MARC tagging

**Music Cataloging at Yale** [1]

- MARC tagging for **scores**: fixed field codes [2] (Voyager 008 and Leader) | variable fields [3]
- MARC tagging for **sound recordings**: fixed field codes [4] (Voyager 008 and Leader) | **Physical description** [5] (Voyager 007) | variable fields [3]
- MARC tagging for **books**: fixed field codes [6] (Voyager 008 and Leader) | variable fields
- **010** [7] field (LCCN)
- **024** field: ISMN [8] | UPC, EAN, and other codes [9]
- **028** field: **Publisher or distributor number (028 field) for scores** [10] | **Manufacturer's number** [11] (sound recordings)
- **033** [12] field: Date and place of capture
  - **Geographical area and sub-area codes** [13] for the 033 field
- **041** [14] field: **Language code** for sung or spoken text and accompanying material
- **046** [15] field: **Special coded dates** | **EDTF validator** [16]
- **246** [17] field: **Varying form of title**
- **264** [18] field: **Production, publication, distribution, and manufacture statements** and **copyright date**
- **336-338** [19] fields: **Content, media, and carrier type**
- **348** [20] field: **Format of notated music and form of musical notation**
- **370, 371, 372, 373, 374, 375, and 378** [21] fields: **Name** attributes
  - **Best practice guidelines for using MARC 38X fields in conjunction with RDA in the cataloging of musical works and expressions** [27]
  - **Commonly used music terms in the Library of Congress Genre/Form Terms** [28] (LCGFT) (380 and 655)
  - **Commonly used terms in the Library of Congress Medium of Performance Terms for Music** [29] (LCMPT) (382)
  - **Introduction to LC Faceted Vocabularies for Music Resources** [30] (covers LCGFT, LCMPT, and LCDGT)
  - **Mapping of Library of Congress subject headings (LCSH) and form subdivisions to their corresponding LCGFT and LCDGT terms** [31] (380 and 655)
- **655** [32]: **Genre/form index term**
- **775** [33]: **Other edition**

**General**

- **RDA to MARC bibliographic mapping** [34] (maps RDA elements to corresponding MARC 21 bibliographic elements; in RDA Toolkit)
- **RDA changes from AACR2 in MARC tag order** [35] J. McRee Elrod
- **Recording RDA elements in MARC 21 fields in name authority records** [36] (ALA webcast) by Ana Lupe Cristán
- **Bibframe**
  - **Bibliographic Framework Initiative** [37]
  - **Bibframe tools** [38]
  - **CMC BIBFRAME Task Force blog** [39]
  - **MARC to BIBFRAME** [40]: an exploration of the future of cataloging (video of a presentation at the 2015 MLA [41] meeting)
  - **Mapping of Constrained RDA Core to BIBFRAME** [42]
- **ISBD punctuation** [43] (from Sibley Cataloging)
- **Filing indicators/characters**
  - **Counting non-filing characters in MARC 21 bibliographic records** [44] (LC)
  - **Change in practice for counting non-filing characters in MARC 21** [45] (LC)
Commonly used music terms in the Library of Congress Genre/Form Terms (LCGFT)

Music Cataloging at Yale [1] ? MARC tagging [83]

Note: this page was created with music cataloging in mind.

This is a list of commonly used names of genre and form terms selected from the Library of Congress Genre/Form Terms (LCGFT).

This list is not complete. It includes most, but not all, terms for western art music and some popular genres.

It does not show the hierarchy. For the complete list and the hierarchical structure, please see Music Genre/Form Terms in LCGFT [84] (scroll down to the top music term "music"). To search individual terms, please see Classification Web [85] (subscription required) or the Library of Congress Genre/Form Terms website [86].

About vocal works with sacred texts: while LCGFT includes terms for forms of sacred music, e.g., Masses, Requiems, Vespers (Music), Psalms (Music) (but not specific psalms), Litanies (Music), etc., terms for settings of specific texts are not included in LCGFT, e.g., Magnificat, Kyrie, Agnus Dei, etc. (For a setting of a specific text, an added entry (730) may be made.)

(source: Library of Congress, NMP-L, Mon 11/22/2021)

These terms are used in conjunction with Recording form of work [87] (RDA 6.3), MLA’s Best practices for using LCGFT for music resources [88] (version 1.2 (July 8, 2019)), and MARC 380 [22] (Form of work) and/or MARC 655 [89] (Index term–genre/form).

A | B | C | D | E | F | G | H | I | J | K | L | M | N | O | P | Q | R | S | T | U | V | W | XYZ

A
Accompaniments (Music)
Advent music
Airs de cour
Aleatory music
All Saints' Day music
Alleluias (Chants)
Allemandes (Music)
Alma mater songs
Animated film music
Animated television music
Anthem
Antiphonaries (Service books)
Antiphons (Music)
Arabesques (Art music)
Arrangements (Music)
Ascension Day music
Ayres

B
Background music
Bagatelles (Music)
Ballad operas
Ballades (Formes fixes)
Ballades (Instrumental music)
Ballads
Ballate
Ballets (Music)
Balletti (Part songs)
Barbershop (Music)
Barcaroles
Bawdy songs
Benediction of the Blessed Sacrament (Music)
Berceuses ()
Blues (Music)
Blues-rock music
Boleros (Music)
Boogaloos (Music)
Boogie woogie (Music)
Bop (Music)
Bossa nova (Music)
Bourrées (Music)

C
Cadenzas
Cajun music
Calypso (Music)
Camp songs
Campaign songs
Cancans (Music)
Candlemas music
Canons (Music)
Cantatas
Canticles
Cantillations
Cantorial music
Canzonas (Instrumental music)
Canzonets (Part songs)
Capriccios (Music)
Carnival music
Carols
Celtic music
Chamber music
Chaconnes
Chants
Chorale preludes
Chorales
Choros
Chorus scores
Christmas music
Circus music
Clausulas (Songs)
Clog dance music
<p>| Compline music                  | Country-dances (Music)       |
| Commination service music      | Court dances (Music)         |
| Concert etudes                 | Csárdás (Music)              |
| Concertos                      | Cumulative songs             |
| Concerti grossi                | D                        |
| Conductus                      | Dialogues (Music)           |
| Congadas (Music)               | Dirges (Music)               |
| Contrafacta                    | Divine Office (Music)        |
| Coronation music               | Dixieland music             |
| Corpus Christi Festival music  | Dramatic music              |
| Cotillions (Music)             | Drinking songs              |
| Country-dances (Music)         | Drum circles                |
| Courantes (Music)              | Dumky (Art music)           |
| Court dances (Music)           | E                        |
| Csárdás (Music)                | Easter music                |
| Cumulative songs               | Ecossaisés (Music)          |
| D                              | Elegies (Music)              |
| Dance music                    | Ensaladas                   |
| Dialogues (Music)              | Enumerative songs           |
| Dirges (Music)                 | Epic songs                  |
| Divine Office (Music)          | Epiphany music              |
| Dixieland music                | Erotic songs                |
| Dramatic music                 | Estampies (Music)           |
| Drinking songs                 | Evening service music       |
| Drum circles                   | Event music                 |
| Dumky (Art music)              | Exercise music              |
| E                              | Fasobordone                 |
| Easter music                   | Fakebooks (Music)           |
| Ecossaisés (Music)             | Fanfandangos (Music)        |
| Elegies (Music)                | Fanfares                    |
| Ensaladas                      | Fantasias (Music)           |
| Enumerative songs              | Feast of the Transfiguration music |
| Epic songs                     | Fight songs                 |
| Epiphany music                 | Finales (Music)             |
| Erotic songs                   | Flamenco music              |
| Estampies (Music)              | Foliás (Music)              |
| Evening service music          | Folk dance music            |
| Event music                    | Folk music                  |
| Exercise music                 | Folk-rock music             |
| F                              | Folk songs                  |
| Fasobordone                    | Foxtrots (Music)            |
| Fakebooks (Music)              | Fraternity and sorority songs |
| Fanfandangos (Music)           | Frottole (Music)            |
| Fanfares                       | Fugues                      |
| Fantasias (Music)              | Functional music            |</p>
<table>
<thead>
<tr>
<th>Funeral music</th>
<th>Furiants (Music)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>G</strong></td>
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<tr>
<td>Galliards (Music)</td>
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<td>Galops (Music)</td>
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<td>Gavottes (Music)</td>
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<td>Glees (Music)</td>
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<tr>
<td>Glitch music</td>
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<td>Gospel music</td>
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<tr>
<td>Graduals (Chants)</td>
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<tr>
<td>Graduals (Service books)</td>
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<tr>
<td>Gregorian chants</td>
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<tr>
<td>Giustiniane (Villanelle)</td>
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<tr>
<td>Guarachas (Music)</td>
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<td><strong>H</strong></td>
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<tr>
<td>Habaneras (Music)</td>
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<tr>
<td>High Holiday music</td>
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<td>Hobo songs</td>
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<td>Holy Week music</td>
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<td>Hornpipes (Music)</td>
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<td>Humorous music</td>
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<td>Humorous songs</td>
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<td>Hunting music</td>
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<td>Hymn tunes</td>
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<td>Hymnals</td>
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<td>Hymns</td>
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<td>Impromptus (Music)</td>
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<td>Improvisations (Music)</td>
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<td>In nomines (Music)</td>
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<tr>
<td>Incidental music</td>
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<tr>
<td>Instrumental settings</td>
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<td>Intabulations</td>
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<tr>
<td>Interludes (Music)</td>
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<td>Intermezzos (Instrumental music)</td>
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<td>Introits (Music)</td>
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<td><strong>J</strong></td>
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<tr>
<td>Jazz</td>
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<td>Jigs (Dance music)</td>
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<td>Jingles (Advertising songs)</td>
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<td>Jotas (Music)</td>
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<td><strong>K</strong></td>
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<tr>
<td>Karaoke</td>
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<td>Klezmer music</td>
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<td>Krakowiaks (Music)</td>
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<td>Kyriales</td>
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<tr>
<td>Ländler (Music)</td>
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<td>Laude</td>
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<td>Lauds (Music)</td>
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<tr>
<td>Lead sheets</td>
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<td>Lenten music</td>
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<td>Litanies (Music)</td>
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<td>Lounge music</td>
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<td>Love songs</td>
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<tr>
<td>Lullabies (Songs)</td>
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<td><strong>M</strong></td>
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<tr>
<td>Madrigals (Music)</td>
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<td>Mambos (Music)</td>
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</tbody>
</table>
Marches (Music)
Mariachi (Music)
Mashups (Music)
Masses
Mazurkas (Music)
Medleys (Music)
Methods (Music)
Merengues (Music)
Michaelmas music
Microtonal music
Military music
Milongas (Music)
Minnesang
Minstrel music
Minuets (Music)
Missals (Service books)
Mission music
Modern dance music
Monologues (Music)
Monophonic chansons
Motets
Motion picture music
Morning service music
Morris dances (Music)
Mouth music
Musical games
Musical parodies
Musical sketches
Musicals
Musique concrète

Narrative songs
Nocturnes (Music)
Nonsense songs
Notated music
Novelty songs

Obereks (Music)
Offertories (Music)
Old-time music
Open form music (musical compositions in which the sections are played in an order that is determined by the performers)
Operas
Oratorios
Organ masses
Organa
Orthros (Music)
Overtures

Pachangas (Music)
Pantomimes (Music)
Part books
Part songs
Parts (Music)
Pasillos (Music)
Paso dobles (Music)
Passacaglias
Passamezzos (Music)
Passepieds (Music)
Passover music
Pasticcios (Music)
Pastoral music
Pavans (Music)
Penitential psalms (Music)
Pentecost Festival music
Peyote songs
Piano scores
Pilgrimage music
Polkabilly music
Polka-mazurkas (Music)
Polkas (Music)
Polonaises (Music)
Polskas (Music)
Polyphonic chansons
Polyphonic Lieder
Popular music
Postludes (Music)
Powwow songs
Preludes (Music)
Processionals (Service books)
Production music
Program music
Propers (Music)
Prosulas (Music)
Protest songs
Psalms (Music)
Quadrilles (Music)
Quicksteps (Marches)
Quodlibets (Music)
Radio music
Radio operas
Ragtime music
Rappresentazioni sacre (Music)
Recorded accompaniments
Reels (Music)
Remixes (Music)
Reproaches (Chants)
Requiems
Responses (Music)
Revues
Rhapsodies (Music)
Ricercars
Rigaudons (Music)
Rockabilly music
Romances (Music)
Rondos
Rounds (Music)
Rumbas (Music)
Sabbath music
Sacred music
Salsa (Music)
Saltarellos (Music)
Sambas (Music)
Sarabandes (Music)
Sardanas (Music)
Satirical songs
Scat singing
Scherzos
Schottisches (Music)
Scores
Sea shanties
Seguidillas (Music)
Sequences (Music)
Sequentiaries (Service books)
Serenatas
Service books (Music)
Sevillanas (Music)
Shape-note hymnals
Sicilianas (Music)
Silent film music
Simplified editions (Music)
Singing commercials
Singing games
Sonatas
Song cycles
Song parodies
Songbooks
Songs
Songs without words (Instrumental music)
Sound effects recordings
Soundscape (Music)
Spirituals (Songs)
Square dance music
State songs
Strathspeys (Music)
Studies (Music)
Suites
Swing (Music)
Symphonic poems
Symphonies
Tangos (Music)
Tap dance music
Tarantellas (Music)
Teaching pieces (Music)
Television music
Television operas
Tientos (Art music)
Toccatas
Tonadillas
Trinity Sunday music
Tropes (Music)
Tune books
Tyroliennes (Music)
Variations (Music)
Vaudeville songs
Vesper (Music)
Villanelle (Songs)
Villotte
Virelais (Formes fixes)
Vocal scores
Vocalises
Commonly used terms in the Library of Congress Medium of Performance Terms for Music (LCMPT)

Music Cataloging at Yale [1] ? MARC tagging [83]

This is a list of commonly used names of instruments, voices, and ensembles as found in the Library of Congress Medium of Performance Terms for Music (LCMPT). This is not a complete list. Please consult Classification Web [85] (subscription required) or the Library of Congress Medium of Performance Thesaurus for Music [90] website for the complete list.

These terms are used in conjunction with MLA's Best practices for using LCMPT [91] (version 1.41, 3/31/2020)) and Recording medium of performance for musical works [92] (RDA 6.15) in the 382 field in bibliographic and authority records. See Medium of performance (MARC 382) [24] for MARC coding in the 382 field.

Instruments: keyboard | wind: woodwind | brass | bowed string | plucked string | percussion | electronic | other | early | unspecified

Voices

Ensembles: instrumental | vocal

Keyboard instruments

keyboard instrument (unspecified or unidentified keyboard instrument)
celesta
clavichord
electronic keyboard
electronic piano
harpsichord
organ
piano
reed organ

Wind instruments

wind instrument (unspecified woodwind or brass instrument)
° woodwind instrument (unspecified woodwind instrument)
° reed instrument (unspecified reed instrument)
° double reed instrument (unspecified double reed instrument)
° single reed instrument (unspecified single reed instrument)
° brass instrument (unspecified brass instrument)

Woodwind instruments

flute
° piccolo
° alto flute
recorder
° saspano recorder
° soprano recorder
horn
° trumpet
° bass trumpet
### Bowed string instruments

- bass flute
- contrabass flute
- oboe
- English horn
- oboe d'amore
- clarinet
  - soprano clarinet (*use for E?* clarinet)
  - alto clarinet
  - bass clarinet
  - contra-alto clarinet
  - contrabass clarinet
  - bassoon
  - contrabassoon

### Plucked string instruments

- alto recorder
- tenor recorder
- bass recorder
- contrabass recorder
- great bass recorder
- saxophone
- soprano saxophone
- alto saxophone
- tenor saxophone
- baritone saxophone
- bass saxophone
- contrabass saxophone

### Percussion instruments

- piccolo trumpet
- flugelhorn
- cornet
- saxhorn
- alto horn
- euphonium (tenor instrument of the tuba family)
- baritone horn (baritone instrument of the saxhorn family, pitched in B?)
- trombone (*use for tenor trombone*)
  - alto trombone
  - bass trombone
  - tuba
  - sousaphone

### Bowed string instrument (unspecified string instrument played with a bow)

- violin
- viola
- cello
- double bass
- viola d'amore

### Plucked string instrument (unspecified plucked string instrument)

- banjo
- guitar
  - electric guitar
  - acoustic bass guitar
  - resonator guitar (*use for dobro*)
  - steel guitar
- harp
  - pedal harp (*use for the modern Western pedal harp*)
  - Irish harp (*use for Celtic harp*)
- lute
  - archlute
- lyre
- mandolin
  - mandola
  - mandoloncello
- ukulele

### Percussion instrument (a single unspecified percussion instrument)

- chimes
- claves
- cowbell
- cymbal
- drum
  - bass drum
  - bongos
  - snare drum
  - timpani
  - tom-tom drum set
- glockenspiel
- gong
  - tam-tam
- marimba
- tambourine
- tubular bells
- steel drum
- triangle
- xylophone

### Electronic instruments

- electronic instrument
  - computer
  - electronics
  - live electronics
  - MIDI controller
  - ondes Martenot
  - pre-recorded audio
  - sampler
  - sequencer
  - synthesizer
  - theremin

### Early Instruments

- keyboard
  - virginal
- woodwind
  - shawm
  - cornamusa
  - crumhorn
  - dulcian
  - racket
- brass
  - cornett
  - serpent
  - sackbut

### Other instruments

- bayan
- accordion
- bagpipe
- bandoneon
- hurdy-gurdy

### Voices

- voice (*unspecified vocalized part*)
  - singer (*a performer who uses her or his voice to produce musical tone*)
- violine
- psaltery

### Vocal ensembles

- vocal ensemble (two or more unspecified voices)
- solo vocal ensemble (solo voices)
- chorus (unspecified chorus of voices)
° child's voice
° child soprano voice
° boy soprano voice
° high voice
° soprano voice
° countertenor voice
° tenor voice
° medium voice
° mezzo-soprano voice
° baritone voice
° low voice
° alto voice
° bass-baritone voice
° bass voice
° basso profondo
° lead singer
° female voice
° male voice
° speaker (a performer who uses a speaking, rather than a singing, voice)

**Instrumental ensembles**

instrumental ensemble (diverse instruments that cannot be described by a more specific term)
° orchestra
° chamber orchestra
° string orchestra
° band
  ° **band** versus **wind ensemble**:  
    ° a "band" is a large ensemble consisting primarily of winds, brass, and percussion.
    ° may include non-wind instruments.
    ° a "wind ensemble" is an ensemble consisting of two or more mixed wind instruments.
    ° consists *solely* of wind instruments.  
    source: MLA’s *Best Practices for Using LCMPT* [93], page 12
° big band (generally 10-15 solo instruments, sometimes including a vocalist)
° brass band (brass instruments, sometimes percussion)
° keyboard ensemble (two or more varied keyboard instruments)
° harpsichord ensemble
° organ ensemble
° piano ensemble
° wind ensemble (two or more mixed wind instruments) (see *band* for the difference between "band" and "wind ensemble")
° woodwind ensemble (two or more different woodwind instruments)
  ° flute choir
  ° oboe ensemble
  ° clarinet choir
  ° saxophone ensemble
° brass ensemble (diverse brass instruments that cannot be described by a more specific term)
  ° cornet ensemble
  ° trumpet ensemble
  ° horn ensemble
  ° trombone ensemble
  ° tuba ensemble
° bowed string ensemble mixed or unspecified ensemble of bowed string instruments)
  ° violin ensemble
  ° viola ensemble
  ° cello ensemble
° plucked instrument ensemble
  ° guitar ensemble
  ° harp ensemble
  ° lute ensemble
° mandolin ensemble
° percussion ensemble
° handbell choir
° mallet ensemble
° marimba ensemble
° steel band
° electronics (unspecified electronic sounds, either produced live or from a recording)
° live electronics
° processed sound

Date and place of capture (MARC 033)

The 033 contains information regarding the date and/or place of the recording session, when this information is stated on the item. The data encoded in the 033 corresponds to the information found in the 518 field, and may also appear in the 511 or 245.

Use a single 033 field when:

- There is a single work;
- There are multiple works, but the date and/or place of recording applies to the recording as a whole;
- There is an approximate date or range of dates;
- A single place of recording is implied, but not stated explicitly.

Use multiple 033 fields when:

- There is more than one work and different dates and/or places are specified for each work;
- When the relationship of dates and places cannot be included in a single 033 field.

SOURCE: Jay Weitz, *Music Coding and Tagging*, p. 84-85

<table>
<thead>
<tr>
<th>1st indicator: date</th>
<th>2nd indicator: type of event</th>
</tr>
</thead>
<tbody>
<tr>
<td>[blank]</td>
<td>[blank]</td>
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<tr>
<td>0</td>
<td>0</td>
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<tr>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

For musical sound recordings, the second indicator is 0 in most cases.

‡a = Date of capture, when known. There are eight numbers: year (4 digits), month (2 digits), and day (2 digits). Hyphens are supplied for any part of the date that is not known:

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<thead>
<tr>
<th>Coding in 033 Field</th>
<th>Note in 518 Field</th>
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<td>518 Recorded in 1988.</td>
</tr>
<tr>
<td>033 00 198805--</td>
<td>518 Recorded in May 1988.</td>
</tr>
<tr>
<td>033 00 19880503</td>
<td>518 Recorded May 3, 1988.</td>
</tr>
</tbody>
</table>
**MARC tagging**

Published on Yale University Library (https://web.library.yale.edu)

<table>
<thead>
<tr>
<th>033 10 19850503 ‡a 19880620</th>
<th>518 Recorded May 3, 1988 and June 20, 1988.</th>
</tr>
</thead>
<tbody>
<tr>
<td>033 20 19850503 ‡a 19880620</td>
<td>518 Recorded between May 3, 1988 and June 20, 1988.</td>
</tr>
</tbody>
</table>

‡b = Geographic classification area code. These are four-number codes assigned to place of recording. The code can be as specific as a state or province, or as general as a country. Codes are taken from LC Class G. Each code in the table looks like this: 5830/4. This is the code for France. When the information concerning place is no more specific than the country, use the first code: 5830. When a city within the country is specified, use the second code: 5834, and assign a code for the city in ‡c.

‡c = Geographic classification subarea code. This is the two-digit code assigned to cities within the larger geographic areas tagged in ‡b. Most of these codes are also assigned by LC, as found in Class G or in online LC bibliographic records. If a code does not appear in either place, formulate one by using the LC shelflisting table.

For a chart of codes for countries (‡b), both with and without city (‡c), see [Geographical area and sub-area codes for the 033 field](#).

**Examples:**

<table>
<thead>
<tr>
<th>Coding in 033 Field</th>
<th>Note in 518 Field</th>
</tr>
</thead>
<tbody>
<tr>
<td>033 0 ‡b 5834 ‡c P3</td>
<td>518 Recorded in Paris, France. [no date information given]</td>
</tr>
<tr>
<td>033 00 1988---- ‡b 5834</td>
<td>518 Recorded in France in 1988.</td>
</tr>
<tr>
<td>033 20 19880503 ‡a 19880620 ‡b 5834 ‡c P3</td>
<td>518 Recorded in Paris, France, between May 3 and June 20, 1988.</td>
</tr>
</tbody>
</table>

**Commonly used codes:**

- New York City: ‡b 3804 ‡c N4
- London: ‡b 5754 ‡c L7
- Los Angeles: ‡b 4364 ‡c L6

---

**Everything you always wanted to know about filing indicators but were afraid to ask**

[Music Cataloging at Yale](#) ? [MARC tagging](#)

By Martha Conway, former Catalog Management Librarian, Yale University Library
With additions by Mickey Koth

Yale's policy concerning MARC 21:

- On Voyager, neither use of the current MARC 21 convention nor the obsolete method will affect retrieval.
- For all new records created in Voyager or RLIN, begin using the new method of counting non-filing indicators. Apply the new method whether or not the record is coded as pcc.
- It is not necessary to update the filing indicator in source copy records using the pre-MARC 21 counting method.
- For more information, see Yale University Library Cataloging Documentation on [Non-filing Indicators](#)

[What is a filing indicator | MARC fields and filing indicators | Characters to be ignored | Summary | PCC policy](#)
What is a filing indicator?

A filing indicator is used to indicate the number of characters that are to be ignored when a title is indexed. (For a list of initial articles in foreign languages, see List of initial articles [95].)

MARC fields and filing indicators:

Some title fields have filing indicators and some do not.

If a field has a filing indicator, the title should be entered as it is found on the piece (including initial articles, if any) and the filing indicator should be set so that those initial articles are skipped when the title is searched.

If a field does not have a filing indicator, initial articles (such as A, An, or The) must be omitted when the title is recorded.

Which MARC fields do not have filing indicators?

The following fields do not have filing indicators. Omit initial articles when recording the title.

246 Varying form of title
‡t (any field) Title of a work
‡p (any field) Name of a part/section of a work

Which MARC fields do have filing indicators?

The following fields have filing indicators. Record the title as it is found on the piece, including any initial article [95]. Set the filing indicator by entering the number of characters in the article, plus spaces, punctuation, and diacritics that precede the first filing character. If the title does not begin with an article, enter 0.

242 Translation of Title (the 2nd indicator is a filing indicator)
245 Title statement (the 2nd indicator is a filing indicator)
440 Series Statement (the 2nd indicator is a filing indicator)

Aren't there other MARC fields that have filing indicators?

The following fields also have filing indicators. However, AACR2 1988 rev. prescribes that you do not enter initial articles in uniform titles. Because cataloging practices have varied, some records have titles with articles and filing indicator values. Current practice is to enter the title without the initial article and use 0 for the filing indicator.

130 Main Entry--Uniform Title (the 1st indicator is a filing indicator)
240 Uniform Title (the 2nd indicator is a filing indicator)
243 Collective Uniform Title (the 2nd indicator is a filing indicator)
630 Subject Added Entry--Uniform Title (the 1st indicator is a filing indicator)
730 Added Entry--Uniform Title (the 1st indicator is a filing indicator)
740 Added Entry--Uncontrolled Title (the 1st indicator is a filing indicator)
830 Series Added Title--Uniform Title (the 2nd indicator is a filing indicator)

Characters that are to be ignored

The following information is taken from Change in Practice for Counting Non-Filing Characters in MARC 21 [96] and Counting non-filing characters [44] chart and from e-mail correspondence with Ana Lupe Cristan in consultation with Kay Guiles.

<table>
<thead>
<tr>
<th>What to count when determining the filing indicator</th>
<th>What not to count when determining the filing indicator</th>
</tr>
</thead>
</table>
• initial article [95]
• blank space
• alif
• any mark of punctuation preceding the first filing character, including a bracket, apostrophe, quotation mark, and hyphens when an initial article that is to be ignored in filing is involved
• a diacritic associated with the first filing character
• characters representing the word “and”: ampersand, plus sign
• any mark of punctuation preceding the first filing character, including a bracket, apostrophe, quotation mark, and hyphens that is not associated with an initial article

Characters that can be considered a first filing character:

• alphabetic characters:
  - Latin letters
  - AE and OE digraphs, crossed d, Polish L, hooked o and u, slashed o, etc.
• numbers:
  - Arabic numbers
  - super and subscript numbers
• other characters:
  - hatch mark (#)
  - ampersand
  - plus sign

Examples, with characters to be ignored in bold

| 245 12 L’été ... | initial article and apostrophe to be ignored; “é” is first filing character |
| 245 14 The_ part ... | initial article and space to be ignored; “p” is first filing character |
| 245 15 [The_ part] ... | bracket, initial article, and space to be ignored; “p” is first filing character |
| 245 15 The_ “part” ... | initial article, space, and quotation mark to be ignored; “p” is first filing character |
| 245 10 “Part” ... | no initial article, so quotation mark is not counted as a character to be ignored; “p” is first filing character |

In summary:

1. Record initial articles in fields 242, 245, and 440 only. Set the filing indicator accordingly.
2. Do not record initial articles in field 246.
3. Do not record initial articles in ‡t or ‡p in any field.
4. Do not record initial articles in fields 130, 240, 243, 630, 730, 740, or 830 unless you are transcribing pre-AACR2 retrospective copy, in which case you may record initial articles and set the filing indicator accordingly.
5. Ignore punctuation at the beginning of a title unless it occurs as part of an initial article.

PCC policy:

Posted to the PCCLIST on April 22, 2003 from Ana Cristán, BIBCO Coordinator, and Kay Guiles, CPSO:

The BIBCO Coordinator and CPSO have worked with representatives of OCLC and RLG to formulate the following response to the request for clarification from Steven Arakawa, Yale, regarding counting non-filing characters.

When MARC 21 was issued in 1999 the method of counting non-filing characters was clarified. That clarification resulted in a change in practice that the Library of Congress implemented on February 20, 2003 (www.loc.gov/catdir/cpso/nonfil.pdf [45]). Since the method of counting non-filing characters is a MARC 21 convention, presumably the aim of all PCC participants would be, sooner or later, to follow that convention if they haven’t been since 1999. When to make the adjustment needed to follow the convention as currently stated in MARC 21 may be influenced by considerations related to local systems or to the bibliographic utilities. LC kept both OCLC and RLIN apprised of its schedule and of the details of its implementation and both have indicated that they are currently able to handle the old and new conventions.

In cataloging a PCC record today, follow the current MARC 21 convention for counting non-filing characters if that
convention is supported by the local system or bibliographic utility one is working in. If that is not possible, follow the convention that is supported at the time of input. The ultimate goal will be eventually for all to follow the MARC 21 convention.

Form of work (MARC 380)

Music Cataloging at Yale [1] ? MARC tagging [83]

Note: this page was created with music cataloging in mind.

See also 381 [23]: Other distinguishing characteristics of a work or expression | 382 [24]: Medium of performance | 383 [25]: Numeric designation of musical work | 384 [26]: Key

The 380 field is used in authority records for LCGFT indicating the class, form, genre, and/or other characteristics of the work being described.

For the use of LCGFT in bibliographic records in the 655 field, see Genre/form index term (MARC 655) [32]

Use in conjunction with Recording form of work [87] (RDA 6.3), MLA's Best practices for using LCGFT for music resources [97], and Commonly used music terms in the Library of Congress Genre/Form Terms (LCGFT) [28]

Indicators and subfields for 655 field

General instructions:

- Prefer a controlled vocabulary, such as LCGFT (Library of Congress Genre/Form Terms), LCSH (Library of Congress Subject Headings), etc.
- Capitalize the first term in each subfield ‡a.
- When terms are not from a controlled vocabulary, use the singular form.
- Do not record in a 380 field types of composition terms that are:
  - medium of performance terms (e.g., Duet)
  - tempo markings (e.g., Allegro)
  - other generic terms that do not convey formal characteristics (e.g., Piece, Music)

Generally use the most specific appropriate term available. For example:

- "Chamber music" is a narrower term under "Art music," so both terms would not be for a chamber work.
- "Sonatas" is a narrower term under "Art music," so both terms would not be used for a sonata for a solo instrument.
- "Waltzes (Music)" is a narrower term under "Dance music," so only "Waltzes (Music)" would be used when the work is a waltz and no other dance form is present.

However, use as many terms as are needed to adequately describe the work:

- "Sonatas" and "Chamber music" for a sonata for a chamber group.
- "Waltzes (Music)" and "Chamber music" for a waltz for a chamber group.

