Call numbers for books

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.

The call numbers assigned to the same book by different units within the Yale Library may look very different. Call numbers for books cataloged in the main cataloging department using LC classification include "(LC)" at the end. This is to distinguish the LC classification numbers from the old Yale class numbers, which used an initial upper case letter followed by a second lower case letter. The old Yale class number generally will not be close alphabetically to the corresponding LC class number.

**Mt10** = the old Yale class for folk songs and national songs

**MT10** = the LC class number for teachers' and supervisors' manuals, etc. of printed pedagogical aids for music

SML call numbers may also include an upper case X or a date. These call numbers are for the same books held by different Yale libraries:

- ML3800 B786 M9 (music library)
- ML3800 B785X 2007 (LC) (SML)

- ML3800 B816 M9 (music library)
- ML3800 B796X 2008 (LC) (SML)

**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
Call numbers for books
Published on Yale University Library (https://web.library.yale.edu)

- **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

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 the catalog 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. That may require adding an additional number to the cutter number **preceding** the number already established for the first composer.

<table>
<thead>
<tr>
<th>Class</th>
<th>Cutter</th>
<th>Composer Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>ML3800</td>
<td>K62 M9</td>
<td>Kittler, Friedrich A.</td>
</tr>
<tr>
<td>ML3800</td>
<td>K622 M9</td>
<td>Kivy, Peter</td>
</tr>
<tr>
<td>ML3800</td>
<td>M216 M9</td>
<td>Mahrenholz, Simone</td>
</tr>
<tr>
<td>ML3800</td>
<td>M2169 B3</td>
<td>Maier, Franz Michael</td>
</tr>
<tr>
<td>ML3800</td>
<td>M385 Q1</td>
<td>Martinelli, Dario</td>
</tr>
<tr>
<td>ML3800</td>
<td>M3852 F4</td>
<td>Martinelli, Riccardo</td>
</tr>
</tbody>
</table>

**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:

<table>
<thead>
<tr>
<th>Cutter</th>
<th>Composer Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>--------</td>
<td>---------------</td>
</tr>
</tbody>
</table>

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.:

<table>
<thead>
<tr>
<th>Cutter</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A101</td>
<td>Writings, collected and selected</td>
</tr>
<tr>
<td>A102</td>
<td>Correspondence</td>
</tr>
<tr>
<td>A103</td>
<td>Autobiography</td>
</tr>
<tr>
<td>A104</td>
<td>Single literary works</td>
</tr>
<tr>
<td>A105</td>
<td>Anniversaries, festivals, congresses, etc.</td>
</tr>
<tr>
<td>A106</td>
<td>Societies</td>
</tr>
<tr>
<td>A107</td>
<td>Memorial volumes</td>
</tr>
<tr>
<td>A109</td>
<td>Documents, interviews, etc.</td>
</tr>
</tbody>
</table>

**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:

<table>
<thead>
<tr>
<th>class number</th>
<th>place cutter</th>
<th>main entry cutter</th>
</tr>
</thead>
<tbody>
<tr>
<td>ML275.8</td>
<td>H465</td>
<td>M9</td>
</tr>
<tr>
<td>ML275.8</td>
<td>H465</td>
<td>P5</td>
</tr>
<tr>
<td>ML275.8</td>
<td>L531</td>
<td>L2</td>
</tr>
<tr>
<td>ML275.8</td>
<td>L531</td>
<td>P9</td>
</tr>
</tbody>
</table>

If a cutter number not following these guidelines has already been established, follow the established pattern. It is better to have all books about the same place 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. The last entry uses the full cutter number, not following previously established practice:

ML290.8 R76 A1
ML290.8 R76 A16
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:

<table>
<thead>
<tr>
<th>class number</th>
<th>place cutter</th>
<th>institution cutter</th>
<th>main entry cutter</th>
</tr>
</thead>
<tbody>
<tr>
<td>ML200.8</td>
<td>N532</td>
<td>P5</td>
<td>H8 = Horizons '83 (title main entry)</td>
</tr>
<tr>
<td>ML200.8</td>
<td>N532</td>
<td>P5</td>
<td>H9 = Huneke</td>
</tr>
<tr>
<td>ML200.8</td>
<td>N532</td>
<td>P5</td>
<td>K5 = King</td>
</tr>
<tr>
<td>ML200.8</td>
<td>N532</td>
<td>P5</td>
<td>K9 = Krehbie</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>class number</th>
<th>place cutter</th>
<th>main entry cutter</th>
</tr>
</thead>
<tbody>
<tr>
<td>ML270.8</td>
<td>P23</td>
<td>B8 = Brevan</td>
</tr>
<tr>
<td>ML270.8</td>
<td>P23</td>
<td>B86 = Brody</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>class number</th>
<th>place cutter</th>
<th>main entry cutter</th>
</tr>
</thead>
<tbody>
<tr>
<td>ML290.8</td>
<td>V459</td>
<td>S4 = Selfridge-Field, Eleanor</td>
</tr>
<tr>
<td>ML134</td>
<td>R832</td>
<td>S46 = Selfridge-Field, Eleanor; additional number &quot;6&quot; indicates that it is a different book</td>
</tr>
</tbody>
</table>

