = Brevan
ML270.8 P23 **B86** -- Main entry cutter B86 = Brody

Two books on Luigi Rossi:

ML134 R832 **R4** -- Main entry cutter R4 = Ricciardelli

ML134 R832 **W9** -- Main entry cutter W9 = Wotquenne

In this example, the additional number added to the main entry cutter indicated the same author, but a different title classed in the same class number as another book by that author:

class place cutter
|_____| |_____|
ML290.8 V459 **S4** -- Main entry cutter
ML290.8 V459 **S4** 1994 ¹
ML290.8 V459 **S46** -- Main entry cutter

¹For an explanation of the use of the date in this call number, see cuttering by [date of publication](#).

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This is an example of two ways to use cutter numbers to make a call number unique:

1. Add an additional cutter number.
2. Add an additional number to the last cutter number in the call number.

ML55 Festschrift der Hochschule für Musik "Franz Liszt"

H685 H3¹ Weimar

ML55 Festschrift zum zehnjährigen Bestand der Hochschule für

H6853² Musik und Darstellende Kunst in Graz

ML55 Kirchenmusik als Erbe und Auftrag : Festschrift zum 50

H6855² jährigen Bestehen der Hochschule für Kirchenmusik
Esslingen der Evangelischen Landeskirche in W
urttemberg

In some class numbers, it makes sense to add a fuller author cutter number. In areas in which a high number of books are expected, such as ML410 for Bach, Beethoven, etc., assigning a fuller author cutter number might avoid future conflicts.

The example below illustrates this point. The first book to be received was by Goertzen, and was assigned an author cutter number with only one number. The full cutter number for Goertzen would be G597, but because there were no other books on Brahms with an author cutter number beginning with G5, the final two digits were omitted. An additional number was needed in the author cutter number for the second book. The two books on Brahms will not sit alphabetically on the shelf.

Call number	Author
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ML410 Goertzen, Valerie Woodring,

B813 G5 1954-

ML410 Giribaldi, Emilia, 1970-

B813 G52

[Date of publication](#)

The date of publication is added to these call numbers because they are different editions issued by the *same* publisher:

Adorno, Theodor W., 1903-1969.

Dissonanzen; Musik in der verwalteten Welt. -- 2., erweiterte Ausgabe. -- Gottingen, Vandenhoeck & Ruprecht, [1958].

ML197 A241 D6 **1958**

Adorno, Theodor W., 1903-1969.

Dissonanzen. Musik in d. verwalteten Welt.-- 5. Aufl. -- Gottingen, Vandenhoeck & Ruprecht, **1972**.

ML197 A241 D6 **1972**

[Reprints:](#)

Add the original date of publication followed by a lower case letter as the last line of the call number. This is added whether or not we own the original edition. If not, when we receive it, it would be assigned the same call number as the reprint minus the lower case letter following the date:

Turk, Daniel Gottlob, 1750-1813.

Klavierschule. Kassel ; New York : Barenreiter, 1962.

MT222 T913 K6 **1789a**

MT222 T913 K6 1802

If we receive more than one reprint of the same publication, assign lower case letters to the original date of publication alphabetically:

Rameau, Jean Philippe, 1683-1764.

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MT50 R171 T7 **1722a**

MT50 R171 T7 **1722b**

MT50 R171 T7 **1722c**

Madrid : Arte Tripharia, c1983.

Geneve : Slatkine Reprints, 1986.

[Paris] : Klincksieck, c1992.

Translations:

An extra number is added to the title cutter number to indicate that the item is a translation. Reserve number 1 for translations from any language *into English*; any other number can be used for translations from any language into any language *other than English*.

The item in the original language:

Adorno, Theodor W., 1903-1969.

Mahler : eine musikalische Physionomik.

ML410 M214 **A2**

The translation:

Adorno, Theodor W., 1903-1969.

[Mahler. English]

Mahler : a musical physiognomy

ML410 M214 **A21**

The item in the original language (also a reprint):

Banchieri, Adriano, d. 1634.

Conclusioni nel suono dell' organo

MT180 B213 **C7** 1609a

The translation:

Banchieri, Adriano, d. 1634.

[Conclusioni nel suono dell'organo. English]

Conclusions for playing the organ

MT180 B213 **C71+**

The item in the original language:

Delair, Denis.

Traite d'accompagnement pour le theorbe et le clavecin.

MT49 D334+

The translation:

Delair, Denis.

[Traite d'accompagnement pour le theorbe et le clavecin. English] Accompaniment on theorbo and harpsichord

MT49 D334 **T71**

The item in the original language:

Terry, Charles Sanford, 1864-1936.

Bach; a biography

ML410 B118 **T3**

The translation:

Terry, Charles Sanford, 1864-1936.