<table>
<thead>
<tr>
<th>Indicators and subfields for 380 field</th>
<th>Indicators</th>
<th>Subfields</th>
<th>Form of work: a term expres</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st</td>
<td>blank</td>
<td>‡a</td>
<td></td>
</tr>
<tr>
<td>2nd</td>
<td>blank</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Multiple forms of work from the same source vocabulary may be recorded in the same field in separate occurrences of subfield ‡a.

Capitalize the first term in each ‡a.

Terms from different source vocabularies are recorded in separate 380 fields.

When terms do not come from a controlled vocabulary, use a singular form.

‡2

Source of term: MARC code that identifies the source of the term in subfield ‡a when the term is in subfield ‡a.

- use ‡2 lcgt for LCGFT
- use ‡2 lcsh for LCSH

Examples

From a controlled vocabulary:

**Library of Congress Genre/Form Terms**

380 __ Art music ‡2 lcgt
380 __ Dance music ‡2 lcgt
380 __ Masses ‡2 lcgt
380 __ Mazurkas (Music) ‡2 lcgt
380 __ Motets ‡2 lcgt
380 __ Operas ‡2 lcgt
380 __ Part songs ‡2 lcgt
380 __ Pastoral music ‡2 lcgt
380 __ Preludes (Music) ‡2 lcgt
380 __ Suites ‡2 lcgt
380 __ Variations (Music) ‡2 lcgt
380 __ Studies (Music) ‡2 lcgt
380 __ Requiems ‡2 lcgt
380 __ Requiems ‡a Excerpts ‡2 lcgt
380 __ Preludes (Music) ‡a Canons (Music) ‡2 lcgt
380 __ Tangos (Music) ‡a Art music ‡2 lcgt
380 __ Cantatas ‡a Sacred music ‡2 lcgt
380 __ Songs ‡a Art music ‡2 lcgt
380 __ Songs ‡a Gospel music ‡2 lcgt
380 __ Dramatic music ‡a Art music ‡2 lcgt
380 __ Ballets (Music) ‡a Art music ‡2 lcgt
380 __ Sonatas ‡a Excerpts ‡2 lcgt
380 __ Sonatas ‡a Excerpts ‡a Variations (Music) ‡2 lcgt

**Library of Congress Subject Headings**

380 __ Solo cantatas ‡2 lcsh
380 __ Magnificat (Music) ‡2 lcsh
380 __ Mixed media (Music) ‡2 lcsh

**From more than one controlled vocabulary**

n 2016011498
380 __ Sacred music ‡a Litanies (Music) ‡2 lcgt
380 __ Kyrie eleison (Music) ‡2 lcsh

sources: LC MARC 21 format for [authority data](https://web.library.yale.edu) [98] and [DCM Z1](https://web.library.yale.edu) [99]
Format of notated music and form musical notation (MARC 348)

Music Cataloging at Yale [100] ? MARC tagging [83]

Note: this page was created with music cataloging at Yale in mind.

The 348 field is used to indicate the musical or physical layout of the content of a resource that is presented in the format of notated music, as well as the form of musical notation itself. It is used in addition to the 300 field and any applicable 655 fields and may contain data that duplicates that in the 300 and/or 655 fields.

**Format of notated music**
The physical layout of the content of a resource that is presented in the form of musical notation, such as score, part, vocal score, etc.

Both indicators are blank.

‡a = Format of notated music term
‡2 = Source of term and code: rdafnm (nm=notated music) from RDA Format of Notated Music.

The terms are used in the singular, for example "part," even when the resource has more than one part.

Examples:
348 __ ‡a chorus score ‡2 rdafnm
348 __ ‡a condensed score ‡2 rdafnm
348 __ ‡a part ‡2 rdafnm
348 __ ‡a piano conductor part ‡2 rdafnm
348 __ ‡a piano score ‡2 rdafnm
348 __ ‡a score ‡2 rdafnm
348 __ ‡a study score ‡2 rdafnm
348 __ ‡a vocal score ‡2 rdafnm

Note that the source code for format of notated music (rdafnm) is similar to the source code for Form of musical notation (rdafnm).

**Format of notated music terms and definitions**
The is a list of commonly used terms. For a complete list of terms, codes, and definitions, see RDA Format of Notated Music [101]

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>chorus score</td>
<td>a score of a work for solo voices and chorus showing only the parts for chorus, at least in those portions in which the chorus sings, with the instrumental accompaniment either arranged for keyboard or other chordal instrument, or omitted.</td>
</tr>
<tr>
<td>condensed score</td>
<td>a score in which the number of staves is reduced to two or a few, generally organized by instrument sections or vocal parts, with cues for individual parts.</td>
</tr>
<tr>
<td>part</td>
<td>the music for the use of one or more, but not all, performers; for music for a solo performer, see score [102].</td>
</tr>
<tr>
<td>piano conductor part</td>
<td>music consisting of a performance part for a piano performer in an ensemble, with cues for the other performers.</td>
</tr>
<tr>
<td>piano score</td>
<td>a score consisting of the reduction of an instrumental work or a vocal work with instrumental accompaniment to a version for piano, or a work for solo performer or electronic media.</td>
</tr>
<tr>
<td>score</td>
<td>a score showing all vocal parts, with the instrumental accompaniment either omitted or arranged for one or more, but not all, performers, or an arrangement for solo performer or electronic media.</td>
</tr>
</tbody>
</table>

sources: 348 Format of Notated Music [103] (OCLC) and RDA Format of Notated Music [101]

**Form of musical notation**
The characters or symbols used to express musical content, such as staff notation, tablature, etc.

MLA's Interim Best Practices update for form of musical notation in field 348 and 546 [104] of May 2022 outlines interim practice for adding form of musical notation in the 348 field, as per MARC updates of June 2021. It is recommended to use field 348 ‡c; however field 546 ‡b may still be used if required by local policy.
‡c = Form of musical notation term
‡2 = Source of term and code: rdafmn (mn=musical notation) from RDA Form of Musical Notation.

Note that the source code for Form of musical notation (rdafmn) is similar to the source code for format of notated music (rdafnm).

Note: OCLC prefers that multiple controlled 348 terms be entered in separate fields.

Examples:
348 __ ‡c graphic notation ‡2 rdafmn
348 __ ‡c staff notation ‡2 rdafmn
348 __ ‡c tablature ‡2 rdafmn

When a term is not found, code the information in ‡b or ‡c without ‡2:
348 __ ‡c verbal instructions
348 __ ‡c guitar chord diagrams

This information may also be included in a 546 field [105], as information in the 348 field does not currently display in the catalog. Yale Music Library policy is to include a 546 when the form of notation includes staff notation and one or more other forms. When the form is only staff notation, the 348 field will suffice.

Form of musical notation terms and definitions
This is a list of commonly used terms. For a complete list of terms, codes, and definitions, see RDA Form of Musical Notation [106]

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>graphic notation</td>
<td>musical notation that uses various suggestive lines, symbols, color, etc.,</td>
</tr>
<tr>
<td>letter notation</td>
<td>musical notation that uses the letters of the alphabet to designate</td>
</tr>
<tr>
<td>mensural notation</td>
<td>musical notation, beginning around 1260 and continuing through about</td>
</tr>
<tr>
<td>number notation</td>
<td>musical notation conveying pitch by use of numbers, assigned to the</td>
</tr>
<tr>
<td>staff notation</td>
<td>musical notation in wide use for Western art music, conveying pitch and</td>
</tr>
<tr>
<td>tablature</td>
<td>musical notation that uses letters of the alphabet or other symbols not</td>
</tr>
</tbody>
</table>

Source: RDA Form of Musical Notation [106]

Genre/form index term (MARC 655)

Music Cataloging at Yale ? MARC tagging [83]

Note: this page was created with music cataloging at Yale in mind.

The 655 field is used in bibliographic records for LCGFT indicating the class, form, genre, and/or physical characteristics of the materials being described.

For the use of LCGFT in authority records in the 380 field, see Form of work (MARC 380) [107]

Use in conjunction with MLA's Best practices for using LCGFT for music resources [97] (version 1.2, July 8, 2019), Commonly used music terms in the Library of Congress Genre/Form Terms (LCGFT) [28], and Instructions for PCC catalogers in Descriptive Cataloging Manual [99] (DCM) Z1.

See also Mapping of Library of Congress subject headings (LCSH) and form subdivisions to their corresponding LCGFT and LCDGT terms [31]

Indicators and subfields for 655 field
General instructions:

LCGFT does not use medium of performance, as LCSH does. Medium of performance is brought out in the 382 field [108] using LCMPT [109]:

- LCSH: 650 _0 Sonatas (Piano)
- LCGFT and LCMPT:
  - 382 01 piano ‡n 1 ‡s 1 ‡2 lcmpt
  - 655 _7 Sonatas. ‡2 lcgt

Generally use the most specific appropriate term available. For example:

- "Chamber music" is a narrower term under "Art music," so both terms would not be used in a bibliographic record for a chamber work.
- "Sonatas" is a narrower term under "Art music," so both terms would not be used in a bibliographic record for a sonata for a solo instrument.
- "Waltzes (Music)" is a narrower term under "Dance music," so only "Waltzes (Music)" would be used when the work is a waltz and no other dance form is present.

However, use as many terms as are needed to adequately describe the resource:

- "Sonatas" and "Chamber music" for a sonata for a chamber group.
- "Waltzes (Music)" and "Chamber music" for a waltz for a chamber group.

Some terms in LCFT and LCSH are the same:

- Aleatory music
- Ayres
- Circus music
- Interludes (Music)
- Overtures
- Part songs
- Polkabilly music
- Scherzos
- Sonatas

Other terms are slightly different:

- Monologues (Music) (LCGFT)
- Monologues with music (LCSH)
- Variations (Music) (LCGFT)
- Variations (LCSH)
- Villanelle (Part songs) (LCGFT)
- Villanelle (Songs) (LCSH)

Some terms are very different:

- Canons (Music) (LCGFT) and
- Fugues (LCGFT)
• Canons, fugues, etc. (LCSH)

• Medleys (Music) (LCGFT)
• Potpourris (LCSH)

• Studies (Music) (LCGFT)
• [subject heading for instrument] ‡v Studies and exercises (LCSH)

Some terms are confusingly similar:

• Music theater (LCSH)
  ° for musical works, often small in scale and primarily of the 20th century, that combine elements of music, drama, and sometimes dance in unconventional ways that result in works distinct from traditional forms

• Musical theater (LCGFT)
  ° for musical compositions that are often small-scale, date primarily from the 20th century, and combine elements of music, drama, and sometimes dance, in unconventional ways
  ° "Musical theater" is also an LC subject heading for works about music in the theater

Some terms in LCGFT are not in LCSH:

• Bagatelles (Music)
• Concert etudes
• Fantasias (Music)
• Preludes (Music)

Some terms in LCSH are not in LCGFT:

• Secular oratorios (LCGFT has only "Oratorios")
• Trios, Quartets, Quintets, etc.

**Indicators and subfields for 655 field**

<table>
<thead>
<tr>
<th>Indicators</th>
<th>Subfields</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st blank: type of heading = basic</td>
<td>‡a Form of work: a term expressing the class or genre of the work.</td>
<td>655 _7 Art music. ‡2 lcgft</td>
</tr>
<tr>
<td>2n 7: Source specified in subfield ‡2 d</td>
<td>° Multiple forms of work from the same source vocabulary are recorded in separate fields.</td>
<td>655 _7 Chamber music. ‡2 lcgft</td>
</tr>
<tr>
<td></td>
<td>‡2 Source of term: MARC code that identifies the source of the term in subfield ‡a when applicable</td>
<td>655 _7 Scores. ‡2 lcgft</td>
</tr>
<tr>
<td></td>
<td>° use ‡2 lcgft for lcgft [110] (Library of Congress Genre/Form Terms)</td>
<td>655 _7 Parts (Music) ‡2 lcgft</td>
</tr>
<tr>
<td></td>
<td></td>
<td>655 _7 Fantasias (Music) ‡2 lcgft</td>
</tr>
<tr>
<td></td>
<td></td>
<td>655 _7 Drinking songs ‡2 lcgft</td>
</tr>
<tr>
<td></td>
<td></td>
<td>655 _7 Microtonal music. ‡2 lcgft</td>
</tr>
<tr>
<td></td>
<td></td>
<td>655 _7 Nocturnes (Music) ‡2 lcgft</td>
</tr>
<tr>
<td></td>
<td></td>
<td>655 _7 Organ masses ‡2 lcgft</td>
</tr>
<tr>
<td></td>
<td></td>
<td>655 _7 Preludes (Music) ‡2 lcgft</td>
</tr>
<tr>
<td></td>
<td></td>
<td>655 _7 Romances (Music) ‡2 lcgft</td>
</tr>
<tr>
<td></td>
<td></td>
<td>655 _7 Ragtime music. ‡2 lcgft</td>
</tr>
<tr>
<td></td>
<td></td>
<td>655 _7 Sarabandes (Music) ‡2 lcgft</td>
</tr>
</tbody>
</table>
### Geographical area and sub-area codes for the 033 field

**Music Cataloging at Yale** [1] ? **MARC tagging** [83]

See also **Date and place of capture (MARC 033)** [12]

<table>
<thead>
<tr>
<th>Country</th>
<th>ǂb country code; not subdivided by city</th>
<th>ǂb country code: subdivided by city</th>
<th>ǂc city code</th>
<th>source of code:</th>
<th>LC Class G</th>
<th>LC bib records</th>
<th>LC cutter table</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Albania</strong></td>
<td>6830</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>[111]</td>
</tr>
<tr>
<td><strong>Argentina</strong></td>
<td>5350</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Australia</strong></td>
<td>8960</td>
<td>8964</td>
<td>Brisbane</td>
<td></td>
<td></td>
<td></td>
<td>[111]</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Melbourne</td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Perth</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Sydney</td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Victoria</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Austria</strong></td>
<td>6490</td>
<td>6494</td>
<td>Salzburg</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Vienna</td>
<td></td>
<td></td>
<td></td>
<td>[111]</td>
</tr>
<tr>
<td><strong>Belgium</strong></td>
<td>6010</td>
<td>6014</td>
<td>Brussels</td>
<td></td>
<td></td>
<td></td>
<td>[111]</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Leuven</td>
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**Key (MARC 384)**

- **Country**: ‡b country code; not subdivided by city
- **‡b country code**: subdivided by city
- **‡c city code**: source of code:
  - LC Class G
  - LC bib records

**Virgian Islands**: 5010 5014

**Wales**: 5760 5764
Note: this page was created with music cataloging in mind.

Use in conjunction with Recording key for musical works [113] (RDA 6.17) and Best practices for music cataloging [114]

See also 380 [22]: Form of work | 381 [23]: Other distinguishing characteristics of work or expression | 382 [24]: Medium of performance | 383 [25]: Numeric designation of musical work
Sources: LC MARC 21 format for bibliographic date [115] and authority data [116] and DCM Z1 [99]

Indicators | Subfields | Examples
In bibliographic and authority records: the set of pitch relationships that establishes a single pitch class as a tonal center, or principal tonal center, for a musical work or expression. May be used to differentiate a musical work or expression from another with the same title.
Currently, 384 fields are not added to authority records for authorized access points representing arrangements.

Instructions for PCC catalogers in Descriptive Cataloging Manual (DCM) Z1 [99], section on field 384:
° Best practices:
» Encode when available for works [117].
» Do not encode for expressions [118].
» In case of doubt, do not encode.

<table>
<thead>
<tr>
<th>Indicators</th>
<th>Subfields</th>
<th>Examples</th>
</tr>
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<tbody>
<tr>
<td>1st 0 = original key 1 = transposed key</td>
<td>2nd blank</td>
<td>$	ext{‡a}$ Key: The pitch name and the mode (e.g., major or minor).</td>
</tr>
</tbody>
</table>

Language code for sung or spoken text and accompanying material (041 field)

Music Cataloging at Yale [1] ? MARC tagging [83]

Note: this page was created with music cataloging in mind.

When to use the 041 field | Codes | Indicators | Subfields | Translations | Examples

When to use the 041 field:

The 041 field is required when:
• there are two or more languages involved in a score or sound recording.
When required, the 041 field is not optional.

The 041 field is not used when:
• When it is an instrumental work with no accompanying material.
• When it is a vocal work that has not been translated and has no accompanying material.
• When it is a vocal work that has not been translated and has accompanying material, which is in the same language as the sung or spoken text and which has not been translated.
  ° The language code in the fixed field [120] is sufficient.

Codes

These are languages codes frequently found in music materials. See US MARC language list [121] for a complete list of language codes.

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</table>

Indicators

1st indicator 0 = there is no translation of the text involved
  1 = the text of the work is or includes a translation

2nd indicator _ = always blank

The 1st indicator applies only to the written or sung text of a work, which implies a vocal work that is sung or spoken (with a narrator).

For a vocal work, the 1st indicator is:
1 • When the written or sung text has been translated, even when the original language is also included in the work.
0 • When the written or sung text is in the original language.
  ° This includes works that always included more than one language.
  ° This does not apply when a composer sets an already-translated text to music.
• When it is a vocal work that has not been translated and there is accompanying material, translated or not.

OCLC documentation [122] states "Accompanying material is not considered when determining if an item is a translation," but adds "When printed music contains a translation of a vocal text printed as text, the item is considered a translation and use value 1." [emphasis added]

LC documentation [123] merely says "0 - Item not a translation/does not include a translation; 1 - Item is or includes a translation," with no instruction for application.
• When it is an instrumental work with accompanying material that has been, translated or not.
Subfields

Each language code is tagged in a separate subfield code. The former practice was to include all language codes with the same subfield tag in the same subfield. The current practice is to tag each separately.

Obsolete practice
‡a eng fre ger ‡h ita
‡a eng fre ‡h gerrus

Current practice
‡a eng ‡a fre ‡a ger ‡h ita
‡a eng ‡a fre ‡h ger ‡h rus

Guidelines for the number of language codes to be used in any single subfield in the 041 field: Source: CSB no. 52, p. 29-33

• Six or fewer languages: The first code is for the predominant language (which should match the code in the fixed field (008) [120], if applicable). The codes for the remaining languages should be input in English alphabetical order.

• Seven or more languages: Use the code for the predominant language and "mul" (multiple languages) for all other languages.

For texts of vocal works:
The two subfields that involve the 1st indicator are:
‡a = language of the written or spoken text in a score
‡d = language of the sung or spoken text on a sound recording

For accompanying material:
Accompanying material may be words printed as text, prefatory information, poems that inspired an instrumental work, instructional material, critical report, etc. Because none of these are the sung, spoken, or written words of a vocal work, they do not affect whether the 1st indicator will be 1 or 0.
‡e = language of the words or libretto printed as text
‡g = language of accompanying material other than libretto or words

Summaries and abstracts:
‡b = language(s) of a summary or abstract

Order of subfields:
‡d should be first when present; in all other cases, ‡a should be first when present.
Multiple occurrences of the same subfields ‡a, ‡b, ‡d, ‡e, ‡f, ‡g, ‡i should be grouped together.
Single occurrences and grouped multiple occurrences of subfields ‡h, ‡m, ‡n should follow the subfield or group of subfields to which they apply.

Order of language codes within subfields:
‡a: codes should be in the order of their predominance in the resource; if no language is predominant, the codes should be in alphabetical order.
‡b (summary/abstract) and ‡f (table of contents): codes should be alphabetical.

Translations
When a translation is involved in any of these categories (written, sung, or spoken text or accompanying material), the code for the original language for each category follows the coding of the final language in that category.

Changed definition:
‡h = language code(s) for the original language of the primary content of the item; this subfield follows subfield ‡a ‡d, ‡j, ‡k

New subfields:
‡k = language code(s) for an intermediate language between the original and the current translation, where the resource was translated from an intermediate language other than the original. If subfield ‡k is present,
it would precede a subfield ‡h.

= language code(s) for the original language of accompanying materials other than librettos; this subfield follows subfield ‡b or ‡g

= language code(s) for the original language(s) of the printed text of the vocal/textual content of the work; this subfield follows subfield ‡e

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Examples with new subfields in bold

A score of a vocal work with English and French words; French is the original language:
041 1_ ‡a eng ‡a fre ‡h fre

A sound recording of songs sung in English, which were originally in German:
041 1_ ‡d eng ‡h ger

A sound recording with two vocal works in English; German is the original language of the first work and Russian is the original language of the second work:
041 1_ ‡d eng ‡h ger ‡h rus

A score of a vocal work with the original English text and the text printed with French and German translations:
041 0_ ‡a eng ‡e eng ‡e fre ‡m ger ‡n eng

A score of an instrumental work with performance instructions in English
041 0_ ‡g eng

A score of an instrumental work with performance instructions in English and French; the original language is English:
041 0_ ‡g eng ‡g fre ‡m eng

A score of a vocal work in English (the original language) with a preface and words printed as text in English: No 041 field; the language code in the fixed field is enough.

A score of a vocal work in English, French, German, and Italian (original language is German), with the words printed in all four languages and with a preface in English, French, and German (no original language is indicated):
041 1_ ‡a eng ‡a fre ‡a ger ‡a ita ‡h ger ‡e eng ‡e fre ‡e ger ‡e ita ‡n ger ‡g eng ‡g fre ‡g ger

MARC Tagging for Books: Fixed Field Codes

Music Cataloging at Yale [1] ? MARC tagging [83]
<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>d</td>
<td>serial item ceased publication</td>
</tr>
<tr>
<td>e</td>
<td>detailed date</td>
</tr>
<tr>
<td>s</td>
<td>single known date/probable date</td>
</tr>
<tr>
<td>c</td>
<td>serial item currently published</td>
</tr>
<tr>
<td>t</td>
<td>publication date and copyright date</td>
</tr>
<tr>
<td>i</td>
<td>inclusive dates of collection</td>
</tr>
<tr>
<td>k</td>
<td>range of years of bulk of collection</td>
</tr>
<tr>
<td>m</td>
<td>multiple dates</td>
</tr>
<tr>
<td>p</td>
<td>date of distribution/release/issue/production/recording session when different</td>
</tr>
<tr>
<td>r</td>
<td>reprint/reissue date and original date</td>
</tr>
<tr>
<td>n</td>
<td>dates unknown</td>
</tr>
<tr>
<td>u</td>
<td>dates unknown</td>
</tr>
<tr>
<td>q</td>
<td>serial item status unknown</td>
</tr>
</tbody>
</table>

**Date 1, Date 2**  
**Date of publication**  
The content is determined by the Type of Date code (see Publication status above)

**Place of publication**  
fr = France  
gw = Germany  
it = Italy  
ru = Russia  
sp = Spain  
xxc = Canada (no province indicated; first two positions indicate province, e.g., onc = Ontario)  
xxk = United Kingdom (no country indicated; first two positions indicate country, e.g., enk = England)  
xxu = United States (no state indicated; first two positions indicate state, e.g., ctu = Connecticut)  
See [US MARC country list](https://web.library.yale.edu) for a full list

**Illustrations; use up to 4 codes**  
= no illustrations  
a = illustrations  
b = maps  
c = portraits  
d = charts  
e = plans  
f = plates  
g = music  
h = facsmiles  
i = coats of arms  
j = genealogical tables  
k = forms  
l = samples  
m = phonodisc, etc.  
o = photographs  
p = illuminations

**Audience**  
= non-juvenile  
j = juvenile

**Form of item**  
= none of the following  
r = regular print reproduction (eye-readable)  
a = microfilm  
b = microfiche  
s = electronic

**Contents; up to 4 codes**  
= no specified nature of contents  
a = abstracts/summaries  
b = bibliographies  
c = catalogs  
d = dictionaries  
e = encyclopedias  
f = handbooks  
g = legal articles  
i = indexes  
j = patent document  
k = discographies  
l = legislation  
m = theses  
n = surveys of the literature in subject area  
o = reviews  
p = programmed texts  
q = filmographies  
r = directories  
s = statistics  
t = technical report  
v = legal case and case notes  
w = law reports and digests  
z = treaties

**Govt.**  
Government publication
<table>
<thead>
<tr>
<th>Field</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Publication</td>
<td>= not a government publication</td>
</tr>
<tr>
<td>i</td>
<td>= international intergovernmental</td>
</tr>
<tr>
<td>f</td>
<td>= federated/national</td>
</tr>
<tr>
<td>a</td>
<td>= autonomous or semi-autonomous component</td>
</tr>
<tr>
<td>m</td>
<td>= multistate</td>
</tr>
<tr>
<td>s</td>
<td>= state, provincial, territorial, dependent, etc.</td>
</tr>
<tr>
<td>Conf. Publication</td>
<td>Conference publication</td>
</tr>
<tr>
<td>0</td>
<td>= not a conference publication</td>
</tr>
<tr>
<td>1</td>
<td>= conference publication</td>
</tr>
<tr>
<td>Festschrift</td>
<td>Festschrift</td>
</tr>
<tr>
<td>0</td>
<td>= not a festschrift</td>
</tr>
<tr>
<td>1</td>
<td>= festschrift</td>
</tr>
<tr>
<td>Index</td>
<td>Index</td>
</tr>
<tr>
<td>0</td>
<td>= no index</td>
</tr>
<tr>
<td>1</td>
<td>= index present</td>
</tr>
<tr>
<td>Literary Form</td>
<td>Literary form</td>
</tr>
<tr>
<td>0</td>
<td>= not fiction</td>
</tr>
<tr>
<td>1</td>
<td>= fiction</td>
</tr>
<tr>
<td>c</td>
<td>= comic strips</td>
</tr>
<tr>
<td>d</td>
<td>= dramas</td>
</tr>
<tr>
<td>e</td>
<td>= essays</td>
</tr>
<tr>
<td>f</td>
<td>= novels</td>
</tr>
<tr>
<td>h</td>
<td>= Humor, satires, etc.</td>
</tr>
<tr>
<td>Biography</td>
<td>Biography</td>
</tr>
<tr>
<td>0</td>
<td>= no biographical material</td>
</tr>
<tr>
<td>a</td>
<td>= autography</td>
</tr>
<tr>
<td>b</td>
<td>= individual biography</td>
</tr>
<tr>
<td>c</td>
<td>= collection biography</td>
</tr>
<tr>
<td>d</td>
<td>= contains biographical information</td>
</tr>
<tr>
<td>Language</td>
<td>Language</td>
</tr>
<tr>
<td>eng</td>
<td>= English</td>
</tr>
<tr>
<td>fre</td>
<td>= French</td>
</tr>
<tr>
<td>ger</td>
<td>= German</td>
</tr>
<tr>
<td>ita</td>
<td>= Italian</td>
</tr>
<tr>
<td>rus</td>
<td>= Russian</td>
</tr>
<tr>
<td>spa</td>
<td>= Spanish</td>
</tr>
<tr>
<td>Modified Record</td>
<td>Modified record</td>
</tr>
<tr>
<td>0</td>
<td>= not modified</td>
</tr>
<tr>
<td>o</td>
<td>= romanized (having to do with printed cards)</td>
</tr>
<tr>
<td>Cataloging Source</td>
<td>Cataloging source</td>
</tr>
<tr>
<td>0</td>
<td>= Library of Congress</td>
</tr>
<tr>
<td>d</td>
<td>= other sources (e.g., OCLC member)</td>
</tr>
<tr>
<td>c</td>
<td>= cooperative cataloging (e.g., PCC)</td>
</tr>
<tr>
<td>i</td>
<td>= ISBD (descriptive portion of the record contains the punctuation provisions of International standard bibliographic description [43]) use for RDA</td>
</tr>
</tbody>
</table>

MARC tagging for scores and sound recordings: Variable fields

Music Cataloging at Yale [1] ? MARC tagging [83]

Not completely updated to comply with RDA

See also MARC Tagging for Scores: Fixed Field Codes [2]
### 024 Other standard number
- **See ISMN** [8] (International standard music number) for scores
- **See UPC** [9] (Universal product code) for scores and sound recordings

### 028 Publisher number
- **See Publisher and distributor number** [10] for scores
- **See Manufacturer number** [11] for sound recordings

### 033 Date/time and place of an event
- **See Date and place of capture** [12] for sound recordings

### 041 Languages codes
(See also **Language code for sung or spoken text and accompanying material (041 field)** [14])

**Indicators**
- **1st**
  - 0 = Item is not a translation/does not include a translation.
  - 1 = Item is or includes a translation **Note:** For a score, this applies to the spoken or sung text only (tagged in ‡a), **not** to any accompanying material (tagged in ‡e or ‡g); but see also OCLC instructions [125]
- **2nd** always blank

**Subfields:**
- Previously, only ‡h was repeatable; for all other subfields, multiple language codes were included in one subfield; now all subfields are repeatable and a subfield is repeated for as many language codes as apply; input only one language code per subfield
- **a** = Language(s) of sung or spoken text
- **e** = Language code of libretto
- **g** = Language code of accompanying material other than libretto
- **h** = Language code of original language for translations of sung or spoken text (requires 1st indicator 1) or accompanying material (1st indicator is 0) The subfield ‡h (single or repeated) applies to all of the preceding subfields of the same type (e.g., ‡a, ‡g)

**Examples:**
- Old way: ‡a engfreger ‡h ita
- New way: ‡a eng ‡a fre ‡a ger ‡h ita
- ‡a engfre ‡h gerrus
- ‡a eng ‡a fre ‡a ger ‡h rus
- 041 1 ‡a fre ‡a eng ‡h fre
- 041 0 ‡g eng ‡h ger ‡g ger

### 045 Time period of content **optional**
- **See 046**
- **Indicators**
  - **1st** always blank
  - **2nd** = no dates 0 = single date
  - 1 = multiple single dates
  - 2 = range(s) of dates

**Subfields**
- **a** = time period (repeatable)
- **b** = formatted date (repeatable)

**Examples:**
- MARC field: ‡a x6x7
- RDA: 045 0 ‡b ‡d1989
- 045 1 ‡b ‡d1989 ‡b ‡d1990
- 045 2 ‡b ‡d1993 ‡b ‡d1994

### 046 Special coded dates
- **See Special coded dates** [15] for sound recordings

### 047 Form of composition **optional**
- **See 380**
- **Indicators:**
  - (Form of work)
- **Exa**

---

Page 34 of 103
### MARC field 048 for RDA

**Subfields**
- `a`: Form of musical composition code (repeatable)
- `b`: Optional number of musical instrument or voices
- `c`: Optional number of voices
- `d`: Optional number of performers

**Examples**
- `047 ‡a sn ‡a rd`
- `048 ‡a ka01`
- `048 ‡b wa01 ‡a oa`
- `048 ‡a wa01 ‡a ka01`
- `048 ‡a oc`

### MARC field 100 for Personal name

**Subfields**
- `a`: Name (not repeatable)
- `c`: Titles (e.g., Sir, Mrs.) (repeatable)
- `q`: Fuller form of name (not repeatable)
- `d`: Dates (not repeatable)
- `e`: Relationship designation (repeatable)

**Examples**
- `100 1 Beach, H. H. A., ‡c Mrs., ‡d 1867-1944.
- `100 1 Eckhardt-Gramatté, S. C. ‡q (Sophie-Carmen), ‡d 1899-1974.
- `100 1 Horowitz, Vladimir, ‡d 1903-1989.`

### MARC field 110 for Corporate name as main entry

**Subfields**
- `a`: Corporate or jurisdiction name (not repeatable)
- `b`: Subordinate unit (repeatable)
- `k`: Form subheading (repeatable)
- `n`: Number of part (repeatable)

**Examples**
- `100 1 Beach, H. H. A., ‡c Mrs., ‡d 1867-1944.
- `100 1 Eckhardt-Gramatté, S. C. ‡q (Sophie-Carmen), ‡d 1899-1974.
- `100 1 Horowitz, Vladimir, ‡d 1903-1989.`
### e = relationship designation [128] (repeatable)

Exa 110 2 Yale Symphony Orchestra.

mple 110 2 Berliner Philharmoniker. ‡b Blechbläser-Ensemble.

s: 110 2 Bibliothèque nationale (France). ‡k Manuscrit. ‡n Latin 3549, fol. 149-169.