In this example, a third cutter number was added for the titles of the second and third books by the same author:

<table>
<thead>
<tr>
<th>class number</th>
<th>place cutter</th>
<th>main entry cutter</th>
<th>title cutter</th>
</tr>
</thead>
<tbody>
<tr>
<td>ML410</td>
<td>B118</td>
<td>S1 = Sackmann, Dominik</td>
<td>= Bach und Corelli; title of the first book received; no cutter number for title needed</td>
</tr>
<tr>
<td>ML410</td>
<td>B118</td>
<td>S1 = Sackmann, Dominik</td>
<td>B1 = Bach und der Tanz; title of another book by the same author</td>
</tr>
<tr>
<td>ML410</td>
<td>B118</td>
<td>S1 = Sackmann, Dominik</td>
<td>T8 = Triumph des Geistes über die Materie; title of another book by the same author</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Call number</th>
<th>Author</th>
<th>Date of publication</th>
</tr>
</thead>
<tbody>
<tr>
<td>ML55 H655 H3</td>
<td>Goertzen, Valerie Woodring</td>
<td>1954-</td>
</tr>
<tr>
<td>ML55 H655 2</td>
<td>Giribaldi, Emilia, 1970-</td>
<td></td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Call number</th>
<th>Author</th>
<th>Date of publication</th>
</tr>
</thead>
<tbody>
<tr>
<td>ML410 B813 G5</td>
<td>Goertzen, Valerie Woodring</td>
<td>1954-</td>
</tr>
<tr>
<td>ML410 B813 G52</td>
<td>Giribaldi, Emilia</td>
<td>1970-</td>
</tr>
</tbody>
</table>

**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, Vandenhoec & Ruprecht, [1958].

ML197 A241 D6 1958
Adorno, Theodor W., 1903-1969.
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.
MT222 T913 K6 1789a

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.
MT50 R171 T7 1722a

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.

Add the extra number even when we do not own the item in the original language.
The item in the original language: The translation:
Mahler : eine musikalische Physionomik. [Mahler. English]
ML410 M214 A2 Mahler : a musical physiognomy
ML410 M214 A21

The item in the original language (also a reprint):
Banchieri, Adriano, 1568-1634.
Conclusioni nel suono dell' organo
MT180 B213 C7 1609a
Banchieri, Adriano, 1568-1634.
[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+
[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
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

Page 5 of 7
with "T3":
ML410 B118 T3    Bach, a biography    If we had added an additional number to the final cutter
ML410 B118 T32   Bach's chorals    number, the translation would not have sat next to the
ML410 B118 T325   Bach: the historical approach    original version. To avoid this, an additional cutter
ML410 B118 T327   Bach, the Mass in B minor    number, for title, was added to the translation:
ML410 B118 T329   Bach's orchestra    ML410 B118 T3 B1
ML410 B118 T3291  The music of Bach: an
introduction

The item in the original language:    The translation:
Demonstration du principe de l'harmonie,    [Demonstration du principe de l'harmonie.
servant    English]
de tout l'art musical theorique &
pratique.    Rameau's Demonstration du principe de
l'harmonie
ML3805 R171 D38    ML3805 R171 D381

In this example, we have the 1850 edition of the original and a translation of the 1851
dition. 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:    The translation:
Versuch einer geordneten Theorie der    [Versuch einer geordneten Theorie der
Tonsetzkunst    Tonsetzkunst. English]
MT40 W374 V56 1830    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, 1861-1937.
[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:    The translation into Italian:
Heller, Karl, 1935-
Antonio Vivaldi    Heller, Karl, 1935-
ML410 V855 A65    [Antonio Vivaldi. Italian]
Vivaldi
ML410 V855 A652

This is an example in the incorrect way to indicate translation in the call number:
The original language:    The translation:
[Unterweisung im tonsatz. English]
MT40 H662 U6    MT40 H662 C8

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
Call number 111/711 field

ML3805 Festival international du son haute fidélité stéréophonie ♩n (9th : ♩d 1967 : ♩c Paris, France)
F418 1967
ML3805 Festival international du son haute fidélité stéréophonie ♩n (11th : ♩d 1969 : ♩c Paris,
F418 1969 France)
ML3805 Festival international du son haute fidélité stéréophonie ♩n (12th : ♩d 1970 : c Paris, France)
F418 1970
ML3805 Festival international du son haute fidélité stéréophonie ♩n (17th : ♩d 1975 : ♩c Paris,
F418 1975 France)

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

Links