[Bach. German]

Johann Sebastian Bach : eine

Lebensgeschichte

ML410 B118 **T3 B1** ³

³ In this case, there are several books about Bach by Terry. The cutter number for title in each call number begins with "T3":

ML410 B118 **T3** Bach; a biography

ML410 B118 **T32** Bach's chorals

ML410 B118 **T325** Bach : the historical approach

ML410 B118 **T327** Bach, the Mass in B minor

ML410 B118 **T329** Bach's orchestra

ML410 B118 **T3291** The music of Bach : an introduction

If we had added an additional number to the final cutter number, the translation would not have sat next to the original version. To avoid this, an additional cutter number, for title, was added to the translation:

ML410 B118 **T3 B1**

The item in the original language:

Rameau, Jean Philippe, 1683-1764.

Demonstration du principe de l'harmonie, servant de base a tout l'art musical theorique & pratique.

ML3805 R171 D38

The translation:

Rameau, Jean Philippe, 1683-1764.

[Demonstration du principe de l'harmonie. English]

Rameau's Demonstration du principe de l'harmonie

ML3805 R171 **D381**

In this example, we have the 1850 edition of the original and a translation of the 1851 edition. In addition to the number "1" to indicate translation into English, the date is also added to the second call number:

The item in the original language:

Weber, Gottfried, 1779-1839.

Versuch einer geordneten Theorie der

The translation:

Weber, Gottfried, 1779-1839.

[Versuch einer geordneten Theorie der

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Tonsetzkunst
MT40 W374 **V56** 1830
Tonsetzkunst. English]
The theory of musical composition
MT40 W374 **V561** 1851

Generally add an additional number for translation to the title cutter number even when we do not own the original. When we receive it, it will be assigned the same title cutter number minus the final letter indicating translation.

In the example below, the number 1 is added for the translation from German into English, even though we don't own the original German version. This anticipates a possible conflict should we get the German edition.

Bree, Malwine, b. 1861.
[Grundlage der Methode Leschetizky. English]
The groundwork of the Leschetizky method
MT222 B832 **G81**

When the translation is from any language, including English, into language *other than English*, assign an additional number *other than 1*:

The original English version: Heller, Karl, 1935- Antonio Vivaldi ML410 V855 A65	The translation into Italian: Heller, Karl, 1935- [Antonio Vivaldi. Italian] Vivaldi ML410 V855 A652
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This is an example in the *incorrect* way to indicate translation in the call number:

The original language: Hindemith, Paul, 1895-1963. Unterweisung im Tonsatz. MT40 H662 U6	The translation: Hindemith, Paul, 1895-1963. [Unterweisung im tonsatz. English] The craft of musical composition MT40 H662 C8
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The original was cuttered by U6 for Unterweisung. The translation was cuttered by C8 for Craft. It should have been cuttered by U6, not only because it is a translation, but also because there is a uniform title. When both a 240 and a 245 exist, the title cutter number should be based on the uniform title (240).

These call numbers give an example of several elements used to distinguish among different publication dates, reprints, and translations:

MT222 T913 K6 1789
MT222 T913 K6 1789a
MT222 T913 K6 1802
MT222 T913 K61

Turk, Daniel Gottlob, 1750-1813.
[Klavierschule]
Klavierschule, oder, Anweisung zum Klavierspielen für Lehrer und Lernende
MT222 T913 K6 **1789**

Turk, Daniel Gottlob, 1750-1813.
Klavierschule
MT222 T913 K6 **1789a**

Turk, Daniel Gottlob, 1750-1813.
[Klavierschule]
Klavierschule, oder, Anweisung zum Klavierspielen : für Lehrer und Lernende
MT222 T913 K6 **1802**

Turk, Daniel Gottlob, 1750-1813.
[Klavierschule. English]
School of clavier playing, or, Instructions in playing the clavier for teachers & students
MT222 T913 **K61**

Conferences

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Call number 111/711 field

ML3805 Festival international du son haute fidélité stéréophonie Ꞥn (9th : Ꞥd **1967** : Ꞥc Paris, France)
F418 1967

ML3805 Festival international du son haute fidélité stéréophonie Ꞥn (11th : Ꞥd **1969** : Ꞥc Paris,
F418 1969 France)

ML3805 Festival international du son haute fidélité stéréophonie Ꞥn (12th : Ꞥd **1970** : c Paris, France)
F418 1970

ML3805 Festival international du son haute fidélité stéréophonie Ꞥn (17th : Ꞥd **1975** : Ꞥc Paris,
F418 1975 France)

Source URL:<https://web.library.yale.edu/cataloging/music/call-numbers-for-books>

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