### 130 Uniform title as main entry

**Indicators**
- 1st: non-filing indicators; remove all initial articles; 1st indicator is always 0
- 2nd: always blank

**Subfields**
- a = uniform title (not repeatable)
- m = medium of performance (repeatable)
- n = number (repeatable)
- r = key (not repeatable)
- s = format (e.g., Vocal score, Libretto, etc.) (not repeatable)
- k = selections (repeatable)
- l = language (not repeatable)
- Exa

### 240 Uniform title (used in conjunction with personal name in the 100 field)

**Indicators**
- 1st: 0 = Not printed or displayed
- 1 = Printed or displayed; 1 is the default
- 2nd: non-filing indicators; remove all initial articles; 1st indicator is always 0

**Subfields**
- a = uniform title (not repeatable)
- m = medium of performance (repeatable)
- n = number (repeatable)
- p = part (repeatable)
- r = key (not repeatable)
- s = format (e.g., Vocal score, Libretto, etc.) (not repeatable)
- k = selections (repeatable)
- l = language (not repeatable)
- o = arranged (not repeatable)

Exa 240 10 Trios, ‡m flute, violin, guitar, ‡n op. 12, ‡r D major; ‡o arranged

mple 240 10 Masses, ‡n op. 23, ‡r C major. ‡s Vocal score. ‡l German

### 245 Title and statement of responsibility area

**Indicators**
- 1st: 0 = No title added entry (negative)
- 1 = Title added entry (affirmative)
- 2nd: 0-9 = non-filing characters (See Filing indicators [46])

**Subfields**
- a = title proper (not repeatable)
- b = remainder of title (not repeatable); this can be parallel title, sub-title, alternative title, other title information
- n = number of part/section of work (repeatable)
  - ‡n follows ‡a and may precede or follow ‡b.
- p = name of part/section of work (repeatable)
  - ‡p follows ‡a and may precede or follow ‡b.
- c = statement of responsibility (not repeatable)

Once subfield ‡c has been recorded, no further subfield coding of field 245 is possible. See 245 Title Statement [129] from OCLC.

Exa 245 00 Concerto in D major, K. 314 for flute and piano / ‡c Wolfgang Amadeus Mozart ; edited by mple: James Galway ; piano reduction by Phillip Moll.

245 14 The dream net : ‡b for alto saxophone and string quartet / ‡c Warren Benson.

### 246 Varying form of title

See 246 field [17]; See also 740 field

### 250 Edition statement (See Recording edition statement (250 field) for scores [130] for RDA examples)

**Indicators:**
| 1st | blank |
| 2nd | blank |

**Subfields**
- \(a\) = edition statement
- \(b\) = statement of responsibility


<table>
<thead>
<tr>
<th>254</th>
<th>Musical presentation statement</th>
</tr>
</thead>
</table>

**scores only**

<table>
<thead>
<tr>
<th>Indicators:</th>
</tr>
</thead>
<tbody>
<tr>
<td>AACR2 1st</td>
</tr>
<tr>
<td>only 2nd</td>
</tr>
</tbody>
</table>

**Use 250 Subfields in RDA**

- \(a\) = musical presentation statement

Exa: 254 Studienpartitur.

**Indicators:**

- 1st blank (undefined)
- 2nd blank (undefined)

**Subfields**
- \(a\) = place of publication, distribution, etc.
- \(b\) = name of publisher, distributor, etc.
- \(c\) = date of publication, distribution, etc.
- \(e\) = place of manufacture (e.g., printing)
- \(f\) = manufacturer (e.g., printer)
- \(g\) = date of manufacture

For the new MARC field for RDA:


**Indicators:**

- AACR2 1st | blank (undefined)
- only 2nd  | blank (undefined)

**See 264**

<table>
<thead>
<tr>
<th>Subfields</th>
</tr>
</thead>
<tbody>
<tr>
<td>a = place of publication, distribution, etc.</td>
</tr>
<tr>
<td>b = name of publisher, distributor, etc.</td>
</tr>
<tr>
<td>c = date of publication, distribution, etc.</td>
</tr>
<tr>
<td>e = place of manufacture (e.g., printing)</td>
</tr>
<tr>
<td>f = manufacturer (e.g., printer)</td>
</tr>
<tr>
<td>g = date of manufacture</td>
</tr>
</tbody>
</table>


for the new:


**Physical description**

**Indicators:**

- 1st | blank |
- 2nd | blank |

**Subfields**
- \(a\) = extent (e.g., 1 score (80 pages); 1 vocal score (42 pages), etc.)
- \(b\) = illustrative matter
- \(c\) = dimensions (in centimeters)
- \(e\) = accompanying material

Exa: 300 1 score (7 pages) + 3 parts ; ‡c 30 cm.

**Series**

**Indicators:**

- 1st | 0 = series transcribed from the item; **not traced**
- 1 = series transcribed from the item; **traced** in the form found on the item or in a different form in an \(830\) or \(800\) field

<table>
<thead>
<tr>
<th>Subfields</th>
</tr>
</thead>
<tbody>
<tr>
<td>a = series statement</td>
</tr>
<tr>
<td>x = ISSN (International Standard Serial Number)</td>
</tr>
<tr>
<td>v = volume number</td>
</tr>
</tbody>
</table>

**The 440 field is now obsolete. For traced series, use 490/1 and 830 or 800**

**Note area**

**Indicators:**

- 1st | blank |
- 2nd | blank |

**Subfields**
### 546 Language note

**Indicators:**
- 1st: blank
- 2nd: blank

**Subfields**
- **a**: name of language of text
- **Exa**: English and French words.
- **mpl**: Sung in Italian.

**S:**
- **b**: form of musical notation (See also [Form of musical notation and MARC updates to fields 348 and 546](https://www.loc.gov/marc/notation/))
- **Exa**: Staff notation; **mpl**: Tablature.

This information is also included in the [348 field](https://web.library.yale.edu). Do not include both language and notation system information in the same 546 field.

### 511 Statements of responsibility for performers

This note need not be transcribed directly from the chief source; however, as in the 245/\(c\), statements of responsibility for different functions are separated by space-semicolon-space.

**Indicators:**
- 1st: 0 = No display constant generated
- 1 = cast
- 2nd: blank

**Subfields**
- **a**: performers
- **Exa**: Carol Wincenc, flute; Samuel Sanders (1st, 3rd, 5th-6th works), Lukas Foss (2nd work), David Del Tredici (4th work), piano.
- **mpl**: Charles Krigbaum, performing on the Newberry Memorial organ, Woolsey Hall, Yale University.

### 518 Date/time and place of recording

**Indicators:**
- 1st: blank
- 2nd: blank

**Subfields**
- **a**: date/time and place of recording
- **Exa**: Recorded between 1952 and 1972 in Trinity College Chapel, Hartford, Conn. (1st-2nd, 4th, 6th-7th works) and Woolsey Hall, Yale University, New Haven, Conn. (3rd and 5th works).
- **mpl**: First recordings of tambora music from the Mexican state of Sinaloa recorded by various bands between 1952 and 1965.

### 505 Contents note

**Indicators:**
- 1st: 0 = complete contents
- 1 = incomplete contents

Use when not all parts of a multipart score are available for analysis and so cannot be included.
in the contents note
2 = partial contents
use for selected contents (not including accompanying textual material) of a fully available score
8 = no display constant generated

2nd blank

Subfields
a = contents
Exa 505 0 Toccatina -- Notturno -- Perpetuum mobile -- Romanza -- Finale.

600 Personal name as subject heading

Indicators
1st 0 = entered under forename
     1 = single or compound surname
     2 = obsolete (formerly used for compound surname)
2nd 0 = Library of Congress Subject Headings/LC authority files

Subfields (See also Coding for form and topic subdivisions [132])
Name portion of heading: Title portion of heading:
Name portion of heading: Subdivision portion of heading:
a = name t = uniform title v = form subdivision
c = titles (e.g., Sir, Mrs.) m = medium of performance
q = fuller form of name n = number
name r = key
d = dates
Exa 600 10 Cummings, E. E. ‡q (Edward Estlin), ‡d 1894-1962 ‡x Musical settings.
mr: 600 10 Wagner, Richard, ‡d 1813-1883. ‡tt Operas.

610 Corporate name as subject entry

Indicators
1st 0 = inverted name
     1 = jurisdiction name
     2 = name in direct order
2nd 0 = Library of Congress Subject Headings

Subfields (See also Coding for form and topic subdivisions [132])
Name portion of heading:
Name portion of heading: Subdivision portion of heading:
a = corporate or jurisdiction name v = form subdivision
b = subordinate unit x = topical subdivision
Exa 610 20 New York Philharmonic ‡v Pictorial works.
mr: 610 20 New York Philharmonic ‡v Pictorial works.

650 Topical subject heading (See also Subject headings for instrumental music [133] and vocal music [134])

Indicators
1st blank
2nd 0 = Library of Congress Subject Headings/LC authority files

Subfields (See also Coding for form and topic subdivisions [132])
a = subject heading
v = form subdivision
x = topical subdivision
y = time period subdivision
z = geographic subdivision
Exa 650 0 Quintets (Piano, flute, trumpet, violin, violoncello) ‡v Scores.
mr: 650 0 Piano ‡x Instruction and study.

s’ 650 0 Music ‡z United States ‡y 20th century.

700 Personal name as added heading

Indicators
1st 0 = entered under forename
     1 = single or compound surname
     2 = obsolete (formerly used for compound surname)
2nd blank = personal name alone or personal name with related title  
2 = analytical entry: personal name with title of work included in the item

**Subfields** See 100 field for order of subfields

**Name portion of heading:**
- **a = name**
- **c = titles (e.g., Sir, Mrs.)**
- **q = fuller form of name**
- **d = dates**
- **e = relationship designation**

**Title portion of heading:**
- **t = uniform title**
- **m = medium of performance**
- **n = number**
- **p = part**
- **r = key**
- **s = format (e.g., Vocal score,**
  
  **[128]** Note: Appendix I relationship designators are not used in a name/title access point tagged MARC 700.

**Example:**
- **700 1** Schmidtner, Franz.  
  **700 1** Oliver, Alexander ‡e (Tenor)  
  **700 12** Mozart, Wolfgang Amadeus, ‡d 1756-1791. ‡t Nozze di Figaro. ‡s Libretto. ‡l French.  
  **700 12** Beethoven, Ludwig van, ‡d 1770-1827. ‡t Trios, ‡m piano, flute, bassoon, ‡n WoO 37, ‡r G major.

**710 Corporate name as added entry**

**Indicators:**
- **1st**
  - 0 = inverted name  
  - 1 = jurisdiction name  
  - 2 = name in direct order  
- **2nd** blank = corporate name alone or corporate name with related title  
  2 = analytical entry: corporate name with title of work included in the item

**Subfields**
- **a = corporate or jurisdiction name**
- **b = subordinate unit**
- **k = form subheading**
- **n = number of part**
- **e = relationship designation**

**Example:**
- **110 2** Orchestra New England. ‡4 prf  
  **710 22** British Library. ‡k Manuscript. ‡n Additional 36881.

**730 Added entry- uniform title:** use for anonymous works, manuscripts, etc.

**Indicators:**
- **1st** non-filing indicators; remove all initial articles; 1st indicator is always 0  
- **2nd** blank = no information provided  
  2 = analytical entry

**Subfields**
- **a = uniform title**
- **m = medium of performance**
- **n = number**
- **p = part**
- **r = key**
- **s = format (e.g., Vocal score, Libretto, etc.)**
- **k = selections**
- **l = language**
- **o = arranged**
- **f = date of a work**

**Example:**
- **Exa**
- **mple:**

**740 Uncontrolled related or analytical title as added entry (See also 246 field [17])**

**Indicators:**
- **1st** non-filing indicators; remove all initial articles; 1st indicator is always 0  
- **2nd** blank = no information provided  
  2 = analytical entry
### MARC tagging

#### Published on Yale University Library (https://web.library.yale.edu)

**Subfields**
- **a**: Uncontrolled related/analytical title
- **Exa**: example:

#### 800 Personal name as series added heading

**Indicators**
- 1st
  - 0 = entered under forename
  - 1 = single or compound surname
  - **2** = obsolete (formerly used for compound surname)
- 2nd always blank

**Subfields**
- **Name portion of heading:**
  - **a** = name
  - **c** = titles (e.g., Sir, Mrs.)
  - **q** = fuller form of name
  - **d** = dates
  - **e** = relationship designation
  - [128] Note: Appendix I relationship designators are not used in a name/title access point tagged MARC 800.
  - **v** = series volume number/sequential designation

- **Title portion of heading:**
  - **t** = uniform title
  - **m** = medium of performance
  - **n** = number
  - **p** = part
  - **r** = key
  - **s** = format (e.g., Vocal score, Libretto, etc.)
  - **k** = selections
  - **l** = language
  - **o** = arranged
  - **f** = date of a work

**Example**:
- 800 1 Hampton, Calvin. ‡t Organ music. ‡k Selections (Leupold) ; ‡v no. 5.
- 800 1 Bach, Johann Sebastian, ‡d 1685-1750. ‡t Works. ‡f 1954 ; ‡v Ser. 2, Bd. 8.

#### 830 Series as added entry, traced in the form found on the item or in a different form

**Indicators**:
- 1st blank
- 2nd non-filing indicators; remove all initial articles; 1st indicator is always 0

**Subfields**
- **a** = series statement
- **n** = number of part or section
- **p** = name of part or section
- **v** = volume number

#### MARC tagging for scores: Fixed field codes

See also [MARC tagging for scores and sound recordings: Variable fields](https://web.library.yale.edu) [3]

**Leader:**
```
00861ccm 2200241 a 4500                     006
005:  20020725112014.0                      007
008 020725 s 2001 ___ gw_ ms a _ _ _ e_____ n_ ___ lat _ d
```

**Leader:**
```
00861ccm 2200241 a 4500 00861ccm 2200241 a 4500 00861ccm 2200241_a 00861ccm 2200241 a 4500
```
<table>
<thead>
<tr>
<th>Type of record</th>
<th>Bibliographic level</th>
<th>Encoding level</th>
<th>Cataloging form (i.e., rules)</th>
</tr>
</thead>
<tbody>
<tr>
<td>c = printed music (score), printed or microform</td>
<td>a = component part, monographic</td>
<td>= full level, material in hand</td>
<td>a = AACR2</td>
</tr>
<tr>
<td>d = manuscript music, printed or microform</td>
<td>b = component part, serial</td>
<td>4 = core level</td>
<td>i = pre-AACR2, ISBD punctuation</td>
</tr>
<tr>
<td></td>
<td>c = collection</td>
<td>5 = partial (preliminary) level</td>
<td>= pre-AACR2, pre-ISBD punctuation</td>
</tr>
<tr>
<td></td>
<td>d = subunit</td>
<td>7 = minimal level</td>
<td>u = unknown</td>
</tr>
<tr>
<td></td>
<td>m = monograph/item</td>
<td>8 = prepublishation level (including CIP)</td>
<td>c = ISBD punctuation omitted (OCLC TB 260 [135])</td>
</tr>
<tr>
<td></td>
<td>s = serial</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**008: Publication status | Date 1 | Date 2 | Place of publication | Composition | Format of music | Audience**

**Form of item | Accompanying matter | Literary text for sound recording | Language | Cataloging source**

**ORBIS Definition**

**Publication status**

- b = no dates given; B.C. date involved
- d = serial item ceased publication
- e = detailed date
- s = single known date/probable date
- c = serial item currently published
- t = publication date and copyright date
- i = inclusive dates of collection
- k = range of years of bulk of collection
- m = multiple dates
- p = date of distribution/release/issue/production/recording session when different
- r = reprint/reissue date and original date
- n = dates unknown
- u = dates unknown
- q = serial item status unknown

**Date 1**

*Date of publication*

The content is determined by the Type of Date code (D/CODE) above

**Date 2**

*Date of publication*

The content is determined by the Type of Date code (D/CODE) above

**Place of publication**

(assign codes according to present geographic boundaries) *(See US MARC country list [124] for a full list)*

- fr = France
- gw = Germany
- it = Italy
- ru = Russia
- sp = Spain
- xxc = Canada (no province indicated; first two positions indicate province, e.g., onc = Ontario)
- xxk = United Kingdom (no country indicated; first two positions indicate country, e.g., enk = England)
- xxu = United States (no state indicated; first two positions indicate state, e.g., ctu = Connecticut)

**Composition**

*(See Form of musical composition codes [136]*)

**Format of music**

*(See Recording extent of notated music (RDA 3.4.3.2) [137] for definitions of formats)*

<table>
<thead>
<tr>
<th>MARC code</th>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>full score</td>
<td>staff notation representing the sounds of all the parts of an instrumental or vocal ensemble arranged one underneath another so that they can be read simultaneously</td>
</tr>
<tr>
<td></td>
<td></td>
<td>° <em>in RDA</em>: use code <em>l</em> (score) for works represented with graphic, symbolic (e.g., staff), or word-based notation representing the sounds of all the parts of an ensemble, arranged so that they can be read simultaneously, or a work for solo performer or electronic media</td>
</tr>
<tr>
<td></td>
<td></td>
<td>° Note: Continue to use subfield a in AACR2 records. Use code <em>l</em> in RDA records</td>
</tr>
<tr>
<td>b</td>
<td>full score, miniature or study size</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>accompaniment reduced for keyboard</td>
<td>the same types of scores described for code a, but with the accompaniment is reduced for keyboard instrument(s) and/or vocal parts,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>° use code <em>h</em> for chorus scores and <em>k</em> for vocal scores</td>
</tr>
</tbody>
</table>

**Note:** MARC Proposal no. 2012-07 [138] stated that MLA would be producing documentation discouraging the use of codes *c*, *d*, and *e* for RDA records. This proposal was passed, but there...
d  voice score
   a score for solo and/or choral voice(s) with the accompanying instrumental parts.  
   ° it may be part of an ensemble work for a particular instrument  
   ° vocal works originally unaccompanied are assigned other codes.  
   ° use code h (chorus score) or k for vocal scores  
   Note: MARC Proposal no. 2012-07 [138] stated that MLA would be producing documentation concerning this.

e  condensed score or piano-conductor score
   a score for orchestral or band music that has been reduced.  
   ° it may be part of an ensemble work for a particular instrument  
   ° used by an individual playing the instrument for which the score was written or for the conductor  
   ° it may be part of an ensemble work for a particular instrument, with cues for other instruments  
   ° in RDA: use i for condensed score or code j for performer-conductor part  
   Note: MARC Proposal no. 2012-07 [138] stated that MLA would be producing documentation concerning this.

f  book
   a music book made to be placed on a table and displayed in such a way that the performers can read their parts while seated or standing across or around the table, with the soprano and tenor parts on the verso of a leaf, and the alto and bass parts on the recto of the next leaf.

h  chorus score
   a score of a work for solo voices and chorus showing only the parts for the chorus, arranged for keyboard(s) or other chordal instrument(s) or male chorus.  
   ° Note: see code k (vocal score) for scores that include solo voices.

i  condensed score
   a score in which the number of staves is reduced to two or less.  
   ° sometimes called: Reduced score, Short score.

j  performer-conductor part
   a score reduced to a single instrument for which the score was written, used by an individual playing the instrument for which the score was written or for the conductor.  
   ° do not confuse with Part.

k  vocal score
   a score showing all vocal parts, solo and/or choral, with the instrumental accompaniment either arranged for keyboard(s) or other chordal instrument(s) or omitted.
   ° Note: see code h (chorus score) for scores of works for solo voices and chorus that include only chorus parts.
   ° Note: see code p (piano score [141]) for reductions of vocal scores for use by an individual playing the instrument for which the score was written or for the conductor.

l  score
   a score showing all the separate parts transcribed on two staves.
   ° graphical, symbolic (e.g., staff), or word-based musical notation  
   ° do not confuse with Part.

m  multiple score formats
   several types of scores are issued together, as is frequently the case with band music and other than score format
   ° do not confuse with Part.

n  not applicable
   item is a sound recording

o  online
   a score that is accessed by means of hardware and software.  
   ° code s (electronic) can be used as a generic code for scores that include electronic notation  
   ° code s is not used for items that do not require the use of a computer  
   ° may be used as a generic code for any form of electronic media

p  piano score
   a reduction of an instrumental work or a vocal work with instrumental accompaniment.  
   ° Note: see code k (vocal score) for scores that include solo voices.

q  direct electronic
   a score that is stored on a directly accessible tangible recording medium.
   ° code s (electronic) can be used as a generic code for scores that include electronic notation  
   ° may reside in a carrier accessed either directly or remotely  
   ° may require the use of peripheral devices attached to the computer  
   ° code s is not used for items that do not require the use of a computer  
   ° may be used as a generic code for any form of electronic media

s  electronic
   a score that is intended for manipulation by a computer that may reside in a carrier accessed either directly or remotely  
   ° code s is not used for items that do not require the use of a computer  
   ° may be used as a generic code for any form of electronic media  

u  unknown
   format of the item is unknown

z  other than score format
   none of the other defined codes is appropriate.
   use if the item is a
   ° choir book: a large music book made to be placed on a stand in front of a choir, with each part notated separately, usually in the configuration that presents, when the book is open, the soprano and tenor parts on the verso of a leaf, and the alto and bass parts on the recto of the next leaf  
   ° table book: a music book made to be placed on a table  

Note: see code k (vocal score) for scores that include solo voices.
each part is notated separately, usually in a configuration that
° consists only of a part or parts: a component consisting of the music for the use of one or more, but not all, performers

**Note:** Continue to use subfield z in AACR2 records for a work for solo performer or electronic media.

<table>
<thead>
<tr>
<th>Audience</th>
<th>Target audience (intellectual level)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>= non-juvenile</td>
</tr>
<tr>
<td></td>
<td>j = juvenile</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Form of item</th>
<th>Form of item</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>= non of the following</td>
</tr>
<tr>
<td>a = microfilm</td>
<td></td>
</tr>
<tr>
<td>b = microfiche</td>
<td></td>
</tr>
<tr>
<td>c = microopaque</td>
<td></td>
</tr>
<tr>
<td>d = large print</td>
<td></td>
</tr>
<tr>
<td>f = braille</td>
<td></td>
</tr>
<tr>
<td>r = regular print reproduction</td>
<td></td>
</tr>
<tr>
<td>s = electronic</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Accompanying matter</th>
<th>Accompanying material (use up to six, in alphabetical order)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>= no accompanying matter</td>
</tr>
<tr>
<td>a = discography</td>
<td></td>
</tr>
<tr>
<td>b = bibliography</td>
<td></td>
</tr>
<tr>
<td>c = thematic index</td>
<td></td>
</tr>
<tr>
<td>d = libretto or text</td>
<td></td>
</tr>
<tr>
<td>e = biography of composer or author</td>
<td></td>
</tr>
<tr>
<td>f = biography of performer or history of ensemble</td>
<td></td>
</tr>
<tr>
<td>g = technical and/or historical information on instruments</td>
<td></td>
</tr>
<tr>
<td>h = technical information on music</td>
<td></td>
</tr>
<tr>
<td>i = historical information</td>
<td></td>
</tr>
<tr>
<td>k = ethnological information</td>
<td></td>
</tr>
<tr>
<td>r = instructional materials</td>
<td></td>
</tr>
<tr>
<td>s = music</td>
<td></td>
</tr>
<tr>
<td>z = other accompanying matter</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Literary text for sound recording 1</th>
<th>Literary text for sound recordings</th>
</tr>
</thead>
<tbody>
<tr>
<td>n = not applicable</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Literary text for sound recording 2</th>
<th>Literary text for sound recordings</th>
</tr>
</thead>
<tbody>
<tr>
<td>n = not applicable</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Language</th>
<th>Language of sung or spoken text (See US MARC language list [121] for a full list)</th>
</tr>
</thead>
<tbody>
<tr>
<td>eng = English</td>
<td></td>
</tr>
<tr>
<td>fre = French</td>
<td></td>
</tr>
<tr>
<td>ger = German</td>
<td></td>
</tr>
<tr>
<td>ita = Italian</td>
<td></td>
</tr>
<tr>
<td>rus = Russian</td>
<td></td>
</tr>
<tr>
<td>spa = Spanish</td>
<td></td>
</tr>
<tr>
<td>zxx = no linguistic content</td>
<td></td>
</tr>
<tr>
<td>und = undetermined language or arbitrary syllables, humming, or other human-produced sounds for which a language cannot be specified</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cataloging source</th>
<th>Cataloging source</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>= Library of Congress</td>
</tr>
<tr>
<td>d = other sources (e.g., OCLC)</td>
<td></td>
</tr>
<tr>
<td>c = cooperative cataloging (e.g., PCC)</td>
<td></td>
</tr>
<tr>
<td>i = ISBD (descriptive portion of the record contains the punctuation provisions of International standard bibliographic description [43]); use for RDA</td>
<td></td>
</tr>
</tbody>
</table>
MARC tagging for sound recordings: Fixed field codes (008)

Music Cataloging at Yale [1] ? MARC tagging [83]

Voyager (Leader and 008)


<table>
<thead>
<tr>
<th>Leader:</th>
<th>01820cjm a2200433 a 4500</th>
<th>01820cjm a2200433 a 4500</th>
<th>01820cjm a2200433 a 4500</th>
<th>01820cjm a2200433 a 4500</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type of record</td>
<td>Bibliographic level</td>
<td>Encoding level</td>
<td>Cataloging form (i.e., rules)</td>
<td></td>
</tr>
<tr>
<td>j = musical sound recording</td>
<td>a = component part, monographic</td>
<td>= full level, material in hand</td>
<td>a = AACR2</td>
<td></td>
</tr>
<tr>
<td>i = non-musical sound recording</td>
<td>b = component part, serial</td>
<td>4 = core level</td>
<td>i = pre-AACR2, ISBD punctuation</td>
<td></td>
</tr>
<tr>
<td></td>
<td>c = collection</td>
<td>5 = partial (preliminary) level</td>
<td>= pre-AACR2, pre-ISBD punctuation</td>
<td></td>
</tr>
<tr>
<td></td>
<td>d = subunit</td>
<td>7 = minimal level</td>
<td>u = unknown</td>
<td></td>
</tr>
<tr>
<td></td>
<td>m = monograph/item</td>
<td>8 = prepagination level</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>s = serial</td>
<td>(including CIP)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

008: Publication status | Date 1 | Date 2 | Place of publication | Composition | Format of music | Audience | Form of item Accompanying matter | Literary text for sound recording | Language | Modified record | Cataloging source

Voyager 008 DEFINITION

Publication status:  
- t = actual date, copyright date
- m = multiple dates from/to
- n = unknown
- p = issue date/recording date¹ when there is a difference
- q = questionable (such as 1982 or 3)
- r = reissue date/original date²
- s = single date (such as 1982, [198-], etc.)

¹Issue date/recording date: When there is a span of recording dates, the earliest date of recording goes in date 2.

²Reissue date/original date: A sound recording is considered a reissue when it is issued with a new manufacturer number, issued on a new label or in a new format, or when it is a collection with previously released material from numerous sources.

Date 1  
(yyyy)  
The content is determined by the Publication status above

Date 2  
(yyyy)  

Place of publication  
fr = France

gw = Germany
<table>
<thead>
<tr>
<th>MARC Tagging</th>
</tr>
</thead>
<tbody>
<tr>
<td>Published on Yale University Library (<a href="https://web.library.yale.edu">https://web.library.yale.edu</a>)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>it</td>
<td>Italy</td>
</tr>
<tr>
<td>ru</td>
<td>Russia</td>
</tr>
<tr>
<td>sp</td>
<td>Spain</td>
</tr>
<tr>
<td>xx</td>
<td>Canada (no province indicated; first two positions indicate province, e.g., onc = Ontario)</td>
</tr>
<tr>
<td>xxk</td>
<td>United Kingdom (no country indicated; first two positions indicate country, e.g., enk = England)</td>
</tr>
<tr>
<td>xxu</td>
<td>United States (no state indicated; first two positions indicate state, e.g., ctu = Connecticut)</td>
</tr>
</tbody>
</table>

See [US MARC country list](https://web.library.yale.edu) [124] for a full list.

<table>
<thead>
<tr>
<th>Composition</th>
<th>Form of composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>optional</td>
<td>See codes for <a href="https://web.library.yale.edu">Form of musical composition</a> [136]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Format of music</th>
<th>n = not applicable</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Audience</th>
<th>Target audience (intellectual level)</th>
</tr>
</thead>
<tbody>
<tr>
<td>_</td>
<td>non-juvenile</td>
</tr>
<tr>
<td>j</td>
<td>juvenile</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Form of item</th>
<th>Form of item</th>
</tr>
</thead>
<tbody>
<tr>
<td>_</td>
<td>none of the following</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Accompanying material (use up to six, in alphabetical order)</th>
<th>_ = no accompanying matter</th>
</tr>
</thead>
<tbody>
<tr>
<td>a = discography</td>
<td>b = bibliography</td>
</tr>
<tr>
<td>b = bibliography</td>
<td>c = thematic index</td>
</tr>
<tr>
<td>c = thematic index</td>
<td>d = libretto or text</td>
</tr>
<tr>
<td>d = libretto or text</td>
<td>e = biography of composer or author</td>
</tr>
<tr>
<td>e = biography of composer or author</td>
<td>f = biography of performer or history of ensemble</td>
</tr>
<tr>
<td>f = biography of performer or history of ensemble</td>
<td>g = technical and/or historical information on instruments</td>
</tr>
<tr>
<td>g = technical and/or historical information on instruments</td>
<td>h = technical information on music</td>
</tr>
<tr>
<td>h = technical information on music</td>
<td>i = historical information</td>
</tr>
<tr>
<td>i = historical information</td>
<td>k = ethnological information</td>
</tr>
<tr>
<td>k = ethnological information</td>
<td>r = instructional materials</td>
</tr>
<tr>
<td>r = instructional materials</td>
<td>s = music</td>
</tr>
<tr>
<td>s = music</td>
<td>z = other accompanying matter</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Literary text</th>
<th>Literary text for sound recordings</th>
</tr>
</thead>
<tbody>
<tr>
<td>for sound recording 1</td>
<td>for musical sound recordings:</td>
</tr>
<tr>
<td>_ = item is a musical sound recording</td>
<td>k = comedy</td>
</tr>
<tr>
<td>Literary text for sound recording 2</td>
<td>k = comedy</td>
</tr>
<tr>
<td>for non-musical sound recordings:</td>
<td>l = lectures, speeches</td>
</tr>
<tr>
<td>a = autobiography</td>
<td>m = memoirs</td>
</tr>
<tr>
<td>b = biography</td>
<td>o = folktale</td>
</tr>
<tr>
<td>c = conference proceedings</td>
<td>p = poetry</td>
</tr>
<tr>
<td>d = drama</td>
<td>r = rehearsals</td>
</tr>
<tr>
<td>e = essays</td>
<td>s = sounds (sound effects, natural sounds, bird calls, etc.)</td>
</tr>
<tr>
<td>f = fiction</td>
<td>t = interviews</td>
</tr>
<tr>
<td>g = reporting</td>
<td>j = language instruction</td>
</tr>
<tr>
<td>h = history</td>
<td>z = other</td>
</tr>
<tr>
<td>i = instruction (How to...)</td>
<td></td>
</tr>
<tr>
<td>j = language instruction</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Language</th>
<th>Language of sung or spoken text</th>
</tr>
</thead>
<tbody>
<tr>
<td>eng</td>
<td>English</td>
</tr>
<tr>
<td>fre</td>
<td>French</td>
</tr>
<tr>
<td>ger</td>
<td>German</td>
</tr>
<tr>
<td>ita</td>
<td>Italian</td>
</tr>
<tr>
<td>rus</td>
<td>Russian</td>
</tr>
<tr>
<td>spa</td>
<td>Spanish</td>
</tr>
<tr>
<td>zxx</td>
<td>no linguistic content</td>
</tr>
<tr>
<td>und</td>
<td>undetermined language or arbitrary syllables, humming, or other human-produced sounds for which a language cannot be specified</td>
</tr>
</tbody>
</table>

**Multilingual items:**
For two to six languages use:
- the predominant language code
- the code that is first alphabetically if predominance cannot be determined.
For six or more languages use:
This document has not been modified to conform to RDA. However, the MARC tagging is still correct.
See also Publisher or distributor number (028 field) for scores [10]

Issue numbers or matrix numbers of sound recordings are tagged in the 028 field. Recent discussions have questioned whether two items, identical other than manufacturer number, constitute different editions. LC considers a variant manufacturer number to be an indication of a new edition. "... for sound recordings, consider that different editions exist whenever two items have different [issue or matrix] numbers."

### Manufacturer number for sound recordings (MARC 028)

**Music Cataloging at Yale** [1] ? **MARC tagging** [83]

Issue numbers or matrix numbers of sound recordings are tagged in the 028 field. Recent discussions have questioned whether two items, identical other than manufacturer number, constitute different editions. LC considers a variant manufacturer number to be an indication of a new edition. "... for sound recordings, consider that different editions exist whenever two items have different [issue or matrix] numbers."

### 1st indicator

0  Issue number(s), which appears on the label¹, container², and/or insert
1  Matrix number, which is etched onto an LP, usually between the innermost grooves and label, but may also appear on the label. Some manufacturers use matrix numbers instead of issue numbers in that matrix numbers usually differ on each side of the disc. The matrix number is used only when no issue number is available.

¹Label: The label, for the purposes of CDs, which have no "label," is the information appearing on the disc itself.
²Container: With CDs, consider any information on the insert that can be seen through the jewel case to be on the container.

### 2nd indicator

no note, no added entry
1. note, added entry
2. note, no added entry
3. no note, added entry

‡b contains the name of the record company as found in ‡b of the 260/264 field.

**Examples**

The disc with one number on the disc and a variant form of the number on the container:
028 01 CD 125 ‡b Record Company
028 00 2 CD 125 ‡b Record Company

The disc with one number on the label and a completely different number on the container or insert:
028 01 CD 125 ‡b Record Company
028 00 1234 5678 ‡b Record Company
500 Record Company: 1234 5678 (on container).
Each distinct number goes in a separate note. This does not apply to a multi-disc set.

A multi-disc set with individual numbers also has on the container a variant form, which is a truncation of the numbers on the discs:
On discs: CD 125, CD 126; on container: CD 125/6.
028 01 CD 125--CD 126 ‡b Record Company
Do not enter the truncated form of the numbers in an 028 field or note.

A multi-disc set with both a set number and individual numbers on each disc:
028 00 1234 5678 ‡b Record Company
028 00 CD 125--CD 126 ‡b Record Company
500 Recording Company: 1234 5678 (CD 125--CD 126).

A multi-disc set with a range of matrix numbers:
028 11 CD 125--CD 126 ‡b Record Company
This will generate the following note:
500 Record Company: CD 125 (matrix)--CD 126 (matrix).

A multi-disc set with both a range of matrix numbers on the discs and a number on the container for the set:
028 00 1234 5678 ‡b Record Company
028 10 CD 125--CD 126 ‡b Record Company
500 Record Company: 1234 5678 (CD 125 (matrix)--CD 126 (matrix)).

---

**Mapping of Library of Congress subject headings (LCSH) and form subdivisions to their corresponding LCGFT and LCDGT terms**

*Music Cataloging at Yale* [1] ? *MARC tagging* [83]

**Note: this page was created with music cataloging in mind.**

This list is taken from the ALA Subcommittee on Genre/Form Implementation document 185/155 mapping [145]. It includes music Library of Congress subject headings (LCSH) and subject subdivisions and their equivalents in the Library of Congress Genre/Form Terms (LCGFT).

The table below includes the LCSH subject heading or subdivision, the LCGFT term, the LCDGT intended audience term, and comments.
See also:

- Form of work (MARC 380) [22] and Genre/form index term (MARC 655) [146]
- Commonly used music terms in the Library of Congress Genre/Form Terms (LCGFT) [28]

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</tr>
<tr>
<td>Solo with organ</td>
<td>Scores and Arrangements (Music)</td>
<td>n/a</td>
<td>music</td>
</tr>
<tr>
<td>Solo with piano</td>
<td>Scores and Arrangements (Music)</td>
<td>n/a</td>
<td>music</td>
</tr>
<tr>
<td>Solo with pianos (2)</td>
<td>Scores and Arrangements (Music)</td>
<td>n/a</td>
<td>music</td>
</tr>
<tr>
<td>Solos with organ</td>
<td>Scores and Arrangements (Music)</td>
<td>n/a</td>
<td>music</td>
</tr>
<tr>
<td>Solos with piano</td>
<td>Scores and Arrangements (Music)</td>
<td>n/a</td>
<td>music</td>
</tr>
<tr>
<td>Solos with pianos (2)</td>
<td>Scores and Arrangements (Music)</td>
<td>n/a</td>
<td>music</td>
</tr>
<tr>
<td>Songs and music</td>
<td>n/a</td>
<td>n/a</td>
<td>music</td>
</tr>
<tr>
<td>Songs and music--Texts</td>
<td>n/a</td>
<td>n/a</td>
<td>music</td>
</tr>
<tr>
<td>Studies and exercises</td>
<td>Studies (Music)</td>
<td>n/a</td>
<td>music</td>
</tr>
<tr>
<td>Studies and exercises (Alternative rock)</td>
<td>Studies (Music) and Alternative rock music</td>
<td>n/a</td>
<td>music</td>
</tr>
<tr>
<td>Studies and exercises (Big band)</td>
<td>Studies (Music) and Jazz</td>
<td>n/a</td>
<td>music</td>
</tr>
<tr>
<td>Studies and exercises (Bluegrass)</td>
<td>Studies (Music) and Bluegrass music</td>
<td>n/a</td>
<td>music</td>
</tr>
<tr>
<td>Studies and exercises (Blues-rock)</td>
<td>Studies (Music) and Blues-rock music</td>
<td>n/a</td>
<td>music</td>
</tr>
<tr>
<td>Studies and exercises (Blues)</td>
<td>Studies (Music) and Blues</td>
<td>n/a</td>
<td>music</td>
</tr>
<tr>
<td>Studies and exercises (Boogie woogie)</td>
<td>Studies (Music) and Boogie-woogie (Music)</td>
<td>n/a</td>
<td>music</td>
</tr>
<tr>
<td>Studies and exercises (Bop)</td>
<td>Studies (Music) and Bop (Music)</td>
<td>n/a</td>
<td>music</td>
</tr>
<tr>
<td>Studies and exercises (Celtic)</td>
<td>Studies (Music) and Celtic music</td>
<td>n/a</td>
<td>music</td>
</tr>
<tr>
<td>Studies and exercises (Country)</td>
<td>Studies (Music) and Country music</td>
<td>n/a</td>
<td>music</td>
</tr>
<tr>
<td>Studies and exercises (Dixieland)</td>
<td>Studies (Music) and Dixieland music</td>
<td>n/a</td>
<td>music</td>
</tr>
<tr>
<td>Studies and exercises (Folk)</td>
<td>Studies (Music) and Folk music</td>
<td>n/a</td>
<td>music</td>
</tr>
<tr>
<td>Studies and exercises (Funk)</td>
<td>Studies (Music) and Funk (Music)</td>
<td>n/a</td>
<td>music</td>
</tr>
<tr>
<td>Studies and exercises (Gospel)</td>
<td>Studies (Music) and Gospel music</td>
<td>n/a</td>
<td>music</td>
</tr>
<tr>
<td>Studies and exercises (Heavy metal)</td>
<td>Studies (Music) and Heavy metal (Music)</td>
<td>n/a</td>
<td>music</td>
</tr>
<tr>
<td>Studies and exercises (Honky-tonk music)</td>
<td>Studies (Music) and Honky-tonk music</td>
<td>n/a</td>
<td>music</td>
</tr>
</tbody>
</table>
### Medium of performance (MARC 382)

<table>
<thead>
<tr>
<th>Medium of performance</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studies and exercises (Jazz-rock)</td>
<td>Studies (Music) and Jazz-rock (Music)</td>
</tr>
<tr>
<td>Studies and exercises (Jazz)</td>
<td>Studies (Music) and Jazz</td>
</tr>
<tr>
<td>Studies and exercises (Latin jazz)</td>
<td>Studies (Music) and Latin jazz</td>
</tr>
<tr>
<td>Studies and exercises (Left hand)</td>
<td>Studies (Music)</td>
</tr>
<tr>
<td>Studies and exercises (Popular music)</td>
<td>Studies (Music) and Popular music</td>
</tr>
<tr>
<td>Studies and exercises (Progressive rock)</td>
<td>Studies (Music) and Progressive rock (Music)</td>
</tr>
<tr>
<td>Studies and exercises (Ragtime)</td>
<td>Studies (Music) and Ragtime music</td>
</tr>
<tr>
<td>Studies and exercises (Reggae)</td>
<td>Studies (Music) and Reggae music</td>
</tr>
<tr>
<td>Studies and exercises (Rhythm and blues)</td>
<td>Studies (Music) and Rhythm and blues music</td>
</tr>
<tr>
<td>Studies and exercises (Right hand)</td>
<td>Studies (Music)</td>
</tr>
<tr>
<td>Studies and exercises (Rock)</td>
<td>Studies (Music) and Rock music</td>
</tr>
<tr>
<td>Studies and exercises (Salsa)</td>
<td>Studies (Music) and Salsa (Music)</td>
</tr>
<tr>
<td>Studies and exercises (Swing)</td>
<td>Studies (Music) and Swing (Music)</td>
</tr>
<tr>
<td>Studies and exercises (Western swing)</td>
<td>Studies (Music) and Western swing (Music)</td>
</tr>
<tr>
<td>Teaching pieces</td>
<td>Teaching pieces (Music)</td>
</tr>
<tr>
<td>Thematic catalogs</td>
<td>Thematic catalogs (Music)</td>
</tr>
<tr>
<td>Vocal scores with accordion</td>
<td>Vocal scores</td>
</tr>
<tr>
<td>Vocal scores with continuo</td>
<td>Vocal scores</td>
</tr>
<tr>
<td>Vocal scores with guitar</td>
<td>Vocal scores</td>
</tr>
<tr>
<td>Vocal scores with harp</td>
<td>Vocal scores</td>
</tr>
<tr>
<td>Vocal scores with harpsichord</td>
<td>Vocal scores</td>
</tr>
<tr>
<td>Vocal scores with keyboard instrument</td>
<td>Vocal scores</td>
</tr>
<tr>
<td>Vocal scores with organ</td>
<td>Vocal scores</td>
</tr>
<tr>
<td>Vocal scores with organ and piano</td>
<td>Vocal scores</td>
</tr>
<tr>
<td>Vocal scores with piano</td>
<td>Vocal scores</td>
</tr>
<tr>
<td>Vocal scores with piano (4 hands)</td>
<td>Vocal scores</td>
</tr>
<tr>
<td>Vocal scores with pianos (2)</td>
<td>Vocal scores</td>
</tr>
<tr>
<td>Vocal scores without accompaniment</td>
<td>Vocal scores</td>
</tr>
</tbody>
</table>
Music Cataloging at Yale? MARC tagging [83]

Note: this page was created with music cataloging in mind.

Use in conjunction with Recording medium of performance for musical works [92] (RDA 6.15) and Library of Congress Medium of Performance Thesaurus for Music and LC's documentation [147] for its use.

See also a PDF [148] of the complete list as of 2017 or a list of commonly used terms [29].

See also 380 [22]: Form of work | 381 [23]: Other distinguishing characteristics of a work or expression | 383 [25]: Numeric designation of musical work | 384 [26]: Key

Sources: LC MARC 21 format for bibliographic date [149] and authority data [150] and DCM Z1 [99]

Indicators | Subfields: a | b | d | g | n | p | r | s | t | v | 2 | Examples: instrumental | vocal


For some of the most commonly used terms, see Commonly used terms in the Library of Congress Medium of Performance Terms for Music (LCMPT) [29]

General hierarchy of LCMPT:
- Ensemble (generally more than one performer)
  - instrumental ensemble:
    - accordion band
    - band
    - bowed string ensemble
    - continuo
    - electronics
    - keyboard ensemble
    - orchestra
    - percussion ensemble
    - plucked instrument ensemble
    - wind ensemble
  - vocal ensemble:
    - chorus
    - solo vocal ensemble

In authority records:
the instrumental, vocal, and/or other medium of performance for which a musical work was originally conceived or for which a musical expression is written or performed.

° May be used to differentiate a musical work or expression from another with the same title.

Currently, 382 fields are not added to authority records for authorized access points representing arrangements.

In bibliographic records:
"LCMPT and the 382 are not tethered to a descriptive cataloging standard. In other words, it's acceptable (and indeed encouraged) to add a LCMPT-based 382 whenever you would add a 'subject' heading in the current environment." Casey Mullin, MOUG-L, 6/2/2014

For manifestations: the instrumental, vocal, and/or other medium of performance embodied in the manifestation.
For works and expressions: the instrumental, vocal, and/or other medium of performance for which a musical work was originally conceived or for which a musical expression is written or performed.

° May be used to differentiate a musical work or expression from another with the same title.

General guidelines for the 382 currently being followed, which may or may not be adopted/approved by LC:

° Record the complete medium of performance for a single work in a single 382 field.

° Provide a 382 field for each medium of performance when there is more than one work in the manifestation.

° Do not include a 382 field for expressions [118] (e.g., arrangements, etc.)

° Optionally, supply medium of performance in expression authority records.
° Record the **names of instruments, voices, and ensembles** following these guidelines:

- Record the name of an **instrument, voice, or ensemble** in the singular (even if there is more than one required for performance)
- Record the name of a **solo instrument or voice** in ‡b in the singular (even if there is more than one required for performance)
- Record the name of a **doubling instrument** in ‡d in the singular (even if there is more than one required for performance), following the name of the instrument to which it applies
- Record the name of an **alternate instrument or voice** in ‡p in the singular (even if there is more than one required for performance), following the name of the instrument or voice to which it applies
- Include the terms alto, tenor, bass, etc. although these terms are omitted from the medium of performance in access points as per 6.15.1.6.2
- There is no prescribed order of voices/instruments
  ° Use cataloger's judgment
  ° Choose order listed or score order when feasible

° Record the **number of instruments, voices, and ensembles** following these guidelines:

- Record the number of **instruments or voices** of the same type needed for performance in ‡n following the name of the instrument or voice to which it applies
- Record the number of **ensembles of the same type** needed for performance in ‡e following the name of the ensemble to which it applies
- Record the total number of **solo instruments or voices** needed for performance in ‡r
- Record the total number of **ensembles** needed for performance in ‡t
- Record the total number of **performers** needed for performance in ‡s at the end of the field

For a manifestation containing several works (e.g., an anthology or an audio recording), generally provide a 382 field for each different combination of mediums
  ° If this is not feasible, omit the 382 or provide a partial 382 (first indicator 1).

- If considered important for identification and access, provide an additional 382 that does not apply these guidelines.

**382 fields for operas** (from a discussion on MOUG-L, 6/18/2015:
"[LC doesn't] have a written policy, but for the most part the LC Music Division cataloging specialists skip the 382 for operas." (Valerie Weinberg)

However, it was acknowledged that using a partial medium of performance that includes the voice parts of the major roles or soloists, the orchestra, the chorus, and the conductor, without accounting for every singer, could be useful for users searching for parts or roles for a particular voice or range.

It was noted that one cannot always consider a recorded manifestation to be authoritative enough to make a work-based judgment unless the notes were authoritative or there was a score or thematic index to back it up.

### Indicators

**1st**

- _ = no information provided
- 0 = medium of performance
- 1 = partial medium of performance

**2nd**

always blank in authority records

- 0 = not intended for access (bibliographic records only)
- 1 = intended for access (bibliographic records only)

### Subfields

Multiple mediums from the same source vocabulary may also be recorded in separate occurrences of the field if each medium is controlled by an authority record control number or standard number in subfield ‡0

‡a Medium of performance: a term that indicates the instrumental, vocal, and/or other medium of performance.
  ° multiple mediums from the same source vocabulary may be recorded in the same field in separate occurrences of subfield ‡a.
° terms from different source vocabularies are recorded in separate occurrences of the field. Use the term "percussion" unless cataloger judgment dictates the need for greater detail.

‡b Soloist: term for a soloist (a featured instrument or voice accompanied by an ensemble; do not code a solo instrument or voice in ‡b when the accompaniment is for a solo instrument, even when the accompaniment was originally for an ensemble)
Examples: instrumental | vocal

‡d Doubling instrument: term for the instrument(s)/voice(s) a performer plays in addition to the primary instrument/voice in a musical work/expression
° may be recorded in separate occurrences of subfield ‡d
° may also be recorded in separate occurrences of the field if each medium is controlled by an authority record control number or standard number in subfield ‡0.
Examples: instrumental

‡e Number of ensembles of the same type named in the preceding subfield
° Use after ‡a (Medium of performance) or ‡p (Alternative medium of performance)

‡n Number of performers of the same medium named in the preceding subfield.
° may be omitted if the number equals 1
° give the name of the instrument or voice in the singular
° do not enclose the number in parentheses:
violin ‡n 2 ‡a viola ‡n 1 ‡a cello ‡n 1
Do not use ‡n if the medium includes an uncertain, unknown, or variable number of performers.
See current practice for more than one performer on one instrument (tagged in ‡v).
Do not include the number of ensembles in ‡n for an ensemble.
Examples: instrumental | vocal

‡p Alternative medium of performance: term for an alternative instrument, vocal, and/or other medium of performance, given as an alternative to its primary medium of performance in preceding subfield ‡a, ‡b, or ‡d.
Record alternative instruments in one of two ways:
1. Use a single 382 field:
° record alternative instruments in ‡p following the appropriate ‡a, ‡b, or ‡d
° include a number in ‡n when applicable following each ‡p.
2. Use two 382 fields:
° 1st 382 field: record initial initial medium of performance.
° 2nd 382 field: record alternate mediums, recording alternative instruments in ‡p.
Examples: instrumental | vocal

‡r Total number of individuals performing alongside ensembles.
The total number of solo individual performers as indicated in all instances of subfield ‡b needed to perform in the musical work/expression alongside one or more ensembles.

However, use subfield ‡s, not ‡r, for individual performers when no accompanying ensembles are involved.

Code ‡r before ‡t and ‡s.

Examples: instrumental | vocal

‡s

Total number of performers needed to perform the musical work.

‡s follows the last ‡a, ‡b, ‡d, ‡n, or ‡p

Do not use ‡s when:

- the medium statement is partial (1st indicator 1)
- one or more ensemble terms are present in the medium statement
- when the medium is known, but the exact number of performers is unknown or variable

Examples: instrumental | vocal

‡t

Total number of ensembles needed to perform the musical work.

When known, record the number of ensembles in ‡t following the last ‡e or ‡r, but before ‡s.

Examples: instrumental | vocal

‡v

Free-text note for information that is not otherwise in the subfields of the field when further detail is desired.

- may contain a description of the relationship between an alternative medium of performance and its primary medium of performance, or other textual information

Place ‡v immediately following the subfield to which it applies:

1. following ‡a, ‡b, ‡d, or ‡p when describing the nature of a specific medium component
2. following ‡n or ‡e when describing the numbering of a specific medium component
3. following all other subfields but preceding ‡2 when describing the performing forces as a whole

- use method 3 when in doubt

From Hermine Vermeij on PCCLIST, 1/21/2014:
Situations in which ‡v would be useful, when the medium isn’t clear from the title, the preferred title, or the 382 field, if present:

- giving voice type details for vocal works (SATB, SSA, etc.)
- explaining complicated doubling or instrumentation that can’t easily be expressed using controlled vocabulary

Examples: instrumental | solo vocal | other vocal

‡2

MARC code that identifies the source of the term in subfield ‡a when it is from a controlled list.

- use ‡2 lcmpt for Library of Congress Medium of Performance Thesaurus for Music [90] (LCMPT)

For guidelines on the application of LCMPT, see Provisional Best Practices for Using LCMPT [153]

LCMPT terms are now used in the medium of performance [92] in authorized access points

However, the exception g) at 6.28.1.9.1 still applies
to instruments: omit range for an instrument:
clarinet *not* bass clarinet
But include it for a vocal range:
soprano voice *not* soprano

The names of some instruments and voices vary from past practice in the 382 field and from RDA:

<table>
<thead>
<tr>
<th>Past practice or RDA</th>
<th>LCMPT</th>
</tr>
</thead>
<tbody>
<tr>
<td>soprano</td>
<td>soprano</td>
</tr>
<tr>
<td>mezzo-soprano</td>
<td>mezzo-soprano</td>
</tr>
<tr>
<td>alto</td>
<td>alto</td>
</tr>
<tr>
<td>baritone [for the brass instrument]</td>
<td>baritone [for the brass instrument]</td>
</tr>
<tr>
<td>baritone [for the voice type]</td>
<td>baritone [for the voice type]</td>
</tr>
<tr>
<td>bass</td>
<td>bass</td>
</tr>
<tr>
<td>voice [for unspecified singing range]</td>
<td>voice [for unspecified singing range]</td>
</tr>
<tr>
<td>narrator</td>
<td>narrator</td>
</tr>
<tr>
<td>mixed voices</td>
<td>mixed voices</td>
</tr>
<tr>
<td>women's voices</td>
<td>women's voices</td>
</tr>
<tr>
<td>men's voices</td>
<td>men's voices</td>
</tr>
</tbody>
</table>

Examples

### Instrumental examples
The following examples represent practice allowed by the revision of the DCM Z1 document concerning the 382 field; further refinement may be forthcoming:

<table>
<thead>
<tr>
<th>382 0_ piano</th>
<th>‡n 2</th>
<th>‡v piano, 4 hands</th>
<th>‡s 2</th>
<th>‡2 lcmpt</th>
</tr>
</thead>
<tbody>
<tr>
<td>382 0_ prepared piano</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>382 0_ alto flute</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>382 0_ piano</td>
<td>‡n 1</td>
<td>‡s 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>382 0_ ‡b clarinet</td>
<td>‡a string orchestra</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>382 0_ oboe</td>
<td>‡p saxophone</td>
<td>‡v alternative for oboe</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Unspecified medium of performance for instruments

<table>
<thead>
<tr>
<th>382 0_ performer</th>
<th>‡2 lcmpt</th>
</tr>
</thead>
<tbody>
<tr>
<td>° the definition of performer is &quot;an unspecified participant in a musical work,&quot; which could apply to an unspecified instrument or unspecified vocalist.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>382 0_ instrument</th>
<th>‡n 6</th>
<th>‡s 6</th>
<th>‡2 lcmpt</th>
</tr>
</thead>
<tbody>
<tr>
<td>° use &quot;instrument&quot; for an unspecified instrument; this may be indicated by the misleading word &quot;voices&quot; in an authorised access point for a 16th- or 17th-century work; e.g., Fantasia, ‡m voices (6)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>° &quot;voice&quot; in this case should not be confused with an unspecified singing range, for which the term &quot;singer&quot; is used</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>382 0_ instrument</th>
<th>‡n 4</th>
<th>‡s 4</th>
<th>‡2 lcmpt</th>
</tr>
</thead>
<tbody>
<tr>
<td>382 0_ instrument</td>
<td>‡n 1</td>
<td>‡a piano</td>
<td>‡n 1</td>
</tr>
<tr>
<td>382 0_ piano</td>
<td>‡n 1</td>
<td>‡a instrument</td>
<td>‡n 2</td>
</tr>
<tr>
<td>380 0_ melody instrument</td>
<td>‡n 1</td>
<td>‡a guitar</td>
<td>‡n 1</td>
</tr>
<tr>
<td>380 0_ bowed string instrument</td>
<td>‡n 12</td>
<td>‡2 lcmpt</td>
<td></td>
</tr>
<tr>
<td>380 0_ instrument</td>
<td>‡v bass clef</td>
<td>‡n 1</td>
<td>‡2 lcmpt</td>
</tr>
<tr>
<td>° use ‡v to indicate &quot;bass clef,&quot; because &quot;bass instrument,&quot; which is used in a preferred title, is not found in LCMPT</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Number of instrumental performers in ‡n and ‡s

<table>
<thead>
<tr>
<th>382 0_ violin</th>
<th>‡n 2</th>
<th>‡a continuo</th>
<th>‡2 lcmpt</th>
</tr>
</thead>
<tbody>
<tr>
<td>° since &quot;continuo&quot; can consist of multiple instruments, ‡n and ‡s were omitted.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>An alternative practice for continuo, when multiple instruments are playing the continuo and each instrument is known, is to include two 382 fields:</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>382 0_ oboe</th>
<th>‡n 1</th>
<th>‡a continuo</th>
<th>‡2 lcmpt</th>
</tr>
</thead>
<tbody>
<tr>
<td>° no ‡s, since continuo is a flexibly-sized group</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>382 0_ oboe</td>
<td>‡n 1</td>
<td>‡a bassoon</td>
<td>‡n 1</td>
</tr>
<tr>
<td>° ‡s is included</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>382 0_ synthesizer</th>
<th>‡n 1</th>
<th>‡a saxophone</th>
<th>‡n 1</th>
<th>‡a speaker</th>
<th>‡n 1</th>
<th>‡s 3</th>
<th>‡2 lcmpt</th>
</tr>
</thead>
<tbody>
<tr>
<td>382 0_ piano</td>
<td>‡n 2</td>
<td>‡a percussion</td>
<td>‡n 2</td>
<td>‡s 4</td>
<td>‡2 lcmpt</td>
<td></td>
<td></td>
</tr>
<tr>
<td>382 0_ vibraphone</td>
<td>‡n 2</td>
<td>‡a marimba</td>
<td>‡n 2</td>
<td>‡s 4</td>
<td>‡2 lcmpt</td>
<td></td>
<td></td>
</tr>
<tr>
<td>382 0_ synthesizer</td>
<td>‡n 3</td>
<td>‡a organ</td>
<td>‡n 1</td>
<td>‡s 4</td>
<td>‡2 lcmpt</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
382 0_ instrument $n 5 $s 5 $l lcmpt
382 0_ piano $n 1 $a violin $n 1 $a viola $n 1 $a cello $n 2 $s 6 $l lcmpt
382 0_ clarinet $n 1 $a alto saxophone $n 1 $a horn $n 1 $a violin $n 1 $a viola $n 1 $a cello $n 1 $s 6 $l lcmpt
382 0_ clarinet $n 1 $a horn $n 2 $a violin $n 1 $a viola $n 1 $a cello $n 1 $s 6 $l lcmpt
382 0_ clarinet $n 1 $a horn $n 2 $a violin $n 1 $a viola $n 1 $a cello $n 1 $s 6 $l lcmpt
382 0_ clarinet $n 1 $a horn $n 2 $a violin $n 1 $a viola $n 1 $a cello $n 1 $s 6 $l lcmpt
382 0_ clarinet $n 1 $a horn $n 1 $a bassoon $n 1 $a viola $n 1 $a cello $n 1 $a double bass $n 1 $s 7 $l lcmpt
382 0_ flute $n 1 $a oboe $n 1 $a clarinet $n 1 $a bassoon $n 1 $a horn $n 1 $a trumpet $n 1 $a trombone $n 1 $s 7 $l lcmpt
382 0_ flute $n 1 $a oboe $n 1 $a English horn $n 1 $a clarinet $n 1 $a horn $n 2 $a bass clarinet $n 1 $a bassoon $n 1 $s 8 $l lcmpt
382 0_ piccolo $n 1 $a flute $n 1 $a oboe $n 1 $a English horn $n 1 $a clarinet $n 1 $a bass clarinet $n 1 $a bassoon $n 1 $a contrabassoon $n 1 $s 2 lcmpt
382 0_ piano $n 1 $a flute $n 1 $a bass clarinet $n 1 $a viola $n 1 $a cello $n 1 $a guitar $n 1 $a vibraphone $n 1 $a percussion $n 1 $s 8 $l lcmpt
382 0_ flute $n 1 $a clarinet $n 1 $a bassoon $n 1 $a horn $n 1 $a violin $n 2 $a viola $n 1 $a cello $n 1 $a double bass $n 1 $s 9 $l lcmpt
382 0_ flute $n 2 $a oboe $n 2 $a clarinet $n 2 $a bassoon $n 2 $a horn $n 2 $s 10 $l lcmpt
382 0_ trumpet $n 3 $a horn $n 2 $a trombone $n 2 $a tuba $n 1 $a timpani $n 1 $a percussion $n 1 $s 10 $l lcmpt
° in the AAP, the timpani and percussion are subsumed under the term "percussion"
382 0_ flute $n 1 $a oboe $n 1 $a clarinet $n 1 $a bassoon $n 1 $a horn $n 1 $a trumpet $n 1 $a viola $n 1 $a cello $n 1 $a percussion $n 1 $s 14 $l lcmpt
382 0_ flute $n 1 $a oboe $n 1 $a clarinet $n 1 $a bassoon $n 1 $a horn $n 2 $a trumpet $n 1 $a timpani $n 1 $a viola $n 2 $a viola $n 1 $a cello $n 1 $a percussion $n 1 $s 16 $l lcmpt
382 0_ flute $n 1 $a oboe $n 1 $a clarinet $n 1 $a bassoon $n 1 $a horn $n 2 $a trombone $n 1 $a timpani $n 1 $a double bass $n 1 $s 13 $l lcmpt
382 0_ trumpet $n 3 $a horn $n 4 $a trombone $n 2 $a bass trombone $n 1 $a tuba $n 1 $a timpani $n 1 $a percussion $n 2 $s 14 $l lcmpt
382 0_ piccolo $n 1 $a flute $n 1 $a oboe $n 1 $a clarinet $n 1 $a bassoon $n 1 $a horn $n 1 $a trumpet $n 1 $a trombone $n 1 $a percussion $n 1 $s 16 $l lcmpt
382 0_ piccolo $n 1 $a flute $n 2 $a oboe $n 2 $a English horn $n 1 $a clarinet $n 3 $a horn $n 4 $a bassoon $n 2 $a contrabassoon $n 1 $s 16 $l lcmpt
382 0_ piano $n 1 $a saxophone $n 5 $a trumpet $n 4 $a flügelhorn $n 4 $a trombone $n 4 $a guitar $n 1 $a vibraphone $n 1 $a double bass $n 1 $a drums $n 1 $s 18 $l lcmpt
382 0_ piano $n 1 $a flute $n 4 $a oboe $n 2 $a bassoon $n 2 $a alto clarinet $n 1 $a clarinet $n 4 $a bass clarinet $n 1 $a soprano saxophone $n 1 $a alto saxophone $n 1 $a tenor saxophone $n 1 $a baritone saxophone $n 1 $a timpani $n 1 $a trumpet $n 2 $a horn $n 2 $a trombone $n 2 $a tuba $n 1 $a double bass $n 1 $a percussion $n 1 $s 28 $l lcmpt

Electronics
The number of "electronics" is not generally indicated because it is considered an ensemble.
382 0_ electronics $s 2 lcmpt
382 0_ live electronics $s 2 lcmpt
382 0_ piano $n 1 $a percussion $n 1 $a live electronics $n 1 $s 3 $l lcmpt
° However, use $n may be used when the number of persons or ensembles operating/realizing or required to operate/realize the electronic component(s) is obvious or can be determined.

Solo instrument(s) with ensemble ($tb$)
382 0_ $tb$ marimba $n 1 $a percussion $n 4 $s 5 $l lcmpt
° for solo marimba with percussion quartet
382 0_ $tb$ cello $n 1 $a orchestra $n 1 $s 1 lcmpt
382 0_ $tb$ saxophone $n 1 $a flute $n 1 $a oboe $n 1 $a clarinet $n 1 $a horn $n 1 $a bassoon $n 1 $s 6 $l lcmpt
382 0_ $tb$ saxophone $n 1 $a string orchestra $n 1 $s 1 lcmpt
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382 0_ ‡b marimba ‡a percussion ensemble ‡s 7 ‡2 lcmpt
382 0_ ‡b viola ‡n 1 ‡a instrumental ensemble ‡t 1 ‡r 1 ‡t 1 ‡2 lcmpt
382 0_ ‡b percussion ‡n 1 ‡a instrumental ensemble ‡e 1 ‡r 1 ‡t 1 ‡2 lcmpt
382 0_ ‡b percussion ‡n 1 ‡a orchestra ‡e 1 ‡r 1 ‡t 1 ‡2 lcmpt
382 0_ ‡b theremin ‡n 1 ‡a guitar ‡n 1 ‡a harmonic canon ‡n 1 ‡a chromelodeon ‡n 1 ‡a percussion ‡n 3 ‡s 7 ‡2 lcmpt
° for solo theremin, guitar 1, harmonic canon 1, chromelodeon [that is, chromelodeon] 1, diamond marimba, bass marimba, zoomozophon, and juststrokereds
382 0_ ‡b violin ‡n 1 ‡a violin ‡n 1 ‡a viola ‡n 2 ‡a cello ‡n 2 ‡a double bass ‡n 1 ‡s 7 ‡2 lcmpt
° for string sepet; 2 violins (one solo), 2 violas, 2 cellos, double bass
382 0_ ‡b piano ‡n 1 ‡b saxophone ‡n 4 ‡b pedal harp ‡n 1 ‡b percussion ‡n 4 ‡a string orchestra ‡e 1 ‡r 10 ‡t 1 ‡2 lcmpt
382 0_ ‡b trumpet ‡n 3 ‡b oboe ‡n 2 ‡a timpani ‡n 1 ‡a string orchestra ‡e 1 ‡2 lcmpt
382 0_ ‡b accordion ‡n 1 ‡a piano ‡n 1 ‡a flute ‡n 1 ‡d piccolo ‡n 1 ‡a oboe ‡n 1 ‡a clarinet ‡n 1 ‡a bassoon ‡n 1 ‡a horn ‡n 1 ‡a trumpet ‡n 1 ‡a trombone ‡n 1 ‡a percussion ‡n 1 ‡a violin ‡n 2 ‡a viola ‡n 1 ‡a cello ‡n 1 ‡a double bass ‡n 1 ‡s 15 ‡2 lcmpt
Keep in mind that there may a difference in the terms that are appropriate as an attribute of the work and those that are appropriate for an access point.

In the authorized access point, "instrumental ensemble" is used. There are two 382 fields, one in which "instrumental ensemble" is used and another in which each instrument in the instrumental ensemble is listed:

382 0_ ‡b trumpet ‡n 1 ‡a instrumental ensemble ‡e 1 ‡r 1 ‡t 1 ‡2 lcmpt
382 0_ ‡b trumpet ‡n 1 ‡a clarinet ‡n 1 ‡a bassoon ‡n 1 ‡a horn ‡n 1 ‡a violin ‡n 1 ‡a viola ‡n 1 ‡a cello ‡n 1 ‡a double bass ‡n 1 ‡s 8 ‡2 lcmpt

In this example, the instruments in the flute ensemble/choir are listed in the 1st 382 field. In the 2nd and 3rd 382 fields, the name of the accompanying ensemble (called "flute orchestra" on the resource) is used:

382 0_ ‡b flute ‡n 1 ‡a piccolo ‡n 3 ‡a flute ‡n 5 ‡a alto flute ‡n 2 ‡s 11 ‡2 lcmpt
382 0_ ‡b flute ‡n 1 ‡a flute ensemble ‡e 1 ‡r 1 ‡t 1 ‡2 lcmpt
382 0_ ‡b flute ‡n 1 ‡a flute choir ‡e 1 ‡r 1 ‡t 1 ‡2 lcmpt

More examples of this:

382 0_ ‡b percussion ‡n 1 ‡a instrumental ensemble ‡e 1 ‡r 1 ‡t 1 ‡2 lcmpt
382 0_ ‡b percussion ‡n 1 ‡a flute ‡n 1 ‡a clarinet ‡n 1 ‡a violin ‡n 1 ‡a cello ‡n 1 ‡a piano ‡n 1 ‡s 6 ‡2 lcmpt

382 0_ ‡b bassoon ‡n 1 ‡a woodwind ensemble ‡e 1 ‡r 1 ‡t 1 ‡2 lcmpt
382 0_ ‡b bassoon ‡n 1 ‡a flute ‡n 2 ‡a clarinet ‡n 2 ‡a bassoon ‡n 2 ‡s 7 ‡2 lcmpt

382 0_ ‡b trumpet ‡n 1 ‡a instrumental ensemble ‡e 1 ‡r 1 ‡t 1 ‡2 lcmpt
382 0_ ‡b trumpet ‡n 1 ‡a clarinet ‡n 1 ‡a bassoon ‡n 1 ‡a horn ‡n 1 ‡a violin ‡n 1 ‡a cello ‡n 1 ‡a double bass ‡n 1 ‡s 8 ‡2 lcmpt

Doubling (‡d) for instruments

382 0_ ‡d clarinet ‡n 1 ‡a vibraphone ‡n 1 ‡d harpsichord ‡n 1 ‡s 2 ‡2 lcmpt
382 0_ ‡d alto flute ‡n 1 ‡a vibraphone ‡n 1 ‡a percussion ‡n 1 ‡a double bass ‡n 1 ‡s 4 ‡2 lcmpt
382 0_ ‡d alto flute ‡n 1 ‡a oboe ‡n 1 ‡a clarinet ‡n 1 ‡a horn ‡n 1 ‡a trumpet ‡n 1 ‡a trombone ‡n 1 ‡a violin ‡n 1 ‡a viola ‡n 1 ‡2 lcmpt
° for flute/alto flute, oboe, clarinet, horn, trumpet, trombone, piano, violin, viola
382 0_ ‡d celesta ‡n 1 ‡a flute ‡n 1 ‡a pedal harp ‡n 1 ‡a vibraphone ‡n 1 ‡d marimba ‡n 1 ‡s 4 ‡2 lcmpt
382 0_ ‡d alto flute ‡n 1 ‡a oboe ‡n 1 ‡d English horn ‡n 1 ‡a clarinet ‡n 1 ‡d bass clarinet ‡n 1 ‡a viola ‡n 1 ‡a cello ‡n 1 ‡a double bass ‡n 1 ‡s 6 ‡2 lcmpt
° for flute/alto flute, oboe/English horn, clarinet/bass clarinet, viola, violoncello, double bass
382 0_ ‡d piccolo ‡n 1 ‡a clarinet ‡n 1 ‡a percussion ‡n 1 ‡a kora ‡n 1 ‡a violin ‡n 1 ‡a cello ‡n 1 ‡s 8 ‡2 lcmpt
° for piano, kora, flute (doubling piccolo), clarinet, cello, keyboards, percussion
382 0_ ‡d piccolo ‡n 1 ‡a clarinet ‡n 1 ‡a bassoon ‡n 1 ‡a trumpet ‡n 1 ‡a percussion ‡n 1 ‡a violin ‡n
3 ǂa double bass ǂn 1 ǂs 9 ǂ2 lcmpt
   ° for flute/piccolo, clarinet, bassoon, trumpet, timpani, percussion, 3 violins, and double bass; one performer plays both the timpani and percussion parts

382 0_ piano ǂn 1 ǂd celesta ǂn 1 ǂa clarinet ǂn 1 ǂa horn ǂn 1 ǂa trumpet ǂn 1 ǂa pedal harp ǂn 1 ǂa chimes ǂn 1 ǂa violin ǂn 1 ǂa viola ǂn 1 ǂa cello ǂn 1 ǂs 9 ǂ2 lcmpt
382 0_ flute ǂn 1 ǂa oboe ǂn 1 ǂa bassoon ǂn 1 ǂa horn ǂn 1 ǂa trombone ǂn 1 ǂa pedal harp ǂn 1 ǂa vibraphone ǂn 1 ǂd glockenspiel ǂn 1 ǂa violin ǂn 1 ǂa viola ǂn 1 ǂa cello ǂn 1 ǂa double bass ǂn 1 ǂs 11

382 0_ alto flute ǂn 1 ǂd piccolo ǂn 1 ǂa clarinet ǂn 1 ǂa bass clarinet ǂn 1 ǂd chimes ǂn 1 ǂa horn ǂn 1 ǂd chimes ǂn 1 ǂa bass trombone ǂn 1 ǂd chimes ǂn 1 ǂa percussion ǂa pedal harp ǂn 1 ǂa violin ǂn 1 ǂa viola ǂn 1 ǂa cello ǂn 1 ǂa double bass ǂn 1 ǂs 12 ǂ2 lcmpt
   ° for alto flute/piccolo, clarinet in A, bass clarinet/chimes, horn/chimes, bass trombone/chimes, percussion, harp, violin, viola, cello, bass

382 0_ flute ǂn 1 ǂd piccolo ǂn 1 ǂa oboe ǂn 1 ǂd English horn ǂn 1 ǂd edge-blown instrument ǂv nose flute ǂn 1 ǂd aerophone ǂv bassoon reed ǂn 1 ǂa clarinet ǂn 1 ǂd bass clarinet ǂn 1 ǂd edge-blown instrument ǂv nose flute ǂn 1 ǂa bassoon ǂn 1 ǂd edge-blown instrument ǂv nose flute ǂn 1 ǂa horn ǂn 1 ǂd edge-blown instrument ǂv nose flute ǂn 1 ǂa trumpet ǂn 1 ǂd edge-blown instrument ǂv nose flute ǂn 1 ǂa trombone ǂn 1 ǂd edge-blown instrument ǂv nose flute ǂn 1 ǂa tuba ǂn 1 ǂd aerophone ǂv saxophone mouthpiece ǂn 1 ǂa percussion ǂn 2 ǂa piano ǂn 1 ǂa violin ǂn 2 ǂa viola ǂn 1 ǂa cello ǂn 1 ǂa double bass ǂv 5-string ǂn 1 ǂs 16 ǂ2 lcmpt
   ° for flute (piccolo), oboe (English horn, nose flute, bassoon reed), clarinet (bass clarinet, nose flute), bassoon (nose flute), horn (nose flute), trumpet (nose flute), trombone (nose flute), tuba (saxophone mouthpiece), percussion (two players), piano, violins (2 players), viola, cello, double bass (5-strings))

Two or more of the same instrument, only one of which doubles another instrument

Z1 [99] says: "6) Record doubling instrument(s) in ǂd following the appropriate ǂa, according to cataloger's judgment." This does not address the situation in which only one of two or more of the same instrument doubles on another instrument. For example, two flutes, one of which doubles on piccolo has been coded one of the following ways:

   flute ǂn 2 ǂd piccolo ǂn 1 ǂs 2
   flute ǂn 1 ǂa flute ǂn 1 ǂd piccolo ǂn 1 ǂs 2

However, making the numerals in ǂn subfields of ǂa and ǂd pairs seems to be more amenable to machine processing. This situation will be addressed in the next revision of the Provisional Best Practices for Using LCMPT [154].

382 0_ flute ǂn 1 ǂa flute ǂn 1 ǂd piccolo ǂn 1 ǂa oboe ǂn 1 ǂa oboe ǂn 1 ǂd English horn ǂn 1 ǂa clarinet ǂn 1 ǂa clarinet ǂn 1 ǂd bass clarinet ǂn 1 ǂa horn ǂn 2 ǂa bassoon ǂn 1 ǂa bassoon ǂn 1 ǂd contrabassoon ǂn 1 ǂs 10 ǂ2 lcmpt
   ° for 2 flutes (2nd doubling piccolo), 2 oboes (2nd doubling English horn), 2 clarinets (A and B flat) (2nd doubling bass clarinet), 2 horns in F, and 2 bassoons (2nd doubling contrabassoon)

382 0_ piano ǂn 1 ǂa flute ǂn 1 ǂa flute ǂn 1 ǂd piccolo ǂn 1 ǂa oboe ǂn 2 ǂa clarinet ǂn 1 ǂa clarinet ǂn 1 ǂd bass clarinet ǂn 1 ǂa alto saxophone ǂn 1 ǂa bassoon ǂn 2 ǂa horn ǂn 2 ǂa trumpet ǂn 2 ǂa trombone ǂn 1 ǂa percussion ǂn 1 ǂa violin ǂn 2 ǂa viola ǂn 1 ǂa cello ǂn 1 ǂa double bass ǂn 1 ǂs 21 ǂ2 lcmpt
   ° for 2 flutes (2nd doubling piccolo), 2 oboes, 2 clarinets (2nd doubling bass clarinet), alto saxophone, 2 bassoons, 2 horns, 2 trumpets, trombone, piano, percussion, 2 violins, viola, cello, and double bass

Alternate instruments (ǂp)

382 0_ horn ǂn 1 ǂp violin ǂn 1 ǂp flute ǂn 1 ǂa piano ǂn 1 ǂs 2 ǂ2 lcmpt
   ° for horn or violin or flute and piano
382 0_ piano ǂn 1 ǂp pedal harp ǂn 1 ǂa flute ǂn 1 ǂa violin ǂn 1 ǂa cello ǂn 1 ǂs 4 ǂ2 lcmpt
   ° for flute, violin, cello, and piano or harp
382 0_ flute ǂn 1 ǂa clarinet ǂn 1 ǂa viola ǂn 1 ǂa cello ǂn 1 ǂp bassoon ǂn 1 ǂs 4 ǂ2 lcmpt
   ° for flute, clarinet, viola, and cello or bassoon
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382 0_ trombone ‡p horn ‡n 1 ‡a violin ‡n 2 ‡a viola ‡n 1 ‡a cello ‡n 1 ‡s 5 ‡2 lcmpt
   ° for trombone or horn and string quartet
380 0_ harpsichord ‡n 1 ‡p piano ‡n 1 ‡a flute ‡n 1 ‡p violin ‡n 1 ‡a oboe ‡n 1 ‡p violin ‡n 1 ‡a horn ‡n 1 ‡p viola ‡n 1 ‡a bassoon ‡n 1 ‡p cello ‡n 1 ‡s 5 ‡2 lcmpt
   ° for flute (or violin), oboe (or violin), horn (or viola), bassoon (or cello), and harpsichord (or piano)

Total number of solo instruments (‡r)
382 0_ ‡b violin ‡n 1 ‡b cello ‡n 1 ‡a orchestra ‡e 1 ‡r 2 ‡t 1 ‡2 lcmpt
   ° for solo violin and cello with orchestra

Total number of instrumental ensembles (‡t)
382 0_ ‡a orchestra ‡e 1 ‡t 1 ‡2 lcmpt
   ° for orchestra

Explanatory note (‡v) for instruments
382 0_ piano ‡n 1 ‡v prepared piano in the 1st and 3rd movements ‡2 lcmpt
382 0_ piano ‡n 2 ‡v keyboards, 1 player ‡a orchestra ‡e 1 ‡2 lcmpt
382 0_ piano ‡n 2 ‡v 4 hands ‡v performers also vocalize ‡s 2 ‡2 lcmpt
382 0_ trombone ‡n 1 ‡s 1 ‡v with F-attachment tuning slide removed ‡2 lcmpt
382 0_ alto saxophone ‡n 1 ‡a pedal harp ‡n 1 ‡v scordatura ‡s 2 ‡2 lcmpt
380 0_ violin ‡n 5 ‡a viola ‡n 3 ‡a cello ‡n 3 ‡a double bass ‡n 1 ‡v amplified ‡s 12 ‡2 lcmpt
380 0_ trumpet ‡n 5 ‡a trombone ‡n 4 ‡a horn ‡n 2 ‡a tuba ‡n 1 ‡s 12 ‡v two brass instrument groups, piccolo trumpet in D, group 2 ‡2 lcmpt
380 0_ cornet ‡n 1 ‡a trumpet ‡n 2 ‡a horn ‡n 4 ‡a trombone ‡n 3 ‡a tuba ‡n 1 ‡s 11 ‡v two brass instrument groups ‡2 lcmpt
382 0_ guitar ‡n 4 ‡a double bass ‡v ad libitum ‡n 1 ‡s 4 ‡2 lcmpt
382 0_ flute ‡n 1 ‡a violin ‡n 2 ‡a viola ‡n 1 ‡a cello ‡n 2 ‡a double bass ‡v ad libitum ‡n 1 ‡s 6 ‡2 lcmpt
382 0_ unspecified instrument ‡n 4 ‡s 4 ‡v unlimited number of performers beyond 4 ‡2 lcmpt

Pitch for an instrument, when other than typical
382 0_ flute ‡n 1 ‡d piccolo ‡n 1 ‡d alto flute ‡n 1 ‡d English horn ‡n 1 ‡a clarinet ‡v in A and B?
   ‡n 1 ‡a horn ‡n 1 ‡a bassoon ‡n 1 ‡s 5 ‡2 lcmpt
382 0_ clarinet ‡n 1 ‡v in A ‡d clarinet ‡n 1 ‡v in E?
   ‡a cello ‡n 1 ‡a piano ‡n 1 ‡s 3 ‡2 lcmpt
382 0_ flute ‡d piccolo ‡v piccolo part is optional ‡d speaker ‡n 1 ‡a oboe ‡d speaker ‡n 1 ‡a clarinet ‡v clarinet in A doubles on soprano E?
   ‡d speaker ‡n 1 ‡a horn ‡d speaker ‡n 1 ‡a bassoon ‡d speaker ‡n 1 ‡s 5 ‡2 lcmpt
382 0_ flute ‡v clarinet ‡n 1 ‡v in A-flat ‡n 1 ‡a violin ‡n 1 ‡d harmonica ‡v harmonica in A-flat ‡n 1 ‡a cello ‡n 1 ‡d harmonica ‡v harmonica in F-sharp ‡n 1 ‡a cello ‡n 1 ‡d harmonica ‡v harmonica in B ‡n 1 ‡a piano ‡n 1 ‡a vibraphone ‡n 1 ‡s 6 ‡2 lcmpt

More than one performer on one instrument
LCMPT does not have terms for more than one performer on one instrument. For keyboard instruments (including percussion keyboard instruments), current practice is to use ‡n to indicate the total number of performers required for that instrument and ‡v to indicate how hands are required:
382 0_ piano ‡n 2 ‡v piano 4 hands ‡2 lcmpt
   ° for 2 performers, 1 piano, 4 hands total
382 0_ piano ‡n 2 ‡v piano 3 hands ‡2 lcmpt
   ° for 2 performers, 1 piano, 1 performer using both hands, 1 performer using only 1 hand
380 0_ pianos ‡n 4 ‡v 2 pianos, 4 hands ‡2 lcmpt
   ° for 4 performers, 2 pianos, 4 hands each piano
382 0_ marimba ‡n 4 ‡v 2 marimbas, 8 hands ‡s 4 ‡2 lcmpt
   ° for 4 performers, 2 marimbas, 4 hands each marimba
382 0_ piano ‡n 6 ‡v 3 pianos, 12 hands ‡2 lcmpt
   ° for 6 performers, 3 pianos, 4 hands each piano

Multiple 382 fields for different mediums of performance
n 2014000149
382 0_ ‡v orchestral version: ‡a orchestra ‡2 lcmpt
382 0_ ‡v chamber version: ‡a flute ‡n 1 ‡a clarinet ‡n 1 ‡a pedal harp ‡n 1 ‡a percussion ‡n 2 ‡a violin ‡n 1 ‡a viola ‡n 1 ‡a cello ‡n 1 ‡2 lcmpt
382 0_ mixed chorus ‡n 1 ‡a organ ‡n 1 ‡b soprano ‡n 1 ‡b contralto ‡n 1 ‡b baritone ‡n 1 ‡v flute and oboe or violins in obligato ad libitum ‡2 lcmpt
380 0_ organ ‡n 1 ‡a mixed chorus ‡n 1 ‡a audience ‡n 1 ‡a instrument ‡n 3 ‡v string or wind instruments ‡2 lcmpt
382 0_ mixed chorus ‡a orchestra ‡b soprano ‡n 1 ‡b alto ‡n 1 ‡p string orchestra ‡v alternative for orchestra ‡p piano ‡n 1 ‡v alternative for orchestra ‡p organ ‡n 1 ‡v alternative for orchestra ‡2 lcmpt

Multiple 382 fields to reflect differing instrumentation in each movement or part
n 2014054923
382 0_ percussion ‡n 1 ‡v 1st movement ‡2 lcmpt
382 0_ cello ‡n 1 ‡v 2nd movement ‡2 lcmpt
382 0_ piano ‡n 1 ‡v 3rd movement ‡2 lcmpt

n 2014078001
382 0_ violin ‡n 1 ‡a mandolin ‡n 1 ‡s 2 ‡v 1st movement ‡2 lcmpt
382 0_ guitar ‡n 1 ‡a mandolin ‡n 1 ‡s 2 ‡v 2nd movement ‡2 lcmpt
382 0_ bass clarinet ‡n 1 ‡a mandolin ‡n 1 ‡s 2 ‡v 3rd movement ‡2 lcmpt

nr 00026013
382 0_ no. 1-3: ‡a recorder ‡n 2 ‡p violin ‡n 2 ‡a continuo ‡n 1 ‡2 lcmpt
382 0_ no. 4-6: ‡a recorder ‡n 1 ‡p violin ‡n 1 ‡a violin ‡n 1 ‡a continuo ‡n 1 ‡2 lcmpt
382 0_ no. 7-12: ‡a violin ‡n 2 ‡a continuo ‡n 1 ‡2 lcmpt

n 2014001809
382 0_ Movements 1, 5, 6: ‡a tenor saxophone ‡n 1 ‡a cello ‡n 1 ‡2 lcmpt
382 0_ Movement 2: ‡a flute ‡n 1 ‡a cello ‡n 1 ‡2 lcmpt
382 0_ Movement 3: ‡a alto saxophone ‡n 1 ‡a cello ‡n 1 ‡2 lcmpt
382 0_ Movement 4: ‡a bass clarinet ‡n 1 ‡a hand claps ‡n 1 ‡a cello ‡n 1 ‡2 lcmpt
382 0_ Movement 7: ‡a soprano saxophone ‡n 1 ‡a cello ‡n 1 ‡2 lcmpt
382 0_ Movement 8: ‡a soprano saxophone ‡n 1 ‡d bass flute ‡n 1 ‡d clarinet ‡n 1 ‡d flute ‡n 1 ‡a cello ‡n 1 ‡2 lcmpt

nr2002022366
382 0_ organ ‡a piano ‡a recorder ‡n 2 ‡p violin ‡n 2 ‡a clarinet ‡n 2 ‡a saxophone ‡a violin ‡a guitar ‡a percussion ‡a viola ‡v 1st movement ‡2 lcmpt
382 0_ piano ‡a flute ‡a clarinet ‡v 2nd movement ‡2 lcmpt
382 0_ piano ‡a organ ‡a synthesizer ‡a flute ‡a clarinet ‡n 2 ‡a saxophone ‡a trumpet ‡a percussion ‡a tape ‡v 3rd movement ‡2 lcmpt

n 2015017771
382 0_ violin ‡n 1 ‡2 lcmpt ‡v 1st, 5th, and 7th parts
382 0_ men's chorus ‡e 1 ‡2 lcmpt ‡v 2nd, 8th parts
382 0_ prepared piano ‡2 lcmpt ‡v 6th part
382 0_ instrumental ensemble ‡n 1 ‡2 lcmpt ‡v 4th part

n 2015040601
382 0_ shakuhachi ‡n 1 ‡v 1st, 5th, 11th, 14th movements ‡2 lcmpt
382 0_ guitar ‡n 1 ‡v 2nd, 4th, 13th, 17th movements ‡2 lcmpt
382 0_ clarinet ‡n 1 ‡v 7th movement ‡2 lcmpt
382 0_ piano ‡n 1 ‡v 3rd, 9th-10th, 16th movements ‡2 lcmpt
382 0_ violin ‡n 1 ‡v 6th, 12th, 15th, 18th movements ‡2 lcmpt
382 0_ er hu ‡n 1 ‡v 8th movement ‡2 lcmpt

Vocal examples
The following examples are being revised to conform to LCMPT.
The term “singer” is the LCMPT form for a performer who uses his or her voice to produce musical tone.
The LCMPT term “voice” is used for an unspecified vocalized part, including speaking voice and vocal percussion.
382 0_ singer ‡n 1 ‡a piano ‡n 1 ‡s 2 ‡2 lcmpt
Examples of numbers in ‡n and ‡s for voices

Solo voice(s) (including narrator), without chorus:
382 0_ soprano voice ‡n 1  ‡a continuo ‡2 lcmpt
382 0_ soprano voice ‡n 2  ‡a continuo ‡2 lcmpt
° since "continuo" can consist of multiple instruments, ‡n and ‡s were omitted from these two 382 fields.
382 0_ baritone voice ‡n 1  ‡a piano ‡n 1 ‡s 2 ‡2 lcmpt
382 0_ tenor voice ‡n 1  ‡a piano ‡n 1 ‡s 2 ‡2 lcmpt
382 0_ alto voice ‡n 1  ‡a piano ‡n 1 ‡s 2 ‡2 lcmpt
382 0_ high voice ‡n 1  ‡a piano ‡n 1 ‡s 2 ‡2 lcmpt

Explanatory note (‡v) for solo voice
382 0_ soprano voice ‡n 1  ‡v wordless
° use for a vocalise
Narrator/Speaker:
382 0_ drum set ‡n 1  ‡d speaker ‡n 1 ‡s 1 ‡2 lcmpt
° for 1 performer; the percussionist speaks the words
382 0_ speaker ‡n 1  ‡a guitar ‡n 1 ‡s 2 ‡2 lcmpt
382 0_ speaker ‡n 1  ‡a organ ‡n 1 ‡s 2 ‡2 lcmpt
382 0_ speaker ‡n 1  ‡a piano ‡n 1 ‡a cello ‡n 1 ‡s 3 ‡2 lcmpt
382 0_ synthesizer ‡n 1  ‡a saxophone ‡n 1  ‡a speaker ‡n 1 ‡s 3 ‡2 lcmpt
382 0_ tenor voice ‡n 1  ‡b baritone voice ‡n 1  ‡b speaker ‡n 1  ‡a mixed chorus ‡v SATB ‡e 1 ‡a orchestra ‡e 1 ‡r 3 ‡t 2 ‡2 lcmpt
382 0_ speaker ‡n 1  ‡a tenor voice ‡n 1  ‡a mixed chorus ‡e 1 ‡a big band ‡e 1 ‡r 2 ‡t 2‡2 lcmpt
382 0_ speaker ‡n 1  ‡a alto flute ‡n 1  ‡a harpsichord ‡n 1  ‡a chamber organ ‡n 1 ‡r 2 ‡t 2 lcmpt
382 0_ speaker ‡n 1  ‡a orchestra ‡e 1  ‡a computer ‡a mixed media ‡2 lcmpt

Choruses:
As of May 2021, vocal range has been separated from that of gender of the singers in terms for choruses:
mixed chorus: a chorus comprising adult voices singing both higher (soprano and/or alto) and lower ranges (tenor and/or bass)
women’s chorus: a chorus comprising adult soprano and/or alto voices identified as women's voices
treble chorus: a chorus comprising soprano and alto voices of unspecified age or gender
men’s chorus: a chorus identified as comprising adult male voices
tenor bass chorus: a chorus comprising adult voices of unspecified gender singing lower ranges (tenor, baritone, and/or bass)

Number and ranges of parts not indicated:
382 0_ mixed chorus ‡e 1 ‡t 1 ‡2 lcmpt
382 0_ women's chorus ‡e 1 ‡a piano ‡n 1 ‡2 lcmpt

Number of choruses and range of voices indicated:
382 0_ mixed chorus ‡v SATB ‡e 1 ‡t 1 ‡2 lcmpt
382 0_ mixed chorus ‡v SATB ‡e 1 ‡a orchestra ‡e 1 ‡t 2 ‡2 lcmpt
382 0_ women's chorus ‡v SSA ‡e 1 ‡a English horn ‡n 1 ‡a piano ‡n 1 ‡2 lcmpt
382 0_ speaker ‡n 1  ‡b soprano voice ‡n 1  ‡b tenor voice ‡n 1  ‡a mixed chorus ‡v SATB ‡e 1 ‡a string orchestra ‡e 1 ‡r 3 ‡t 2 ‡2 lcmpt

Range of voices indicated:
382 0_ mixed chorus ‡v SATB ‡e 1 ‡t 1 ‡2 lcmpt
382 0_ mixed chorus ‡v SMezATBarB ‡e 1 ‡t 1 ‡2 lcmpt
382 0_ mixed chorus ‡v SATB ‡e 1 ‡a organ ‡n 1 ‡2 lcmpt
Number of parts and range of voices known:
382 0_ mixed chorus ‡v SATB ‡e 1 †a piano ‡n 1 †t 2 lcmpt
382 0_ women's chorus ‡v SA ‡e 1 †a piano ‡n 2 †v piano, 4 hands †t 2 lcmpt
382 0_ women's chorus ‡v SSMzAC ‡e 1 †a organ ‡n 1 †t 2 lcmpt
382 0_ ‡b soprano voice ‡n 1 ‡b alto voice ‡n 1 ‡b tenor voice ‡n 1 ‡b bass voice ‡n 1 ‡a mixed chorus ‡v SSSAAATTBBB ‡e 1 †r 4 †t 1 †t 2 lcmpt
382 0_ ‡b soprano ‡n 1 ‡b flute ‡n 1 ‡a women's chorus ‡v SSAA ‡e 1 †r 2 †t 1 †t 2 lcmpt
382 0_ unison chorus ‡e 1 †a organ ‡n 1 †t 2 lcmpt
382 0_ unison chorus ‡e 1 †a organ ‡n 1 †t 2 lcmpt
382 0_ ‡b soprano ‡n 1 ‡b flute ‡n 1 ‡v piano, 4 hands ‡2 lcmpt
382 0_ equal voices ‡n 1 ‡v 1-2 voices ‡e 1 †t 1 †t 2 lcmpt
382 0_ ‡b soprano voice ‡n 1 ‡b baritone voice ‡n 1 †a mixed chorus ‡v 10 parts ‡e 1 †a orchestra ‡e 1 †r 2 †t 2 †t 2 lcmpt
382 0_ ‡b soprano voice ‡n 1 ‡b alto voice ‡n 1 ‡b tenor voice ‡n 1 ‡b bass voice ‡n 1 ‡a mixed chorus ‡v SATB ‡e 1 †r 1 †t 1 †t 2 lcmpt
382 0_ ‡b soprano ‡n 1 ‡b alto voice ‡n 1 ‡b tenor voice ‡n 1 ‡b bass voice ‡n 1 ‡v SATB ‡e 1 †a orchestra ‡e 2 lcmpt
382 0_ ‡b baritone voice ‡n 1 †a singer ‡n 1 †a mixed chorus ‡v SATB ‡e 1 †r 1 †t 1 †t 2 lcmpt
° for solo voice for baritone or singing actor
382 0_ ‡b mezzo-soprano voice ‡n 1 †a mixed chorus ‡v SSTBB ‡e 1 †a piano ‡n 1 †t 2 lcmpt
382 0_ ‡b soprano voice ‡n 1 †a mixed chorus ‡v SATB ‡e 1 †a piano ‡n 1 †t 2 lcmpt
382 0_ ‡b soprano voice ‡n 1 †a mixed chorus ‡v SSAAATTBBB ‡2 lcmpt
382 0_ ‡b soprano ‡n 1 ‡b alto voice ‡n 1 ‡b tenor voice ‡n 1 ‡b bass voice ‡n 1 ‡v SATB ‡e 1 †a orchestra ‡e 2 lcmpt
382 0_ ‡b baritone voice ‡n 1 †a mixed chorus ‡v SATB ‡e 1 †a chorus's chorus ‡v optional ‡e 1 †a orchestra ‡e 1 †r 1 †t 3 †t 2 lcmpt
Solo voice(s) with ensemble (‡b)
382 0_ ‡b singer ‡n 1 †a instrumental ensemble ‡e 1 †r 1 †t 1 †t 2 lcmpt
382 0_ ‡b singer ‡n 1 †a piano ‡n 1 †a clarinet ‡n 1 †a viola ‡n 1 †s 4 †t 2 lcmpt
382 0_ ‡b low voice ‡n 1 †a flute ‡n 1 †a viola ‡n 1 †a pedal harp ‡n 1 †s 4 †t 2 lcmpt
382 0_ ‡b singer ‡n 1 †a violin ‡n 1 †a viola da gamba ‡n 1 †a continuo ‡t 2 lcmpt
382 0_ ‡b female voice ‡n 1 †a percussion ‡n 1 †s 3 †t 2 lcmpt
382 0_ trumpet ‡n 2 †a horn ‡n 1 †a trombone ‡n 1 †a tuba ‡n 1 †a singer ‡n 1 †s 6 †t 2 lcmpt
382 0_ ‡b soprano voice ‡n 1 †a horn ‡n 1 †p English horn ‡n 1 †p clarinet ‡n 1 †a piano ‡n 1 †n 3 †t 2 lcmpt
° for soprano, French horn (or English horn or clarinet), and piano
382 0_ ‡b tenor voice ‡n 2 ‡b bass voice ‡n 1 †a oboe ‡n 1 †a violin ‡n 2 †a continuo ‡t 2 lcmpt
382 0_ ‡b soprano voice ‡n 1 ‡b alto voice ‡n 1 ‡b tenor voice ‡n 1 ‡b bass voice ‡n 1 †a mixed chorus ‡e 1 †a organ ‡n 1 †a horn ‡n 2 †a flute ‡n 2 †a bowed string ensemble ‡e 1 †t 2 lcmpt
This is an example of one 382 field used to name an accompanying ensemble and one 382 field in which each instrument in the accompanying ensemble is listed:
382 0_ ‡b voice ‡n 1 †a instrumental ensemble ‡e 1 †r 1 †t 1 †t 2 lcmpt
382 0_ ‡b voice ‡n 1 †a piano ‡n 1 †a clarinet ‡n 1 †a viola ‡n 1 †s 4 †t 2 lcmpt
This is an example of one 382 field used to list each instrument in an accompanying ensemble and one 382 field in which the name of the accompanying ensemble is used:

382 0_‡b soprano ‡n 3 ‡b alto ‡n 3 ‡a mixed chorus ‡e 1 ‡a instrumental ensemble ‡e 1 †r 6 †t 2 †2 lcmpt
382 0_‡b soprano ‡n 3 ‡b alto ‡n 3 ‡a mixed chorus ‡e 1 ‡a piano ‡n 1 ‡a flute ‡n 1 ‡d alto flute ‡n 1 ‡a clarinet ‡n 1 ‡a trumpet ‡n 1 ‡a vibraphone ‡n 1 ‡a cello ‡n 4 ‡a bass guitar ‡n 1 ‡2 lcmpt

Choral music, without accompaniment or solo voice(s):

382 0_§b mixed chorus §t 1 §t 1 §2 lcmpt
382 0_§b mixed chorus §v SATB §t 1 §t 1 §2 lcmpt
382 0_§b women's chorus §v SSS §t 1 §t 1 §2 lcmpt
382 0_§b women's chorus §v SSSAAA §t 1 §t 1 §2 lcmpt
382 0_§b men's chorus §v TTBB §t 1 §t 1 §2 lcmpt
382 0_§b mixed chorus §v canus, contratenor, tenor, bass §t 1 §t 1 §2 lcmpt

Choral music, with accompaniment, without solo voice(s):

382 0_§b mixed chorus §v SATB §e 1 §a organ §n 1 §2 lcmpt
382 0_§b mixed chorus §v SSATB §e 1 §a continuo §2 lcmpt
382 0_§b mixed chorus §v SSATB §e 1 §a organ §n 1 §2 lcmpt
382 0_§b mixed chorus §v SATB, SATB §e 2 §a continuo §2 lcmpt
382 0_§b mixed chorus §v SATB, SATB §e 1 §a organ §n 1 §2 lcmpt
382 0_§b women's chorus §v 3 parts §e 1 §a piano §n 1 §2 lcmpt
382 0_§b mixed chorus §v SATB, SATB §e 3 §a continuo §2 lcmpt
382 0_§b mixed chorus §v SA §e 1 §a piano §n 2 §v piano, 4 hands §2 lcmpt
382 0_§b women's chorus §v SA §e 1 §a bassoon §n 1 §2 lcmpt

Alternate voice(s) (‡p)

382 0_§p tenor §n 1 §p soprano §n 1 §a continuo §2 lcmpt
382 0_‡b baritone voice §n 1 §p singer §t 1 §a mixed chorus §v SATB §e 1 §r 1 §t 1 §2 lcmpt
  ° for solo voice for baritone or singing actor
382 0_‡p baritone voice §n 4 §p with piano陪伴 ad libitum §v originally for voice and piano
382 0_‡b soprano voice §n 1 §a mixed chorus §v SATB §e 1 §p soprano voice §p alto voice §p tenor voice §p bass voice §t a orchestra §e 1 §r 1 §t 2 §t 2 lcmpt
  ° for soprano solo, SATB chorus (or soloists), and orchestra

Total number of solo voices (‡r)

382 0_‡b soprano voice §n 3 §b alto voice §n 2 §b tenor voice §n 1 §b baritone voice §n 1 §b bass voice §n 1 §a orchestra §e 1 §r 8 §t 1 §2 lcmpt
  ° for 8 solo voices (SSSAATBarB) and orchestra

Total number of vocal ensembles (‡t)

382 0_‡t a mixed chorus §v SATB, SATB §e 2 §t 2 §2 lcmpt
  ° for two mixed choirs

Explanatory note (‡v) for vocal ensembles

382 0_‡v mixed chorus §v SATB §e 1 §t 1 §2 lcmpt
382 0_‡v mixed chorus §v SATB §e 1 §a organ §n 1 §2 lcmpt
382 0_‡v mixed chorus §v SSATB §e 1 §a continuo §2 lcmpt
382 0_‡v women's chorus §v SSS §e 1 §2 lcmpt
382 0_‡v soprano §n 1 §a alto §n 1 §a tenor §n 1 §a bass §n 1 §a mixed chorus §v SATB §e 1 §a flute §n 2 §a trumpet §n 2 §a timpani §n 1 §a string orchestra §e 1 §2 lcmpt
382 0_‡v soprano voice §v ad libitum §n 1 §b alto voice §v ad libitum §n 1 §b bass voice §v ad libitum §n 1 §a mixed chorus §e 1 §a oboe §n 2 §a bowed string ensemble §e 1 §a continuo §2 lcmpt

Other interesting examples:

380 0_‡v organ §n 1 §a mixed chorus §e 1 §a audience §e 1 §2 lcmpt
  ° for mixed choir, congregation, and organ

Name attributes (MARC 370, 371, 372, 373, 374, 375, and 378)
Music Cataloging at Yale [1] ? MARC tagging [83]

Note: this page was created with music cataloging in mind.


Sources: LC MARC 21 format for authority data [48] and Descriptive Cataloging Manual (DCM) Z1 [99], sections on field 370, 371, 372, 373, 374, 375, and 378

MARC Definition

370 Associated place

Use in conjunction with RDA 9.8-9.11 [155] for recording place of birth, death, country, residence, and address for persons RDA 6.5 [156] for recording place of origin for works and expressions

A town, city, province, state, and/or country associated with persons, corporate bodies, families, works, and expressions.

For a person: the town, city, province, state, and/or country associated with a person's place of birth, death, residence, and/or identity

For a corporate body: a significant location associated with a corporate body (e.g., location of a conference, etc., location of the headquarters of an organization)

For a family: a place where the family resides or has resided or has some connection

For a work or expression: the country or other territorial jurisdiction from which a work or expression originated.

Field 370 should be repeated when start and end periods in subfields ‡s and ‡t pertain to a different associated place.

When place data is from a controlled vocabulary, the vocabulary is indicated in subfield ‡2 (Source of term).

When using subfield ‡2, repeat the 370 if subfield ‡2 does not apply to all place names

Instructions for PCC catalogers in Descriptive Cataloging Manual (DCM) Z1, section on field 370, updated on 9/11/2013:

Use the authorized access point form as found in the authority file

If the authorized form has not yet been established in the authority file, use name of the place in the authorized RDA form

There is no need to establish a name not in the authority file
### Indicators

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### Subfields

<table>
<thead>
<tr>
<th>Subfield</th>
<th>Description</th>
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| ‡a | Place of birth  
° The town, city, province, state, and/or country in which a person was born. |
| ‡b | Place of death  
° The town, city, province, state, and/or country in which a person died. |
| ‡c | Associated country  
° A country with which the person, corporate body, family, or work is identified.  
° Dates that pertain to the country are recorded in subfields ‡s (Start period) and ‡t (End period). |
| ‡e | Place of residence/headquarters  
° The town, city, province, state, locale, and/or country in which a person resides or has resided, or an organization has its headquarters or carries out its activities.  
° Dates associated with a place of residence/location of headquarters are recorded in subfields ‡s (Start period) and ‡t (End period). |
| ‡f | Other associated place  
° Other or additional town, city, province, state, and/or country associated with persons, corporate bodies, families, works, and expressions.  
° Dates associated with other place are recorded in subfields ‡s (Start period) and ‡t (End period). |
| ‡g | Place of origin of work  
° The country or other territorial jurisdiction from which a work originated.  
° Dates associated with place of origin of work are recorded in subfields ‡s (Start period) and ‡t (End period). |
| ‡s | Start period  
° The starting date of association with a particular place by a person, corporate body, family, work, or expression. |
| ‡t | End period  
° The end date of association with a particular place by a person, corporate body, family, work, or expression. |
| ‡2 | Source of term: MARC code that identifies the source of the term in subfield ‡a when it is from a controlled list.  
° Subfield ‡2 follows the subfields to which it applies  
» naf = NACO authority file |

### Examples: Persons:

Place of birth only:
- 370 __ Los Angeles (Calif.) ‡2 naf
- 370 __ Donna (Tex.) ‡2 naf
- 370 __ Nuremberg (Germany) ‡2 naf
- 370 __ Mátészalka (Hungary) ‡2 naf
- 370 __ Odense (Denmark) ‡2 naf
- 370 __ Hamburg (Germany) ‡2 naf
- 370 __ Managua (Nicaragua) ‡2 naf
Place of death only:
370 __ ‡b Geneva (Switzerland) ‡2 naf
370 __ ‡b Ontario ‡2 naf

Places of both birth and death:
370 __Muskegon Heights (Mich.) ‡b Alamo (Calif.) ‡2 naf
370 __Rossau (Germany) ‡b Blandford Forum (England) ‡2 naf
370 __Hamm (North Rhine-Westphalia, Germany) ‡b Aurora (Colo.) ‡2 naf
370 __Frankfurt am Main (Germany) ‡b Frankfurt am Main (Germany) ‡2 naf
370 __Tikhvin (Russia) ‡b Saint Petersburg (Russia) ‡2 naf
370 __Brooklyn (New York, N.Y.) ‡b North Tarrytown (N.Y.) ‡2 naf
370 __Leipzig (Germany) ‡b Venice (Italy) ‡2 naf
370 __London (England) ‡b Croydon (London, England) ‡2 naf
370 __Aversa (Italy) ‡b Venice, (Italy) ‡2 naf

Place of birth and death, and associated country:
370 __Scott (N.Y.) ‡b Inglewood (Calif.) ‡c United States ‡2 naf
370 __Schrobenhausen (Germany) ‡b Dresden (Germany) ‡c Germany ‡2 naf
370 __Vienna (Austria) ‡b Brooklyn (New York, N.Y.) ‡c United States ‡2 naf
370 __Saint Petersburg (Russia) ‡b Los Angeles (Calif.) ‡c United States ‡2 naf
370 __Ghent (Belgium) ‡b Dallas (Tex.) ‡c United States ‡2 naf

Place of birth, associated country, and other associated place:
370 __Glossop (England) ‡c Great Britain ‡f Reading (England) ‡2 naf
370 __Tokyo (Japan) ‡c Japan ‡f Berlin (Germany) ‡f Weimar (Thuringia, Germany) ‡2 naf

Place of residence:
370 __‡e United States ‡2 naf
370 __‡e United States ‡2 naf ‡s 1948 ‡t 2013
370 __‡e Netherlands ‡2 naf ‡s 1990
370 __‡e Muncie (Ind.) ‡2 naf ‡s 1959 ‡t 1992
370 __‡e Lake Placid (N.Y.) ‡2 naf ‡s 1992 ‡t 2010
370 __‡e Salzburg (Austria) ‡2 naf ‡s 1595 ‡t 1596
370 __‡e Prague (Czech Republic) ‡2 naf ‡s 1596 ‡t 1612

Other associated place:
370 __‡f La Crescenta (Calif.) ‡2 naf

Place of birth and residence:
370 __Peru ‡e Manheim (Pa.) ‡2 naf

Place of birth, death, and residence (two 370 fields):
370 __Weimar (Thuringia, Germany) ‡b Hamburg (Germany) ‡e Berlin (Germany) ‡2 naf ‡s 1738 ‡t 1768
370 __ ‡e Hamburg (Germany) ‡2 naf ‡s 1768 ‡t 1788

Place of birth and other associated place(s):
370 __ Hay (Wales) ‡f Enfield (London, England) ‡2 naf
370 __ Mátészalka (Hungary) ‡f Budapest (Hungary) ‡f Stuttgart (Germany) ‡f Christchurch (N.Z.) ‡2 naf

Place of birth, death, and associated country, with other associated places with start and end dates, in separate 370 fields:
370 __ Ghent (Belgium) ‡b Dallas (Tex.) ‡c United States ‡2 naf
370 __ ‡e Lubbock (Tex.) ‡2 naf ‡s 1934 ‡t 1950
370 __ ‡e Dallas (Tex.) ‡2 naf ‡s 1950 ‡t 1951
370 __ ‡f Houston (Tex.) ‡2 naf ‡s 1913 ‡t 1916
370 __ ‡f San Antonio (Tex.) ‡2 naf ‡s 1917 ‡t 1922

Place of residence and other associated place(s):
370 __ ‡e England ‡e Scotland ‡f London (England) ‡2 naf

Place of birth, residence, and other associated place:
370 __ Uelzen (Germany) ‡e Hannover (Germany) ‡f Berlin (Germany) ‡2 naf

Place of birth and country to which the composer emigrated (two 370 fields):
370 __ Mosul (Iraq) ‡2 naf
370 __ ‡c United States ‡2 naf ‡s 1960

Place of birth and places of residence (two 370 fields):
370 __ Brno (Czech Republic) ‡b Woodstock (N.Y.) ‡e New York (N.Y.) ‡e Woodstock (N.Y.) ‡c United States ‡2 naf
370 __ ‡e Vienna (Austria) ‡2 naf ‡s 1928 ‡t 1938

Examples: Corporate bodies:
370 __ ‡e Amherst (Mass.) ‡2 naf
370 __ ‡e Wolfville (N.S.) ‡2 naf
370 __ ‡e Berlin (Germany) ‡2 naf
370 __ ‡e Frederiksberg (Denmark) ‡2 naf

Examples: Works:
370 __ ‡g United States ‡2 naf
370 __ ‡g Hamburg (Germany) ‡2 naf
370 __ ‡g Eau Claire (Wis.) ‡2 naf
370 __ ‡g New York (N.Y.) ‡2 naf
370 __ ‡g Brooklyn (New York, N.Y.) ‡g Peterborough (N.H.) ‡2 naf
### 371 Address (For persons, see also RDA 9.12.1.3 [157])

An address (as well as electronic access information such as e-mail, telephone, fax, TTY, etc. numbers) associated with the entity described in the record.

- Multiple addresses, such as mailing addresses and addresses corresponding to the physical location of an item or facilities, are recorded in separate occurrences of field 371.
- For a person: the address of a person's place of residence, business, or employer and/or an e-mail or Internet address.
- For a corporate body: the address of the corporate body's headquarters or offices, or an e-mail or Internet address for the body.

The difference between fields 370 and 371:
- Field 370 (Associated place) includes information about places associated with a person or a corporate body at the level of the country, the town, etc.
- Field 371 (Address) contains information relating to the location of a person or a corporate body, at which they can be found or reached (e.g., printed mail address, e-mail address, etc.).

Instructions for PCC catalogers in *Descriptive Cataloging Manual (DCM) Z1*, section on field 371:

Best practice:
- Supply based on cataloger's judgment, if the information is readily available and not already being recorded in field 370 subfield ‡e (Place of residence/headquarters).
- In cases where subfield ‡a is not recorded, include at a minimum subfield ‡m (Electronic mail address) or subfield ‡b (City).
- Do not record physical addresses for living people.
- Catalogers are not required to maintain address information when updating a record that contains an address.
- Repeatability: In choosing between repeating a field vs. repeating a subfield:
  - If the only addition to an existing field is an additional term from the same vocabulary, repeat the affected subfield.
  - If the vocabulary source differs, or if another associated element differs (such as a range of dates), repeat the field.
- Overall best practice: repeat the field when needed for clarity.

#### Indicators

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#### Subfields

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<td>‡a Subfield ‡a is repeated to indicate separations of address information.</td>
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<td>‡m If more than one electronic mail address applies, subfield ‡m is repeated.</td>
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### MARC tagging

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<th>Indicator</th>
<th>Subfield</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>‡s</td>
<td></td>
<td>Start period&lt;br&gt;° The starting date of association with a particular place by a person, corporate body, family, work, or expression.</td>
</tr>
<tr>
<td>‡t</td>
<td></td>
<td>End period&lt;br&gt;° The end date of association with a particular place by a person, corporate body, family, work, or expression.</td>
</tr>
</tbody>
</table>

#### Examples: Persons:

- 371 __ ‡m janeoakland@stresspoints.co.uk [158]
- 371 __ ‡m merwinsiu@hotmail.com [159] ‡u http://www.angelfire.com/ms/merwinsiu/ [160]
- 371 __ ‡m musictheory@cmu.edu [161] ‡v David Berlin WWW site, Oct. 26, 2012 ‡u http://www.davidberlin.com [162]
- 371 __ ‡m pnagyp@gmail.com [163] ‡v Liszt Ferenc Zenem?vészeti Egyetem WWW site, March 13, 2013 ‡u http://www.zeneakademia.hu/oktatok/1428 [164]

#### Examples: Corporate bodies:

- 371 __ Rosenørns Allé 22, 1970 &#135b Frederiksberg &#135d Denmark &#135m dkdm@dkdm.dk [165]
- 371 __ ‡m info@paminatrio.com [166] ‡v Pamina Trio website, viewed Oct. 29, 2012 ‡u http://www.paminatrio.com [167]
- 371 __ Giornicostrasse 242 ‡b Basel ‡d Switzerland ‡e CH- 4059 ‡m info@lafloridiana.com [168] ‡v La Floridiana WWW site, February 22, 2013 ‡u http://www.lafloridiana.com/?p=contact [169]

### MARC Definition

#### 372 Field of activity (For persons, see also RDA 9.15 [170])

For a person: a field of endeavor, area of expertise, etc., in which the person is engaged or was engaged. For a corporate body: a field of business in which the corporate body is engaged, its area of competence, responsibility, jurisdiction, etc.

The field is repeated if the entity has multiple fields of activity for different time periods.

Instructions for PCC catalogers in *Descriptive Cataloging Manual (DCM) Z1*, section on field 372:

° When recording a term indicating the field, prefer controlled vocabulary, such as LCSH or MeSH, recording the source in subfield ‡2.
° Capitalize the first term in each subfield ‡a.
° Repeatability: In choosing between repeating a field vs. repeating a subfield:
  ° If the only addition to an existing field is an additional term from the same vocabulary, repeat the affected subfield.
  ° If the vocabulary source differs, or if another associated element differs (such as a range of dates), repeat the field.
° Overall best practice: repeat the field when needed for clarity.

#### Indicators

<table>
<thead>
<tr>
<th>1st</th>
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<tbody>
<tr>
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</table>

#### Subfields

<table>
<thead>
<tr>
<th>Indicator</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>‡a</td>
<td>Field of activity: A field of endeavor or area of expertise in which the person or corporate body is or was engaged.&lt;br&gt;° Multiple characteristics from the same source vocabulary may be recorded in the same field in separate occurrences of subfield ‡a.&lt;br&gt;° Terms from different source vocabularies are recorded in separate occurrences of the field.</td>
</tr>
<tr>
<td>‡s</td>
<td>Start period&lt;br&gt;° The starting date of engagement in a field of endeavor or field of business for a person or corporate body.</td>
</tr>
<tr>
<td>‡t</td>
<td>End period&lt;br&gt;° The end date of engagement in a field of endeavor or field of business for a person or corporate body.</td>
</tr>
</tbody>
</table>
‡2 Source of term: MARC code that identifies the source of the term in subfield ‡a when it is from a controlled list.
   ° Subfield ‡2 follows the subfields to which it applies
     » lcsh = Library of Congress Subject Headings

Examples: Persons:
372 __ Music ‡2 lcsh
372 __ Composition (Music) ‡2 lcsh
372 __ Performing arts ‡2 lcsh
372 __ Arrangement (Music) ‡2 lcsh
372 __ Education ‡2 lcsh
372 __ Music ‡a Psychology ‡a Singing ‡2 lcsh
372 __ Musical performance
372 __ Contemporary music
372 __ Church music--Catholic Church ‡2 lcsh
372 __ Electronica (Music) ‡a Techno music ‡a Software ‡2 lcsh
372 __ Alternative rock music ‡a Punk rock music ‡a Emo (Music) ‡a Popular music ‡2 lcsh
372 __ Motion pictures--Production and direction ‡a Documentary films--Production and direction ‡a
Documentary television programs--Production and direction ‡2 lcsh

Examples: Corporate bodies:
372 __ Early music ‡a Neapolitan music
372 __ Music--21st century ‡2 lcsh
372 __ Popular music--France ‡a Swing (Music)--France ‡2 lcsh
372 __ Alternative rock music ‡2 lcsh

MARC Definition
373 Associated group (For persons, see also RDA 9.13 [171])
   Information about a group, institution, association, etc., that is associated with the entity in the 1XX.
   ° This can also be a group with which a person is or has been affiliated, including dates of affiliation.
   ° The field is repeated if the person has multiple affiliations for different time periods.
Instructions for PCC catalogers in Descriptive Cataloging Manual (DCM) Z1, section on field 373:
   ° Prefer a controlled vocabulary, such as the LC/NACO Authority File.
   ° Repeatability: In choosing between repeating a field vs. repeating a subfield:
     » If the only addition to an existing field is an additional term from the same vocabulary, repeat the affected subfield.
     » If the vocabulary source differs, or if another associated element differs (such as a range of dates), repeat the field.
   ° Overall best practice: repeat the field when needed for clarity.

Indicators
1st blank
2nd blank

Subfields
‡a Associated group
‡2 Source of term: MARC code that identifies the source of the term in subfield ‡a when it is from a controlled list.
   ° Subfield ‡2 immediately follows the subfields to which it applies and precedes ‡s and ‡t
     » naf = NACO authority file
‡s Start period
   ° The starting date of the association.
‡t End period
   ° The end date of the association.

Examples: Persons:
373 __ Los Angeles Chamber Orchestra ‡2 naf
373 __ Mostly Mozart Festival
373 __ Black Music Repertory Ensemble
### MARC Definition

#### 374 Occupation

Information about profession or occupation in which a person works or has worked, including dates applicable.

- The field is repeated if the person has multiple occupations for different time periods.

Instructions for PCC catalogers in *Descriptive Cataloging Manual (DCM) Z1*, section on field 374:

- Prefer controlled vocabulary, recording the source in subfield ‡2.
  - See [lcgdgt](https://www.loc.gov/lcdgt/) (Library of Congress demographic group terms) and [lcsh](https://www.loc.gov/lcsh/) Library of Congress subject headings
  - Capitalize the first term in each subfield ‡a.
  - When terms do not come from a controlled vocabulary, use a singular form.
  - Repeatability: In choosing between repeating a field vs. repeating a subfield:
    - If the only addition to an existing field is an additional term from the same vocabulary, repeat the affected subfield.
    - If the vocabulary source differs, or if another associated element differs (such as a range of dates), repeat the field.
  - Overall best practice: repeat the field when needed for clarity.

#### Indicators

<table>
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<tr>
<th>1st</th>
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#### Subfields:

<table>
<thead>
<tr>
<th>‡a</th>
<th>Occupation</th>
</tr>
</thead>
<tbody>
<tr>
<td>‡2</td>
<td>Source of term: MARC code that identifies the source of the term in subfield ‡a when it is from a controlled list.</td>
</tr>
</tbody>
</table>

- Subfield ‡2 follows the subfields to which it applies
  - lcsh = Library of Congress Subject Headings
  - lcgdt = LC demographic group terms

- See the [LC documentation](https://www.loc.gov/lc/documentation/) for the Library of Congress Demographic Group Terms (LCDGT) and the entire list of terms in [PDF](https://www.loc.gov/lc/documentation/) as of 2017.

<table>
<thead>
<tr>
<th>‡s</th>
<th>Start period</th>
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</table>

- The starting date of work in a profession or occupation.

<table>
<thead>
<tr>
<th>‡t</th>
<th>End period</th>
</tr>
</thead>
</table>

- The end date of work in a profession or occupation.

#### Examples

- 374 __ Cellists ‡2 lcgdt
- 374 __ Composers ‡2 lcgdt
- 374 __ Pianists ‡2 lcgdt
MARC tagging
Published on Yale University Library (https://web.library.yale.edu)

374 __ Music teachers ‡2 lcmdg
374 __ Hymn writers ‡2 lcsh
374 __ Editors ‡a Music librarians ‡a Musicologists ‡2 lcsh
374 __ Actors ‡a Psychologists ‡a Vocal coaches ‡a Voice teachers ‡a Sopranos (Singers) ‡2 lcsh
374 __ Keyboard players ‡2 lcsh
374 __ Keyboardists ‡2 lcmdg
374 __ Guitarists ‡2 lcmdg
374 __ Arrangers (Musicians) ‡2 lcsh
374 __ Music teachers ‡a Stamp collectors ‡a Composers ‡a Pianists ‡2 lcsh
374 __ Musical instrument repairers and tuners ‡2 onet [onet taken from Occupation Term Source Codes [177]]

Difference between Field of activity (372 field) and Occupation (374 field):
Field of activity = a field of study or discipline
Jazz
Education
Music-Instruction and study
Piano-Instruction and study
Flute--Performance
Choral conducting

Occupation = a profession with that field or discipline
Jazz musicians
Teachers
Music teachers
Piano teachers
Flute players
Choral conductors

MARC Definition
375 Gender: DO NOT RECORD
As per the PCC Ad Hoc Task Group on Recording Gender in Personal Name Authority Records Revised Report on Recording Gender in Personal Name Authority Records [178] of April 7, 2022.
° Do not record the RDA gender element (MARC 375) in personal name authority records.
° Delete existing 375 fields when editing a record for any other reason.

MARC Definition
377 Associated language (See also RDA 9.14 [179])
A language code identifying the language that a person, organization, or family uses for publication, communication, etc., or in which a work is expressed.
° Includes:
  » the language a person uses when writing for publication, broadcasting, etc.
  » a language a corporate body uses in its communications
  » a language of a family
  » a language in which a work is expressed.
Do not use this field:
° for the language(s) a person speaks
° for creators who work in a non-verbal context and the person does not have published textual works
° when the language is not obvious

Use language codes found in MARC code list for languages [180]

Instructions for PCC catalogers in Descriptive Cataloging Manual (DCM) Z1, section on field 375:
° Prefer language codes over language terms, using codes from the MARC Code List for Languages as the source for language codes
  » Subfield ‡2 is not required when the MARC Code List for Languages is used as the language source code
° Use subfield ‡l (Language term) only to provide information not available in the MARC Code List for Languages
° Encode multiple languages for a person or corporate body only if more than one language is used for publication, communication, etc.
## Indicators

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<tbody>
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</tbody>
</table>

## Subfields

<table>
<thead>
<tr>
<th>‡a</th>
<th>Language code identifying the language that a person, organization, or family uses for publication, communication, etc., or in which a work is expressed.</th>
</tr>
</thead>
<tbody>
<tr>
<td>‡1</td>
<td>Language term that a person, organization, or family uses for publication, communication, etc., or in which a work is expressed.</td>
</tr>
</tbody>
</table>

## Examples

377 __ ‡a ger

### MARC Definition

**378 Fuller form of personal name** *(See also RDA 9.5 [181])*

A name element used to distinguish a person from another person with the same name.

- It may be needed when:
  - a part of a name is represented only by an initial or abbreviation in the form chosen as the preferred name
  - a part of the name is not included in the form chosen as the preferred name
- The 378 field applies only to the name in the 1XX.
- The 378 field is not repeatable.

Instructions for PCC catalogers in *Descriptive Cataloging Manual (DCM) Z1*, section on field 378:

- Best practice: Encode the fuller form of name in the 378 field when this information is readily available, even if the same information is already present in the 100 field.

## Indicators

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</table>

## Subfields

| ‡q | Full form of name needed to distinguish a person from another person with the same preferred name. |

### Examples

100 1_ Weill, Kurt, ‡d 1900-1950  
378 __ ‡q Julian Kurt

100 1_ Lloyd, James, ‡d 1964-  
378 __ ‡q James K.

100 1_ Albright, Philip H., ‡d 1927-2010  
378 __ ‡q Philip Hills

100 1_ Oakland, Jane  
378 __ ‡q Jane Caroline

100 1_ Best, C. W., ‡d 1865-1948  
378 __ ‡q Cyrus Williams

100 1_ Astenius, A. O. T.  
400 1_ Astenius, Anthony Oliver Theophilus  
378 __ ‡q Anthony Oliver Theophilus
MARC tagging
Published on Yale University Library (https://web.library.yale.edu)

---

100 1_ Dana, C. Henshaw, ‡d 1846-1883
400 1_ Dana, Charles Henshaw, ‡d 1846-1883
378 __ ‡q Charles Henshaw

---

100 1_ Danning, Christian, ‡d 1867-1925
400 1_ Danning, Sophus Christian, ‡d 1867-1925
378 __ ‡q Sophus Christian

---

**Numeric designation of musical work (MARC 383)**

[Music Cataloging at Yale](https://web.library.yale.edu) | [MARC tagging](https://web.library.yale.edu)

**Note:** this page was created with music cataloging in mind.

Use in conjunction with [Recording numeric designation for musical works](https://web.library.yale.edu) (RDA 6.16) and [Best practices for music cataloging](https://web.library.yale.edu)

See also [380](https://web.library.yale.edu) [22]: Form of work | [381](https://web.library.yale.edu) [23]: Other distinguishing characteristics of a work or expression | [382](https://web.library.yale.edu) [24]: Medium of performance | [384](https://web.library.yale.edu) [26]: Key

Sources: LC MARC 21 format for [bibliographic date](https://web.library.yale.edu) and [authority data](https://web.library.yale.edu) and [DCM Z1](https://web.library.yale.edu)

**Indicators | Subfields | Examples**

In bibliographic and authority records: a serial number, opus number, or thematic index number assigned to a musical work by the composer, publisher, or a musicologist.

° May be used to differentiate a musical work from another with the same title.

Instructions for PCC catalogers in [Descriptive Cataloging Manual (DCM) Z1](https://web.library.yale.edu) [99], section on field 383:

° Best practice: Encode when available.

° Create separate 383 fields for different numbering schemes associated with a single work.

**Indicators**

1st    blank
2nd    blank

**Subfields**

‡a Serial number: a number used if works with the same title and the same medium of performance are consecutively numbered in music reference sources.

‡b Opus number: an identifying number of a musical composition sometimes followed by a number within the opus.

The thematic index numbers used in an authorized access point should come from a recognized thematic index, but you may record numbers not found in such a source in the 383 field.

‡c Thematic index number: a number assigned to a work in a recognized thematic index in the case of certain composers.

‡d Thematic index code: code identifying thematic index represented by the number recorded in subfield ‡c.

° For codes, see [The Thematic Indexes Used in the Library of Congress/NACO Authority File](https://web.library.yale.edu) [186]
### ISBN

Publisher associated with opus number: brief identification of publisher associated with number recorded in ‡b.

- Use only when different publishers assign different opus numbers to the same work or the same opus number to different works.

‡2 Source of term: MARC code that identifies the source of the term in subfield ‡a when it is from a controlled list.

° Use ‡2 mlati for *The Thematic Indexes Used in the Library of Congress/NACO Authority File* [186].

### Examples

#### Serial number:

| 383 | no. 4 |
| 383 | N. 1 |
| 383 | 1. colección |
| 383 | conatum 15 |
| 383 | 3r quadern |
| 383 | book 2 |

#### Range of consecutive serial numbers:

| 383 | No. 5-6 |
| 383 | no. 14-17 |

#### Opus number:

| 383 | ‡b op. 31 |
| 383 | ‡b op. 30a |
| 383 | ‡b op. 99A |
| 383 | ‡b op. posth. |

° Op. posth. numbers are not used in authorized access points, but may be recorded in a 383 field.

| 383 | ‡b WoO 53 |

° WoO (Werke ohne Opus) numbers are not used in authorized access points, but may be recorded in a 383 field.

#### Publisher associated with opus number:

| 383 | ‡b op. 3 ‡e André |
| 383 | ‡b op. 5 ‡e Hummel |

Different opus numbers associated with the same work from different publishers:

| no2014154638 |
| 383 | ‡b op. 30 ‡e André |
| 383 | ‡b op. 14 ‡e Hummel |
| 383 | ‡b op. 30 ‡e Sieber |

##### Serial number and opus number:

| 383 | ‡b op. 38 |
| 383 | ‡b op. 27 |
| 383 | ‡b op. 4 |
| 383 | ‡b op. 77d |
| 383 | 4e recueil ‡b op. 118 |

##### Serial number within an opus number:

| 383 | ‡b op. 11, no. 1 |
| 383 | ‡b op. 125, no. 1b |
| 383 | ‡b op. 78, no. 2 |
| 383 | ‡b 35, no. 2a |

Different serial number with opus numbers associated with the same work from different publishers:

| no2011193943 |
| 383 | ‡b op. 23, no. 1 ‡e Gombart |
| 383 | ‡b op. 23, no. 3 ‡e Longman |
| 383 | ‡b op. 23, no. 2 ‡e Mollo |
| 383 | ‡b op. 35, no. 1 ‡e Sieber |

##### Serial number within an opus number with consecutively numbered works:

| 383 | no. 1 ‡b op. 8, no. 1 |
### Thematic index numbers:

| 383 __ | ‡c H. 431 |
| 383 __ | ‡c H. VIIh, 1 |
| 383 __ | ‡c H. VI, D1 |
| 383 __ | ‡c WoO 32 |
| 383 __ | ‡c T. 6 |
| 383 __ | ‡c B. 15bis |
| 383 __ | ‡c WV 5.22 |
| 383 __ | ‡c HWV Anh. B |
| 383 __ | ‡c W. B Inc 2 |
| 383 __ | ‡c GraunWV Av:XV:50 |
| 383 __ | ‡c VdGS no. 8 |

#### Thematic index number with serial number of part:

| 383 __ | ‡c P. 249. No. 3 |
| 383 __ | ‡c WV 4.11-4.13. No. 3 |
| 383 __ | ‡c B. 410-415. No. 4-6 |

#### Range of consecutive thematic index numbers:

| 383 __ | ‡c T. 66-71 |
| 383 __ | ‡c G. 437-442 |
| 383 __ | ‡c H. XV, 24-26 |
| 383 __ | ‡c P. IX:24-26 |
| 383 __ | ‡c BWV 1007-1012 |

#### Range of consecutive thematic index numbers with serial number of part:

| 383 __ | ‡c W. B 43-48. No. 2 |
| 383 __ | ‡c WV 4.11-4.13. No. 3 |

#### Range of consecutive thematic index numbers with consecutive serial numbers of parts:

| 383 __ | ‡c W. B 36-41. No. 5-6 |
| 383 __ | ‡c BWV 1001-1005 |

#### Thematic index numbers, with thematic index code and source of information code (in these examples: mlati [186]):

| 383 __ | ‡c B. 77 | ‡d Burghauser | ‡2 mlati |
| 383 __ | ‡c H. II, 46 | ‡d Hoboken | ‡2 mlati |
| 383 __ | ‡c TWV 54:D3 | ‡d Ruhnke | ‡2 mlati |
| 383 __ | ‡c F. I, 22-25 | ‡d Fanna | ‡2 mlati |
| 383 __ | ‡c GraunWV Av:XIII:36 | ‡d Henzell | ‡2 mlati |
| 383 __ | ‡c WoO 10 | ‡d McCorkle | ‡2 mlati |
| 383 __ | ‡c TVWV15:15 | ‡d Menke | ‡2 mlati |
| 383 __ | ‡c RV 269 | ‡c RV 315 | ‡c RV 293 | ‡c RV 297 | ‡d Ryom | ‡2 mlati |
| 383 __ | ‡c BWV 1001 | ‡c BWV 1002 | ‡c BWV 1003 | ‡c BWV 1004 | ‡c BWV 1005 | ‡c BWV 1006 | ‡d BWV | ‡2 mlati |

#### Separate 383 fields for different types of numeric designations:

| 383 __ | ‡c Nr. 1 |
| 383 __ | ‡c WoO 9 | ‡d McCorkle | ‡2 mlati |
| 383 __ | ‡c W. B70-B75 | ‡d Warburton | ‡2 mlati |
| 383 __ | ‡b op. 11 |

| 383 __ | ‡c L III:121 | ‡d Lee | ‡2 mlati |
| 383 __ | ‡b op. 1, no. 4 |

#### Different numeric designations for the same work from different sources:

| 383 __ | ‡c H. 559 | ‡d Helm | ‡2 mlati |
| 383 __ | ‡c W. 137 | ‡d Wotquenne | ‡2 mlati |

#### Numeric designations from current and older editions of the same source:

Both editions of the source have mlati [186] codes:

| 383 __ | ‡c K. 304 | ‡d Köchel | ‡2 mlati | The mlati code for the 1937 (4th) edition of Köchel |
| 383 __ | ‡c K. 300c | ‡d Köchel6 | ‡2 mlati | The mlati code for the 1983 (6th) edition of Köchel |
Numeric designations from current and older editions of the same source and from an alternate source:
Separate 383 fields for alternate numbers from different sources (Ryom and Fanna) and numbering from an older edition of one of those sources (Ryom):
The number in the current (2007) edition of Ryom is RV Anh. 103. In the current edition, there is a reference from an older form of numbering (RV 102), taken from the 1986 edition. Even though it is referenced in the current edition, it is considered to have been taken from the older edition. Because there is no mlati code for the 1986 edition, there is no ‡2 code in the 383 field for the older form of number:

383 __ ‡c RV Anh. 103 ‡d Ryom ‡2 mlati
383 __ ‡c RV 102 ‡d Ryom, 1986
383 __ ‡c F. XII, 52 ‡d Fanna ‡2 mlati

The mlati code for the 2007 edition of Ryom
The 1986 edition of Ryom doesn't have a mlati code
Numeric designation from another source (mlati code Fanna), to be used in variant access points for the work

Unusual examples:
Symphony no. 5, op. 76; first published as Symphony no. 3; once known as op. 24
383 __ no. 3
383 __ no. 5
383 __ ‡b op. 76
383 __ ‡b op. 24
Divertimento no. 3 op. 15 also published as op. 16
383 __ ‡b op. 15, no. 3
383 __ ‡b op. 16, no. 3

Other distinguishing characteristics of a work or expression (MARC 381)

Music Cataloging at Yale [1] ? MARC tagging [83]

Note: this page was created with music cataloging in mind.

Use in conjunction with Recording other distinguishing characteristic of the expression of musicals work [187] (RDA 6.18)

See also 380 [22]: Form of work | 382 [24]: Medium of performance | 383 [25]: Numeric designation of musical work | 384 [26]: Key
Sources: LC MARC 21 format for bibliographic date [188] and authority data [189] and DCM Z1 [99]

Indicators | Subfields | Examples
In bibliographic and authority records: Any characteristic that is not accommodated in a special field that serves to characterize a work or expression.

° Examples for music are: arranged statement of music or version.
° May be used to differentiate a work from another work with the same title.

<table>
<thead>
<tr>
<th>Indicators</th>
<th></th>
<th>Subfields</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st</td>
<td>blank</td>
<td>‡a Form of work: a term expressing the class or genre of the work.</td>
</tr>
<tr>
<td>2nd</td>
<td>blank</td>
<td>° Multiple characteristics from the same source vocabulary may be recorded in the same field in separate occurrences of subfield ‡a.</td>
</tr>
<tr>
<td>‡v Source of information</td>
<td>° Terms from different source vocabularies are recorded in separate occurrences of the field.</td>
<td></td>
</tr>
</tbody>
</table>

Examples
381 __ arranged
381 __ unaccompanied
381 __ Selections
381 __ Selections ‡a arranged
381 __ Vocal score
381 __ Hermann [last name of arranger]
381 __ Lindsay [last name of translator]

Other edition (MARC 775)

Music Cataloging at Yale [1] ? MARC tagging [83]

Note: this page was created with music cataloging in mind.
The 775 is a linking field that describes a “horizontal relationship: the relationship between versions of a bibliographic item in different languages, format, media, etc.” It is used to describe the original edition when cataloging a reprint.

**Indicators**

1st specifies whether or not a display note is to be generated from the field
0 = displays a note
1 = does not display a note

2nd controls the generation of a display constant preceding the data in the linking entry field
blank = generates "other edition available"
8 = does not generate a display constant; ‡i is used to create an implicit introductory phrase

**Subfields**:

See 775 Other edition entry [190] for a complete list

‡i Relationship information
‡a Main entry
‡s uniform title
‡t title
‡b edition
‡d place, publisher and date of publication
‡h physical description
‡k series
‡n note
‡w record control number

**Examples**

775 08 ‡i Reprint of (manifestation): ‡a Foote, Arthur, 1853-1937. ‡t Night piece. ‡d Evanston, Ill. : Summy-Birchard, sole selling agent for the Arthur P. Schmidt Co., ©1934 ‡w (OCoLC)25769895

775 08 ‡i Also issued as: ‡a Hanson, Howard, 1896-1981. ‡t Laude. ‡d New York : C. Fischer, ©1976 ‡z 0825804981 ‡w (OCoLC)37914950

775 08 ‡i Reprint of (manifestation): ‡a Prokofiev, Sergey, 1891-1953. ‡t Concerto pour violon en ré maj. ‡d [Moscou, New-York] A. Gutheil (S. et N. Koussewitzky); Leipzig, Breitkopf & Härtel, ©1921 ‡w (OCoLC)9403134

775 08 ‡i Reprint of (manifestation): ‡a Debussy, Claude, 1862-1918. ‡t Pelléas et Mélisande. ‡d Paris : A. Durand, ©1907 ‡w (OCoLC)3106880
### Physical description codes for musical sound recordings (007)

**Music Cataloging at Yale** [1] ? **MARC tagging** [83]

**Voyager (007)**

See also [Fixed field codes for sound recordings (008)] [4]

Multiple 007 fields are appropriate whenever more than one code would apply to the recording in any of the various subfields. Stereo/mono (SND) and capture/storage (C/ST) would be the most frequent candidates.

The 007 fixed field in Voyager:

The same 007 field in OCLC:

<table>
<thead>
<tr>
<th>Voyager and OCLC</th>
<th>Definition</th>
<th>Maps to RDA</th>
<th>Codes for 78s</th>
<th>Codes for LPs</th>
<th>Codes for CDs</th>
<th>Codes for cassettes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Specific material designation (007/01, OCLC)</td>
<td>type of disc 3.3.1.3 (Carrier type)</td>
<td>d = sound disc</td>
<td>d = sound disc</td>
<td>d = sound disc</td>
<td>s = sound disc</td>
<td></td>
</tr>
<tr>
<td>Speed (007/03, OCLC)</td>
<td>speed 3.16.4.3 (Playing speed)</td>
<td>d = 78 rpm</td>
<td>b = 33 1/3 rpm</td>
<td>f = 1.4 m. per sec</td>
<td>l = 1 15/16 ips</td>
<td></td>
</tr>
<tr>
<td>Playback channel (007/04, OCLC)</td>
<td>kind of sound 3.16.8.3 (Configuration of playback channels)</td>
<td>m = mono</td>
<td>m = mono</td>
<td>m = mono</td>
<td>m = mono</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>q = quad, etc.</td>
<td>q = quad, etc.</td>
<td>q = quad, etc.</td>
<td>q = quad, etc.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>s = stereo</td>
<td>s = stereo</td>
<td>s = stereo</td>
<td>s = stereo</td>
<td></td>
</tr>
</tbody>
</table>

---

775 08 ‡i Reproduction of (manifestation): ‡a Grétry, Andre-Érnest-Modeste, 1741-1813. ‡t Récitativ et air. ‡d Frankfurt-Main : W. Zimmermann, [19--] ‡w (OCoLC)19911062

775 08 ‡i Reproduction of (manifestation): ‡a Hubay, Jen?, 1858-1937. ‡s Concertos, violin, orchestra, no. 3, op. 99, G minor; arranged ‡t 3ème concerto pour violon avec accompagnement d'orchestre, op. 99; réduction de piano par l'auteur ‡d Leipzig : Zimmermann, ©1907 ‡h 1 score (44 pages) + 1 part (15 pages)


775 08 ‡i Reproduction of (manifestation): ‡a Reinecke, Carl, 1824-1910. ‡s Fabeln von La Fontaine und Florian ‡t Sechs Fabeln von La Fontaine und Florian : für eine Singstimme mit Klavierbegleitung : op. 277. ‡d Leipzig : Fr. Kistner, ©1907
MARC tagging
Published on Yale University Library (https://web.library.yale.edu)

‡e) Groove width s = coarse/standard u = unknown u = unknown
(007/05, OCLC ‡f) width m = microgroove n = not applicable n = not applicable
Dimensions d = 10 in. e = 12 in. g = 4 3/4 in. i = 3 5/8 in.
(007/06, OCLC ‡g) dimensions
Tape width n = not applicable n = not applicable n = not applicable l = 1/8 in.
(007/07, OCLC ‡h) tape width
Tape configuration n = not applicable n = not applicable n = not applicable c = quarter track
(007/08, OCLC ‡i) tape configuration
Kind of disc, tape, kind of disc mass produced m = mass produced m = mass produced
etc. d = 10 in. e = 12 in. g = 4 3/4 in. i = 3 5/8 in.
(007/09, OCLC ‡j) kind of disc, kind of disc mass produced m = mass produced m = mass produced
material d = 10 in. e = 12 in. g = 4 3/4 in. i = 3 5/8 in.
(007/10, OCLC ‡k) kind of material p = plastic m = metal and
Kind of cutting lateral lateral n = not applicable n = not applicable
(007/11, OCLC ‡l) cutting playback c = Dolby
Playback characteristics
(007/12, OCLC ‡m) playback characteristics
Capture & storage techniques analog storage e = digital 5
capture analog storage analog storage d = digital
(007/13, OCLC ‡n) type of recording  

Update: You may begin using code "q" for recordings with more than two playback channels as per changes regarding sound recordings: 007/04
Configuration of Playback Channels code "q" definition. In order to allow for a direct equivalent coding for surround sound, code "q" was redefined to allow for playback configuration for recordings with more than two playback channels. Previous to this change, code "q" was restricted to quadraphonic recordings (four playback channels), a limitation that resulted in the use of code "z" for non-quadraphonic recordings with more than two playback channels. In order to align with equivalent definitions of code "q" in Motion Pictures and Videorecordings (007/08 - Configuration of playback channels), the definition of code "q" in Sound Recordings 007/04 was revised to read:

Configured to be played back on more than two channels. Use this code for Dolby surround sound tracks and other multichannel techniques.

The definition has already been revised in the MARC Documentation (www.loc.gov/marc/bibliographic/bd007s.html [191]); however, the renaming of the data element to Quadruphonic, multichannel, or surround has been delayed because it needs to be documented in the Content Designator History section. The change will be made official and documented in the next MARC Update.

note 1: From Kathy Glennan, 8/5/15, MOUG-L

note 2: Quadruphonic, multichannel, or surround: The sound recording is configured to be played back on more than two channels. Use this code for Dolby surround sound tracks and other multichannel techniques. (See Technical Bulletin 264 [192] (Formerly, Quadruphonic.)

note 3: LC practice is to "assume a CD is stereo unless there is a clear indication (wording on container, printed
insert, or the disc itself) that the recording in hand intended to be mono." (MLA-L correspondence on 3/11/2005 from Joe Bartl, Music & Sound Recording Team 1, Special Materials Cataloging Division, Library of Congress)

**note 4**: Enter the code in subfield ‡f, even if the information does not appear on the item.

source: OCLC website [193]

**note 5**: The third letter "D" (for "digital") in the three-letter SPARS [194] code usually corresponds to code "e" in Playback characteristics (OCLC ‡m)

When a recording does not clearly indicate playback configuration, users may either use code u in subfield ‡e or infer a configuration from the recording itself.

**note 6**: The first letter "A" (for "analog") in the three-letter SPARS [194] code usually corresponds to code "e" in Capture & storage techniques (OCLC ‡n)

**SPARS codes** appeared on compact discs through the mid 1990s to indicate the type of equipment used to produce the disc. Its emphasis only on tape recorder as equipment is one reason it was discontinued. However, when the code appears on a compact disc, it can be useful to determine Playback characteristics and Capture & storage techniques.

1st letter = type of audio equipment (usually a tape recorder) used during initial recording (analog or digital)
2nd letter = type of audio equipment used during mixing/editing (analog or digital)
3rd letter = type of mastering used (digital only)

AAD = analog equipment for initial recording; analog equipment for mixing/editing; digital equipment for mastering
ADD = analog equipment for initial recording; digital equipment for mixing/editing; digital equipment for mastering
DDD = digital equipment for initial recording; digital equipment for mixing/editing; digital equipment for mastering
DAD = digital equipment for initial recording; analog equipment for mixing/editing; digital equipment for mastering

sources: OCLC website [195] and Sound Recordings Cataloging Workshop (Jay Weitz) at the 1996 OLAC conference

**Production, publication, distribution, manufacture, and copyright notice (MARC 264)**

**Music Cataloging at Yale** [1] ? **MARC tagging** [83]

**Note**: this page was created with music cataloging in mind.

See also Recording production, publication, distribution & manufacture statements and copyright date [196] (RDA 2.7-2.11)

Source: LC MARC 21 format for 264 - Production, Publication, Distribution, Manufacture, and Copyright Notice (R) [197]

The 264 fields takes the information found in the 260 field (publication, distribution, etc. (Imprint)) and separates it into functions:
° production: inscription, fabrication, construction, etc., of a resource in an unpublished form.
° publication: publication, release, or issuing of a resource.
° distribution: distribution, distributor(s), and date(s) of distribution of a resource in a published form.
° manufacture: printing, duplicating, casting, etc., of a resource in a published form.
° copyright date: date associated with a claim of protection under copyright or a similar regime.

The 264 field corresponds to RDA 2.7-2.11 (production, publication, distribution, and manufacture statements and copyright date [196]).
Input conventions for spacing:
° No spaces are used between letters of initials, including adjacent initials in personal names.
° One space is used between two or more distinct initialisms (or sets of initials), acronyms, or abbreviations appearing in juxtaposition.

Bracketing information: According to D1.2.1, "when adjacent elements within one area are to be enclosed in square brackets, enclose each in its own set of square brackets."

From 264 field PCC Guidelines [198]:
Order of 264 fields: Give the fields for each function of entity statement recorded (2nd indicator value) together and in chronological order from earliest to latest (ordered by 1st indicator value).
° Record copyright notice date as the last 264 field.
Subfield ‡c: When multiple statements for different functions are being recorded, date may be recorded once for each function.
° ‡c may appear in one and only one 264 with 2nd indicator 0, one and only one 264 with 2nd indicator 1, etc.
Ending punctuation: Except for the copyright notice date, 264 fields follow the same punctuation practices as 260 fields.
° A 264 for a copyright notice date does not have ending punctuation.

<table>
<thead>
<tr>
<th>Function</th>
<th>Indicators</th>
<th>Subfields</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production</td>
<td>1st</td>
<td>blank</td>
</tr>
<tr>
<td></td>
<td>2nd</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Publication</td>
<td>1st</td>
<td>blank</td>
</tr>
<tr>
<td></td>
<td>2nd</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Distribution</td>
<td>1st</td>
<td>blank</td>
</tr>
<tr>
<td></td>
<td>2nd</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Manufacture</td>
<td>1st</td>
<td>blank</td>
</tr>
<tr>
<td></td>
<td>2nd</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Copyright</td>
<td>1st</td>
<td>blank</td>
</tr>
<tr>
<td></td>
<td>2nd</td>
<td>4</td>
</tr>
</tbody>
</table>

Examples:
Notated music:
#809908102
264 _1 [New York, NY] : ‡b Hendon Music : ‡b Boosey & Hawkes, ‡c [2012?] 2012564238
264 _1 Boston, Massachusetts : ‡b ECS Publishing, ‡c [2002]

2013560310
264 _1 [United States?] : ‡b [Geoffrey Gordon?], ‡c [between 1995 and 2012] ° Note the application of D1.2.1.

#820630470
264 _1 [Brooklyn, NY] : ‡b Bill Holab Music, ‡c [2012]
264 _4 ‡c ©2012

2012563883
264 _1 [United States] : ‡b Walton Music, ‡c [2002]
264 _2 [United States] : ‡b Hal Leonard

2013568122
264 _1 Boston, MA, USA : ‡b Berklee Press, ‡c [2012]
264 _2 Milwaukee, Wisconsin : ‡b Hal Leonard, ‡c [2012]

2012563869
264 _1 New York : ‡b G. Schirmer, ‡c [2012]
264 _4 ‡a ©2011

#827561202
264 _1 [New York, NY] : ‡b The Learning Maestros, ‡c [2013?]
264 _2 Maryland Heights, MO : ‡b Exclusively distributed by Keiser Classical ; ‡a Milwaukee, WI : ‡b Exclusively distributed by Hal Leonard Corporation
264 _4 ‡c ©2009

2012563758
264 _1 [United States] : ‡b Red Poppy, ‡c 2011.
264 _4 ‡c ©2011
264 _2 ‡a New York, NY : ‡b G. Schirmer Inc.

2012563742
264 _1 [Montreal] : ‡b Gregory Javitch, ‡c [1975]
264 _3 Montreal : ‡b Printed by Osiris Publications, ‡c [1975]

#827225792
264 _1 Vienna ; ‡a London ; ‡a New York : ‡b Universal Edition, ‡c [2010?]
264 _3 ‡c 2010.
264 _4 ‡c ©1985

#832709272
264 _1 Kassel ; ‡a Basel ; ‡a London ; ‡a New York ; ‡a Praha : ‡b Bärenreiter, ‡c [1989]
264 _3 ‡c 2012.
264 _4 ‡c ©1989

Performed music:
#834574630
264 _0 ‡c [2012]
#823893817
264 _1 St. Paul, MN : ‡b Innova Recordings, ‡c [2013]
264 _4 ‡c P2013

#752076836
264 _1 London : ‡b Él, in association with Cherry Red Records Ltd, ‡c [2011]
264 _4 ‡c ©2011

#830314709
264 _1 Salt Lake City, UT : ‡b Okehdokee Records, ‡c [2011?]
264 _4 ‡c ©1974

#799041816
264 _1 [Manaus?] : ‡b Philips ; ‡b Universal Music, ‡c [2012]
264 _4 ‡c P1976

#826293616
264 _1 [Heidelberg] : ‡b Christophorus, ‡c [2012 or 2013]
264 _1 [Zürich] : ‡b SRF, ‡c [2012 or 2013]
264 _4 ‡c P2012

#828139539
264 _1 [New York] : ‡b Sony Music Entertainment, ‡c [2012]
264 _2 [New York] : ‡b Sony Music Entertainment
264 _4 ‡c P2012
264 _4 ‡c P1976-1991
Publisher or distributor number (028 field) for scores

Music Cataloging at Yale [1] ? MARC tagging [83]

Note: this page was created with music cataloging in mind.

See also: Publisher's and plate number for music [199] (RDA 2.15.2 & 2.15.3) and Manufacturer number for sound recordings [11] (MARC 028)

The MARC 028 field is used for formatted numbers assigned by publisher or distributors to sound recordings, printed music, other music-related materials, and video recordings.

**LC and OCLC examples**

**Indicators**

<table>
<thead>
<tr>
<th>1st (type of number)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0 = issue number</td>
<td>(sound recordings): assigned by a publisher to a specific sound recording, side of a sound recording, or performance on a sound recording or to a group of sound recordings issued as a set and may appear on the record label or, in some cases on the packaging for a group of sound recordings. (see Manufacturer number for sound recordings (MARC 028) [10])</td>
</tr>
<tr>
<td>1 = matrix number</td>
<td>(sound recordings): stamped or handwritten onto the non-grooved area near the recording's side and indicates the master from which the specific recording was pressed. (see Manufacturer number for sound recordings (MARC 028) [10])</td>
</tr>
<tr>
<td>2 = plate number</td>
<td>(scores): assigned by a publisher and usually is printed at the bottom of each page, and sometimes also appears on the title page.</td>
</tr>
<tr>
<td>3 = other music number (publisher's number)</td>
<td>(scores): assigned by a publisher and normally appears only on the title page, the cover, and/or the first page of music.</td>
</tr>
</tbody>
</table>
MARC tagging
Published on Yale University Library (https://web.library.yale.edu)

4 = Video recording number
5 = Other publisher number
6 = Distributor number: is assigned by a distributor
° when in doubt as to whether a number is a publisher number or a distributor number, record it as a publisher number.

2nd (note/added entry controller)
0 = no note, no added entry
1 = note, added entry required
2 = note, no added entry
3 = no note, added entry required

Subfields
‡a publisher or distributor number: the number assigned by the publisher or distributor
‡b source: for scores, use the publisher’s name
‡q (new subfield for 2.15.1.7) qualifying information: qualifiers associated with the number, such as part to which the number pertains, where number found is on the item, etc.
Examples:
‡q (on label)
‡q (parts)

Music publishers plate numbers [200]: a list of publishers on IMSLP [201], many with plate numbers and dates of publications, to help estimate a date for a score with no date of publication.

Circumstances under which an explicit note for plate or publisher’s number would be made:
1. a phrase precedes the number
2. there is a range of plate numbers or publishers numbers, or numbers in multiple volumes
3. the item is a reprint and the number applies to the original publisher.

LC and OCLC examples

Single plate or publisher’s number:
2012564395
  028 32 EP 7958 ‡b Edition Peters
OCLC #823380376
  028 32 HL00296899 ‡b G. Schirmer, Inc.
OCLC #844732215
  028 22 M.W.&Sons 7467-5 ‡b M. Witmark & Sons
OCLC #841387176
  028 32 MB 0211 ‡b Musica Baltica
2012562743
  028 22 2106-4 ‡b J.L. Peters
2010536133
  028 22 28 283 H.L. ‡b Editions Henry Lemoine
2012571074
  028 22 L & Cie 542 ‡b Chez Mme. Lemoine & Cie
OCLC #43722937
  028 22 D. & F. 14817 ‡b Editions Durand
OCLC #498308885
  028 22 D. S. 3731 ‡b Durand & Schœnewerk
2013561002
  028 22 342-40199 ‡b Merion Music, Inc.
OCLC #838538510
  028 22 7177. P.351 HL ‡b Henry Lemoine
OCLC #840127383
  028 22 S. 2624. (16) ‡b Schonenberger
2013561005
  028 22 27531HL. II/06 ‡b Editions Henry Lemoine
° “II/06” may actually be date of publication and not part of the plate number.
These examples follow 2.15.3.3 and include the final number, which corresponds to the number of pages:

OCLC #851697420
028 22 H. 1266 (2) ¶b Heugel et Cie.
° Resource has 2 unnumbered pages.

OCLC #853665900
028 22 ASP12-951-04 ¶b Abundant Silence Publishing
° Resource has 4 pages.

Both publisher's and plate number appear on item:

OCLC #850969380
028 32 EP 3087a ¶b C.F. Peters
028 22 8951 ¶b C.F. Peters

OCLC #654302342
028 32 DF 10852 ¶b Durand
028 22 D & F 10852 ¶b Durand

OCLC #832742047
028 22 CLE-146 ¶b Composers Library Edition
028 32 494-02931 ¶b Theodore Presser Company

Multiple publisher's or plate numbers

2011568076
028 32 AMP 8256 ¶b Associated Music Publishers, Inc.
028 32 50490421 ¶b Hal Leonard Corporation

2012563237
028 32 ED 446 ¶b G. Schirmer, Inc.
028 32 HL50334620 ¶b Hal Leonard Corporation

Number is preceded by a phrase:

2013560267
028 30 68149 ¶b Edition Peters
500 __ Publisher's no.: Edition Peters no. 68149.

2013560103
028 30 7786 ¶b Edition Peters
500 __ Publisher's number: Edition Peters no. 7786.

Range of numbers:

Consecutive numbers

Non-consecutive numbers

Three or more non-consecutive numbers:

2012564339
028 20 M.W. & Sons10031 ¶b M. Witmark & Sons
028 20 M.W. & Sons10039 ¶b M. Witmark & Sons
028 20 M.W. & Sons10042 ¶b M. Witmark & Sons
028 20 M.W. & Sons10043 ¶b M. Witmark & Sons
028 20 M.W. & Sons10048 ¶b M. Witmark & Sons
028 20 M.W. & Sons10025 ¶b M. Witmark & Sons
028 20 M.W. & Sons10028 ¶b M. Witmark & Sons
500 __ Plate numbers: M.W. & Sons10031/11028.

OCLC #841753687
028 20 19025 ¶b Boosey & Hawkes
028 20 19256 ¶b Boosey & Hawkes
028 20 19131 ¶b Boosey & Hawkes
500 __ Plate number: 19025 (movement 1), 19256 (movement 2), 19131 (movement 3-4).

Numbers vary on single item
2012564371
  028 32 EP 7807 ‡b Edition Peters
  028 30 7807 ‡b Edition Peters
  500 __ Publisher's no.: Edition Peters no. 7807.

OCLC #820172542
  028 30 68221 ‡b C.F. Peters Corporation
  028 30 51022 ‡b C.F. Peters Corporation
  500 __ Publisher's no.: Edition Peters no. 68221 (on page 1: 51022).

2013560103
  028 20 15a ‡b Edition Peters
  028 20 15b ‡b Edition Peters
  500 __ Plate numbers: 15a (violin 1), 15b (violin 2).

2013560113
  028 20 MXE36F ‡b Carl Fischer
  028 20 MXE36M ‡b Carl Fischer
  500 __ Plate numbers: MXE36F (score), MXE36M (parts).

2013568084
  028 20 PRB HGII-5 ‡b PRB Productions
  028 20 HG2-V-5 ‡b PRB Productions
  028 20 PRB HGII-7 ‡b PRB Productions
  028 20 HG2-VII ‡b PRB Productions
  500 __ Plate numbers: PRB HGII-5 (v. 5, score), HG2-V-5 (v. 5, vocal score and parts); PRB HGII-7 (v. 7, score), HG2-VII (v. 7, vocal score and parts).

2012563881
  028 20 D 12368 D ‡b F. Lucca
  500 __ Originally published: Milan : F. Lucca, [1860?]. Plate number: D 12368 D.

Special coded dates (MARC 046)

Music Cataloging at Yale [1] ? MARC tagging [83]

Note: this page was created with music cataloging in mind.

Sources: LC MARC 21 format for 046 - Special coded dates [202] and DCM Z1 [203]

Indicators | Subfields persons | corporate bodies | families | works and expressions
Extended date/time format (edtf)
Examples: persons | corporate bodies | works and expressions

The 046 field (Special coded dates) is for dates associated with the entry described in an authority or bibliographic record.

The date and time are recorded according to Extended Date/Time Format [204] (EDTF) in the pattern using 4 digits for the year, 2 for the month, and 2 for the day, each element separated by a hyphen:

  year = yyyy
  year and month = yyyy-mm
  year, month, and day = yyyy-mm-dd

Use subfield ‡2 edtf to indicate the date schema.

See Using the Extended Date/Time Format (EDTF) Specification below.
Note: Previously, the date scheme Representations of Dates and Times (ISO 8601) was used. On 8/21/2015, Paul Frank (Acting Coordinator, NACO and SACO Programs) announced on the PCC-List that the formatting of dates in the 046 field has changed to the Extended Date Time Format (EDTF) schema in all cases except for centuries. 046 fields in existing name authority records using the ISO 8601 date schema will be reformatted to conform to the new DCM Z1 guidelines during the Phase 3B changes to the LC/NACO Authority File.

The application of EDTF to dates applies only to the 046 field, not to date(s) in subfields ‡s or ‡t in other fields (e.g., start and end dates in the 37X fields [21]) since ‡2 in those fields are already being used for other purposes and therefore cannot be used to identify EDTF as the source of the encoding for a date.

Instructions for PCC catalogers in *Descriptive Cataloging Manual (DCM) Z1* [203], section on field 046:
Best practice:
° When encoding date information, give the fullest information about the date that is readily available.
° The date in an 046 may be more precise than a date used in the 100 ‡d.
° When revising existing authority records, record dates in the 046 when the information is readily available even if the authorized access point itself does not have dates in 100 ‡d.
° The 046 field must be repeated when subfield ‡2 does not apply to all dates.

### Indicators

<table>
<thead>
<tr>
<th>1st</th>
<th>blank = no information provided</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>work</td>
</tr>
<tr>
<td>2</td>
<td>expression</td>
</tr>
<tr>
<td>3</td>
<td>manifestation</td>
</tr>
</tbody>
</table>

| 2nd | blank |

### Subfields

#### persons

**Examples**
A person's date of birth, date of death, and the date or date range of the person's period of activity

Use in conjunction with [Date associated with the person] [205] (RDA 9.3)

**Subfields:**

- **f = birth date** (9.3.2 [206]): the year a person was born
  ° may include the month and day of the person's birth
  ° code in this format: yyyyymmdd

- **g = death date** (9.3.3 [207]): the year a person died
  ° may include the month and day of the person's death

- **s = start period** (9.3.4 [208]): start date for period of activity associated with the person

- **t = end period** (9.3.4 [208]): end date for period of activity associated with the person

#### corporate bodies

**Examples**
A date or range of dates on which a conference, etc., is held, or a date with which the corporate body is otherwise associated (e.g., date of establishment, date of termination)

**Subfields:**

- **q = establishment date:** the year a corporate body was established
  ° use when a corporate body’s date of establishment and date of termination are both unknown (11.4.5.3)
  ° may include the month and day of the corporate body’s establishment
  ° Valid to use as of 8/15/23

- **r = termination date:** the year a corporate body was terminated
  ° use when a corporate body’s date of establishment and date of termination are both unknown (11.4.5.3)
  ° may include the month and day of the corporate body’s termination
  ° Valid to use as of 8/15/23

- **s = start period:** earliest date in a period of activity

- **t = end period:** latest date in a period of activity

#### families

**Examples**
A significant date associated with a family

**Subfields:**

- **work** [117]:
  ° k = Beginning or single date created: earliest date (normally the year)
    ° may be the date the work was created or first published or released
    ° may be the starting date of a range or a single date

- **expression** [118]:
  ° k = Beginning or single date created: the earliest date (normally the year)
    ° may be the date of the earliest known manifestation of that expression
    ° may be the starting date of a range or a single date

- **l = Ending date created:** Ending date of the date range for which the beginning date is recorded

- **o = Single or starting date for aggregated content:** Single or starting date

#### works and expressions

**Examples**
A significant date associated with a work or expression

Use in conjunction with [Recording date of work] [209] (RDA 6.4-6.5)

**Subfields:**

- **work** [117]:
  ° k = Beginning or single date created: earliest date (normally the year)
    ° may be the date the work was created or first published or released
    ° may be the starting date of a range or a single date

- **expression** [118]:
  ° k = Beginning or single date created: the earliest date (normally the year)
    ° may be the date of the earliest known manifestation of that expression
    ° may be the starting date of a range or a single date

- **l = Ending date created:** Ending date of the date range for which the beginning date is recorded

- **o = Single or starting date for aggregated content:** Single or starting date
p = Ending date for aggregated content: Ending date of original release of the contents of a collection/aggregation

Using the Extended Date/Time Format (EDTF) Specification [204]:

To check if a date conforms to EDTF, use the EDTF validator [210].

Character: Indicates:

When there are multiple components (year and month, etc.), the characters go to the immediate left of the component to which it applies and applies to that component only:

? uncertain date
~ approximate date
% uncertain as well as approximate date

Character: Used:

X the unspecified date character, formerly lower case "u", is superseded by upper case "X"

used in place of a digit to indicate that the value of that digit is unspecified;
° it may be substituted for each of multiple digits
° may occur anywhere within a component
/
use a forward slash to separate an interval of two dates representing a period of time beginning sometime during the start date and ending sometime during the end date
° either date may be a year, year-month, or year-month-day
° there is no space between the dates
[
use to enclose set of dates in a single-choice list (select one date)
° use a comma to separate two dates, indicating the date is known to be one of two years
° there is no space between the dates
{
use to enclose an inclusive list of multiple dates (all dates included)
° for consecutive dates, this means a discrete set, not an interval, of dates
° use a comma to separate dates
° there is no space between the dates
..
double dots at the beginning or end of a date mean "on or before" or "on or after" respectively

Formatting dates: 4 digits for the year, 2 for the month, and 2 for the day

Use the pattern:

| yyyy            | single year |
| yyyy-mm        | single year and month |
| yyyy-mm-dd     | single year, month, and day |
| yyyy-2x        | season; spring = 21; summer = 22; autumn = 23; winter = 24 |
| yyyy%          | approximate year |
| yyyy?          | uncertain year |
| yyyy~          | approximate year that is uncertain |
| yyyy-X         | decade is known |
| yyyy.yyyy      | one of two consecutive years |
| [..yyyy]       | on or before |
| [yyyy..]       | on or after |

Go to www.loc.gov/standards/datetime/listserv.html [211] to subscribe to the listserv for discussion of the EDTF date/time format.

Examples

Examples: Persons:

<table>
<thead>
<tr>
<th>Known dates</th>
<th>Type of date</th>
<th>Example of ‡d</th>
<th>046</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single year</td>
<td>year of birth</td>
<td>‡f 1978-04-26 ‡2 edtf</td>
<td></td>
</tr>
<tr>
<td></td>
<td>year of birth; month needed to resolve conflict</td>
<td>‡f 1956-01-29 ‡2 edtf</td>
<td></td>
</tr>
<tr>
<td></td>
<td>year of death</td>
<td>‡g 1625 ‡2 edtf</td>
<td></td>
</tr>
<tr>
<td>Range of years</td>
<td>dates of birth and death known</td>
<td>‡f 1910-08-27 ‡g 2011-02-21 ‡2 edtf</td>
<td></td>
</tr>
<tr>
<td></td>
<td>years of birth and death known;</td>
<td>‡f 1937-02-26 ‡g 2003 ‡2 edtf</td>
<td></td>
</tr>
</tbody>
</table>
month of birth needed to resolve conflict
year of birth; month needed to resolve conflict
specific day of birth varies
1956 January 29- ‡f 1956-01-29 ‡2 edtf

Known to bedate of birth known;
one of two dates in the same year
year of birth; month needed to resolve conflict
specific day of birth varies
1980-1939 ‡f 1880-11-02 ‡g [1939-04-24,1939-04-25] ‡2 edtf

year of birth known; date of death varies in different sources: died April 24 or 25, 1939
1921-2012 2 046 fields:
‡f 1921-11-08 ‡2 edtf
‡g [2012-07-31, 2012-08-01] ‡2 edtf

year of birth known; date of death varies in different sources: died July 31, 2012 or August 1, 2012
1923-1998 3 046 fields:
‡f 1923-03-12 ‡2 edtf
‡g 1998-08-28 ‡v New York times WWW site, Nov. 19, 2012 ‡2 edtf
‡g 1998-08-29 ‡v Social Security death index, Nov. 19, 2012 ‡2 edtf

Known to beyear of death one of two years
year of birth
year of birth and death
-1372 or 1373 ‡g [1372,1373] ‡2 edtf
1569 or 1570-1600 ‡f [1569,1570] ‡g 1600 ‡2 edtf
1622 or 1623-1680 or 1681 ‡f [1622,1623] ‡g [1680,1681] ‡2 edtf

ApproximateType of date Example of ‡d 046
Single year
year of birth
approximately 1720- ‡f 1720~ ‡2 edtf

Range of years
date of death approximate
year of birth
approximately 1581 ‡g 1581~ ‡2 edtf

ProbablType of date Example of ‡d 046
dates
Single year
year of death
approximately 1557? ‡g 1557? ‡2 edtf

UnspecifiedType of date Example of ‡d 046
dates
Single day
date of birth
-1411 ‡g 1411-12-XX ‡2 edtf
‡f 189X ‡2 edtf

Single decade[no date in heading]

Single estimated year[no date in heading]

Single century[no date in heading] ‡s 16 (edtf format not used for century)

ActiveType of date Example of ‡d 046
dates
Single year
start and end years both known
active 1745 ‡s 1745 ‡2 edtf
active approximately 1490 ‡s 1490~ ‡2 edtf
active 1639-1645 ‡s 1639 ‡t 1645 ‡2 edtf
active 1687-approximately 1735 ‡s 1687 ‡t 1735~ ‡2 edtf
active approximately 1390-1417 ‡s 1390~ ‡t 1417 ‡2 edtf
active approximately 1470-approximately 1485 ‡s 1470~ ‡t 1485~ ‡2 edtf

Year of birth known; date of death approximately 1470-1485
active approximately 1470-1485 ‡s 1470~ ‡t 1485~ ‡2 edtf
### MARC tagging

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

<table>
<thead>
<tr>
<th>Approximate, probable years</th>
<th>Example of ‡d</th>
<th>046</th>
</tr>
</thead>
<tbody>
<tr>
<td>probable year of birth;</td>
<td>1656?-approximately 1712 ‡f 1656? ‡g 1712~ ‡2 edtf</td>
<td></td>
</tr>
<tr>
<td>approximate year of death;</td>
<td>approximately 1560-1621? ‡f 1560~ ‡g 1621? ‡2 edtf</td>
<td></td>
</tr>
<tr>
<td>approximate year of birth;</td>
<td>approximately 1708-1752 or 1753 ‡f 1708~ ‡g [1752,1753] ‡2 edtf</td>
<td></td>
</tr>
<tr>
<td>probable year of death;</td>
<td>1768?-1798 or 1799? ‡f 1768? ‡g [1798?,1799?] ‡2 edtf</td>
<td></td>
</tr>
<tr>
<td>of two known years</td>
<td>approximately 1500-</td>
<td>‡f 1500~ ‡g [1548..] ‡2 edtf</td>
</tr>
</tbody>
</table>

### One of two known years | Type of date | Example |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>different year of birth in different sources</td>
<td>born 1945 in one source, 1946 in another</td>
<td>2 046 fields:</td>
</tr>
<tr>
<td></td>
<td>‡f 1945 ‡v Contretänze, c1986 ‡2 edtf</td>
<td></td>
</tr>
<tr>
<td></td>
<td>‡f 1946-03-17 ‡v Grove Music online, viewed April 15, 2013 ‡2 edtf</td>
<td></td>
</tr>
<tr>
<td>different year of death in different sources</td>
<td>died 1955 in one source, 1951 in another</td>
<td>2 046 fields:</td>
</tr>
<tr>
<td></td>
<td>‡f 1955 ‡v Timbrell, C. French pianism, c1992 ‡2 edtf</td>
<td></td>
</tr>
<tr>
<td></td>
<td>‡f 1951 ‡v Portuguese Wikipedia, March 27, 2014 ‡2 edtf</td>
<td></td>
</tr>
</tbody>
</table>

### Examples: Corporate bodies:

#### Known dates

<table>
<thead>
<tr>
<th>Single year</th>
<th>Type of date</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>year of beginning</td>
<td>founded 1867</td>
<td>‡s 1867 ‡2 edtf</td>
</tr>
<tr>
<td>year and month</td>
<td>founded: July 2010</td>
<td>‡s 2010-07 ‡2 edtf</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Multiple years</th>
<th>Type of date</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>year of beginning and end</td>
<td>formed 1981, disbanded 1998</td>
<td>‡s 1981 ‡t 1998 ‡2 edtf</td>
</tr>
<tr>
<td></td>
<td>reunited briefly in 2005</td>
<td>‡s 2005 ‡t 2005 ‡2 edtf</td>
</tr>
</tbody>
</table>

### Examples: Works and expressions:

#### Single year

<table>
<thead>
<tr>
<th>Type of date</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>year only</td>
<td>composed 2008 ‡k 2008 ‡2 edtf</td>
</tr>
<tr>
<td>year of arrangement</td>
<td>arranged by the composer in 1982 ‡k 1982 ‡2 edtf</td>
</tr>
<tr>
<td>probable year by a year</td>
<td>composed in 1795? ‡k 1795? ‡2 edtf</td>
</tr>
<tr>
<td>year and month</td>
<td>composed by 1775 ‡k [.1775] ‡2 edtf</td>
</tr>
<tr>
<td></td>
<td>August 1960 ‡k 1960-08 ‡2 edtf</td>
</tr>
<tr>
<td></td>
<td>composed no later than August 1762 ‡k [1762-08] ‡2 edtf</td>
</tr>
<tr>
<td>year, month, and day</td>
<td>December 27, 1927 ‡k 1927-12-27 ‡2 edtf</td>
</tr>
<tr>
<td>range of specific months within a single year</td>
<td>composed September-November 1986 ‡k 1986-09 ‡t 1986-11 ‡2 edtf</td>
</tr>
</tbody>
</table>

#### Range of years

<table>
<thead>
<tr>
<th>Type of date</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>years</td>
<td>composed 2006-2007 ‡k 2006 ‡t 2007 ‡2 edtf</td>
</tr>
<tr>
<td>range of years</td>
<td>composed 2010-11 ‡k 2010 ‡t 2011 ‡v Peter Fribbins WWW site, April 22, 2013 ‡u <a href="http://www.peterfribbins.co.uk/repertoire.html#piano">http://www.peterfribbins.co.uk/repertoire.html#piano</a> [212] ‡2 edtf</td>
</tr>
<tr>
<td>Type of date</td>
<td>Example</td>
</tr>
<tr>
<td>-------------</td>
<td>---------</td>
</tr>
<tr>
<td>Season</td>
<td>written at Christmas 2011 (3-2 edtf)</td>
</tr>
<tr>
<td>Range of specific months over two or more years</td>
<td>composed between December 16, 2011, and February 1, 2012 (3-2 edtf)</td>
</tr>
<tr>
<td>Range of specific dates</td>
<td>composed January 4-18, 1878 (2 edtf)</td>
</tr>
<tr>
<td>Beginning date uncertain; revised</td>
<td>composed before November 1792; revised in 1793 (2 edtf)</td>
</tr>
<tr>
<td>Different years given in different sources</td>
<td>composed January 4-18, 1878 (2 edtf)</td>
</tr>
<tr>
<td>Approximate year</td>
<td>c. 1740 (2 edtf)</td>
</tr>
<tr>
<td>Range of approximate years</td>
<td>c1860-63 (2 edtf)</td>
</tr>
<tr>
<td>Approximate decades</td>
<td>late 1840s or early 1850s (2 edtf)</td>
</tr>
<tr>
<td>Uncertain years</td>
<td>composed probably after about 1717, 1736 at the latest (2 edtf)</td>
</tr>
</tbody>
</table>

One of two known years

<table>
<thead>
<tr>
<th>Type of date</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Different year of composition in different sources</td>
<td>2008 in one source, 2009 in another (2 edtf)</td>
</tr>
<tr>
<td>Composition finished at 3:00 PM, September 25, 2004; revised September 2013</td>
<td>Note: ‡k and ‡l have also been used to indicate composition and revision dates: ‡k 1985-09 ‡l 2009-07 (2 edtf)</td>
</tr>
</tbody>
</table>

Multiple separate dates

<table>
<thead>
<tr>
<th>Type of dates</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date of composition and revision date</td>
<td>composed 2003, revised 2005 (2 edtf)</td>
</tr>
<tr>
<td>Completed September 1985 and revised July 2009</td>
<td>Note: ‡k and ‡l have also been used to indicate composition and revision dates: ‡k 1985-09 ‡l 2009-07 (2 edtf)</td>
</tr>
</tbody>
</table>

Dates of contents of a collection

<table>
<thead>
<tr>
<th>Type of dates</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Multiple single years</td>
<td>earliest and latest dates for 3 works published in a collection (2 edtf)</td>
</tr>
</tbody>
</table>

The ISMN (International Standard Music Number) (MARC 024)

Music Cataloging at Yale [1] ? MARC tagging [83]
The International Standard Music Number is a "unique number for the identification of all printed music publications ... whether a part, a score, or an element in a multi-media kit" that became available at the end of 1993.

ISMN numbers from 1993 through 2007 are 9-digit numbers beginning with the letter "M"
ISMN numbers after 2007 are 13-digit numbers beginning with the 4 numbers "9790" (source [213])

Both may appear on scores:

The ISMN is entered in the **024 field**.

<table>
<thead>
<tr>
<th>9-digit number</th>
<th>13-digit number</th>
</tr>
</thead>
<tbody>
<tr>
<td>first indicator = 2</td>
<td>first indicator = 2</td>
</tr>
<tr>
<td>second indicator = blank</td>
<td>second indicator = blank</td>
</tr>
</tbody>
</table>

Previously, the 13-digit ISMNs were treated as EANs, which were coded 1st indicator value 3 source [214]. As of June 2013, all ISMNs (both 10- and 13-digit) should be coded with a first indicator value of 2. source [215]. When transcribing the old format ISMN, include the initial letter M, followed by the numbers without spaces and hyphens. The new format ISMNs are transcribed without spaces.

If a publication has more than one ISMN and we choose not to transcribe all of the ISMNs, follow these guidelines, originally published in *Fontes Artis Musicae*, vol. 40/2, p. 148:

If the publication includes a score, give the ISMN of the score. If the publication includes parts, give the ISMN of the score, if any, and the ISMN with the lowest item number among those of the parts (e.g., of three parts with item numbers, 12345, 12344, and 12346, choose, 12344).

When a number on a publication is given as an ISMN number, but does follow the standards of ISMN, tag it in the 024 field with indicator 2, but put the number in ‡z:

On item: ISMN M-69400-039-40419
In bib record: 024 2_ ‡z M6940003940419
See also ranges of ISMN numbers sorted by country or region [216] and The International ISMN Agency [217].

**Universal product code (UPC) and other codes (MARC 024)**

Music Cataloging at Yale [1] ? MARC tagging [83]

UPC, International (formerly European) Article Number (EAN), ISWC (International Standard Works Code)

The UPC code is a 12-digit number appearing underneath a barcode on commercial products in the US and Canada. The 1st and 12th digits are smaller and appear on either end of the barcode; the 2nd through 11th are divided into two groups of five underneath the barcode.

The UPC code is entered in the 024 field without any spaces.

1st indicator = 1
2nd indicator = blank
The first 6 of these digits is the manufacturer's code. The next 5 digits are the product code. The last digit is a check digit.

Enter all 12 digits without hyphens or spaces in the 024 field, with 1st indicator "1": 024 1_028943083239

Don't confuse a 13-digit International (formerly European) Article Number (EAN) with an UPC. The EAN, international standard corresponding to the UPC, looks very much like a UPC code, except for the extra digits.

Enter all 13 digits without hyphens or spaces in the 024 field, with 1st indicator "3": 024 3_4901234567894

The ISWC (International Standard Works Code) code is an 11-digit number divided into three elements: the letter T (the prefix element), followed by nine digits (the work identifier), and a numeric check digit.

It appears with or without hyphens and/or dots:

ISWC T-034.524.680-1
ISWC T0413603765

Enter the ISWC code in the 024 field without spaces, hyphens, or dots.
1st indicator = 7
2nd indicator = blank
in ‡2 add iswc (in lower case):
024 7_T0413603765 ‡2 iswc

Varying form of title (MARC 246)

Music Cataloging at Yale [1] ? MARC tagging [83]

Note: this page was created with music cataloging in mind.

The 246 field contains a form of the title appearing on different parts of an item or a portion of the title proper, or an alternative form of the title when the form differs significantly from the title in field 245. Source: MARC 21 LITE bibliographic format: title and title-related fields (20X-24X) [218]

Use the 246 field when:
° There is only one work, use the 246 field.
° There are two or more works and no collective title, use a 246 for variant forms of the title used as the title proper (usually the first in the 245 field); use the 740 field for all other titles and variants of them.
° There are two or more works and there is a collective title for the item as a whole, use the 246 field for any variant of the collective title.

When inputting a title in a 246 field, omit any initial article [219].

<table>
<thead>
<tr>
<th>Arranged by indicator and subfield</th>
<th>Arranged by location/type of title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arranged by indicator and subfield</td>
<td>The links in this table lead to examples at the end of the table.</td>
</tr>
<tr>
<td>Indicators</td>
<td>Tag</td>
</tr>
<tr>
<td>1st</td>
<td>0</td>
</tr>
</tbody>
</table>
### MARC tagging

Published on Yale University Library (https://web.library.yale.edu)

| 1 | Note, title added entry |
| 2 | No note, no title added entry |
| 3 | No note, title added entry |

### 2nd

[blank]

### No information provided:

- alternate form of word, etc. in 245 or in title from source other than 245
- spelled-out form
- uncorrected form of title when [ ] are used in title proper of 245
- title information appears in a source not covered by indicator 0-8 below; the source is indicated in ‡i

### 0

#### Portion of title

- portion of title proper exclusive of an alternative title
- portion of title proper that is an alternative title
- portion of title proper that is a part title or section title
- portion of title proper exclusive of any introductory terms, etc.
- portion of title proper that is emphasized by typography or other similar conditions
- alternative titles (‡b)
- titles including initialisms

### 1

### parallel title

### 2

### distinctive title

### 3

### other title

### 4

### cover title

### 5

### added title page title

### 6

### caption title

### 7

### running title

### 8

### spine title

<table>
<thead>
<tr>
<th>Subfields</th>
<th>Tag</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>i</td>
<td>any text you want to display; code ‡i before ‡a</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>title proper/short title</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>remainder of title</td>
<td></td>
</tr>
<tr>
<td>f</td>
<td>designation of volume and issue number and/or date of a work</td>
<td></td>
</tr>
<tr>
<td>g</td>
<td>miscellaneous information</td>
<td></td>
</tr>
<tr>
<td>n</td>
<td>number of a part/section of a work</td>
<td></td>
</tr>
<tr>
<td>p</td>
<td>name of work/section of a work</td>
<td></td>
</tr>
</tbody>
</table>

#### Examples

**Spelled-out form**

100 2_ English Chamber Orchestra.
245 04 The English Chamber Orchestra plays 20th-century masterpieces.
246 3_ English Chamber Orchestra plays twentieth-century masterpieces

100 1_ Berio, Luciano, ‡d 1925-2003.
240 10 Sequenza, ‡n no. 8
245 10 Sequenza VIII : ‡b per violino solo / ‡c Luciano Berio.
246 3_ Sequenza 8
246 3_ Sequenza otto

**Spelled-out form** (1st 246) and portion of title (2nd 246):
100 1 Reger, Max, ‡d 1873-1916.
240 10 Pièces pittoresques
245 00 5 pièces pittoresques : ‡b für Klavier zu vier Händen : Opus 34 / ‡c Max Reger.
246 3_ Cinq pièces pittoresques
246 30 Pièces pittoresques

**Uncorrected** form of title:
100 1_ Beethoven, Ludwig van, ‡d 1770-1827.
240 10 Sonatas, ‡m horn, piano, ‡n op. 17, ‡r F major
245 00 Horn sonatas / ‡c Beethoven, Cherubini, Danzi.
246 1_ ‡i Title should read: ‡a Horn sonatas

**Parallel** titles:
100 1_ Smetana, Bedrich, ‡d 1824-1884.
245 10 Má vlast = ‡b My country : cycle of symphonic poems / ‡c Smetana.
246 31 My country

100 1_ Britten, Benjamin, ‡d 1913-1976.
240 10 Burning fiery furnace. ‡l German
245 14 The burning fiery furnace = ‡b Die Jünglinge im Feuerofen : second parable for church performance : op.
77 / ‡c Benjamin Britten ...
246 31 Jünglinge im Feuerofen
Note that the initial German article "Die" was omitted from this title.

**Multiple parallel** titles:
100 1_ Rodrigo, Joaquin.
245 10 Juglares = ‡b Gaukler = Jugglers : 1923 / ‡c Joaquin Rodrigo ... 
246 31 Gaukler
246 31 Jugglers

**Subfield ‡i:**
246 2_ ‡i Title on container: ‡a [Title]
246 2_ ‡i Vols. no. 3-5 have title: ‡a [Title]

100 1_ Schubert, Franz, ‡d 1797-1828.
240 10 Songs. ‡k Selections
245 10 Songs to poems by Johann Wolfgang von Goethe / ‡c Schubert.
246 1_ ‡i Title on program booklet: ‡a Lieder nach Gedichten von Johann Wolfgang von Goethe
246 1_ ‡i Title on container spine: ‡a Goethe-songs

100 1_ Handel, George Frideric, ‡d 1685-1759.
245 10 Almira / ‡c Georg Friedrich Händel.
246 1_ ‡i Title on container: ‡a Almira, Königen von Castilien
246 1_ ‡i Parallel title on container: ‡a Almira, Queen of Castile

**Arranged by location or type of title**

**Arranged by location**

<table>
<thead>
<tr>
<th>Location of title</th>
<th>Indicators</th>
<th>Form of Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>added title page</td>
<td>15</td>
<td>Title</td>
</tr>
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<td>16</td>
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<tr>
<td>colophon</td>
<td>1</td>
<td>‡i Title from colophon</td>
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<td>container</td>
<td>1</td>
<td>‡i Title from container</td>
</tr>
<tr>
<td>cover</td>
<td>14</td>
<td>Title</td>
</tr>
<tr>
<td>spine</td>
<td>18</td>
<td>Title</td>
</tr>
<tr>
<td>any other location</td>
<td>1</td>
<td>‡i Title from source</td>
</tr>
</tbody>
</table>
Arranged by type of title

<table>
<thead>
<tr>
<th>Type of title</th>
<th>Indicators</th>
<th>Form of Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>Added title page</td>
<td>15</td>
<td>Title</td>
</tr>
<tr>
<td>Alternate form of word</td>
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<tr>
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<tr>
<td>At head of title</td>
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<td>‡i At head of title:</td>
</tr>
<tr>
<td>Binder's title</td>
<td>1</td>
<td>‡i Binder's title:</td>
</tr>
<tr>
<td>Half title</td>
<td>1</td>
<td>‡i Half title:</td>
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<tr>
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<tr>
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<td>‡i Introductory phrase:</td>
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<tr>
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<tr>
<td>Parallel title from other source</td>
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<td>Part or section title</td>
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</tr>
<tr>
<td>All other conditions</td>
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<td>‡i Introductory phrase:</td>
</tr>
</tbody>
</table>
http://web.library.yale.edu/cataloging/music/attributespersons#9.3.4 [209]
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