### MARC tagging for scores: Fixed field codes

**Music Cataloging at Yale** [1] ? **MARC tagging** [2]

See also **MARC tagging for scores and sound recordings: Variable fields** [3]

#### Leader:

```
00861ccm 2200241 a 4500 006
005: 20020725112014.0 007
008: 020725 $2 2001 ___ gw_ ms a _ _ _ e_____ n_ ___ lat_ d
```

<table>
<thead>
<tr>
<th>Leader:</th>
<th>00861ccm 2200241 a 4500</th>
<th>00861ccm 2200241 a 4500</th>
</tr>
</thead>
<tbody>
<tr>
<td>c = printed music (score), printed or microform</td>
<td>a = component part, monographic</td>
<td></td>
</tr>
<tr>
<td>d = manuscript music, printed or microform</td>
<td>b = component part, serial</td>
<td></td>
</tr>
<tr>
<td></td>
<td>c = collection</td>
<td></td>
</tr>
<tr>
<td></td>
<td>d = subunit</td>
<td></td>
</tr>
<tr>
<td></td>
<td>m = monograph/item</td>
<td></td>
</tr>
<tr>
<td></td>
<td>s = serial</td>
<td></td>
</tr>
</tbody>
</table>

<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>6 = minimal level</td>
<td>u = unknown</td>
</tr>
<tr>
<td></td>
<td>m = monograph/item</td>
<td>7 = minimal level</td>
<td>c = ISBD punctuation</td>
</tr>
<tr>
<td></td>
<td>s = serial</td>
<td>8 = prepublication level (including CIP)</td>
<td>omitted (OCLC TB 260) [4])</td>
</tr>
</tbody>
</table>

#### Date 1: Date of publication

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

#### Date 2: Date of publication

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

#### Place of publication

- **Place of publication** (assign codes according to present geographic boundaries) (See **US MARC country list** [5] for a full list)

- fr = France
### Form of musical composition

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

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

<table>
<thead>
<tr>
<th>MARC Code</th>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
</table>
| a | full score | staff notation representing the sounds of all the parts of an ensemble work, arranged so that they can be read simultaneously.  
   
   ° *in RDA*: use code *i* (*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 performers; otherwise, use code *a* in AACR2 records.  
   
   ° *Note*: Continue to use subfield *a* in AACR2 records. Use code *c* (*condensed score*) or code *j* (*performer-conductor part*) if the two types of scores can be distinguished. |
| b | full score, miniature or study size | the same types of scores described for code *a*, but with the same size as a full performance score |
| c | accompaniment reduced for keyboard | accompaniment is reduced for keyboard instrument(s) and vocal parts and/or solo instrumental parts remain the same.  
   
   ° *use code* *h* for *chorus scores* and *k* for *vocal scores*  
   
   ° *Note*: MARC Proposal no. 2012-07 [8] stated that MLA would produce documentation discouraging the use of codes *c* and *d* for reductions of vocal works that do not include the vocal line(s). |
| d | voice score | a score for solo instrument(s) or voice(s) with the accompanying parts that include the following:  
   
   ° vocal works originally unaccompanied are assigned other codes as appropriate  
   
   ° *use code* *h* for *chorus scores* and *k* for *vocal scores*  
   
   ° *Note*: MARC Proposal no. 2012-07 [8] stated that MLA would produce documentation discouraging the use of codes *c* and *d* for reductions of vocal works that do not include the vocal line(s). |
| e | condensed score or piano-conductor score | a score for orchestra or band music that has been reduced:  
   
   ° it may be part of an ensemble work for a particular instrument(s)  
   
   ° used by an individual playing the instrument for which it is written  
   
   ° *in RDA*: use code *i* for condensed score or code *j* for performer-conductor part  
   
   ° *Note*: MARC Proposal no. 2012-07 [8] stated that MLA would produce documentation discouraging the use of codes *c* and *d* for reductions of vocal works that do not include the vocal line(s). |
| g | close score | a score (e.g., a hymnal) that has separate parts transcribed on separate pages:  
   
   ° all the separate parts are transcribed on two staves  
   
   ° *in RDA*: use code *l* (*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 performers. Do not confuse with Part.  
   
   ° code a part or parts as *z* (other than score format)  
   
   ° *Note*: see code *k* (*vocal score*) for scores of 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 performers. Do not confuse with Part. |
| h | chorus score | a score of a work for solo voices and chorus showing only the parts for chorus, at least in those portions of the work in which the chorus sings, with the instrumental accompaniment either arranged for keyboard(s) or other chordal instrument(s) or omitted.  
   
   ° *Note*: see code *k* (*vocal score*) for scores of 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 performers. Do not confuse with Part. |
| i | condensed score | a score in which the number of staves is reduced to two or fewer, generally organized by instrumental sections or vocal parts, and often with cues for individual parts.  
   
   ° it may be part of an ensemble work for a particular instrument(s)  
   
   ° used by an individual playing the instrument for which it is written  
   
   ° *Note*: see code *k* (*vocal score*) for scores of 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 performers. Do not confuse with Part. |
| j | performer-conductor part | a score reduced to a single instrument for which the score was written or for the conductor:  
   
   ° violin conductor part: a performance part for a violin performer in an ensemble, with cues for the other instruments that enable the performer of that part also to conduct  
   
   ° piano conductor part: a performance part for a piano performer in an ensemble, with cues for the other instruments that enable the performer of that part also to conduct  
   
   ° *Note*: see code *k* (*vocal score*) for scores of 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 performers. Do not confuse with Part. |
| k | vocal score | a score showing all vocal parts, solo and/or choral, with the instrumental parts  
   
   ° *Note*: see code *h* (*chorus score*) for scores of 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 performers. Do not confuse with Part.  
   
   ° code a part or parts as *z* (other than score format) |
| l | score | several types of scores are issued together, as is frequently the case with band music  
   
   ° it may be part of an ensemble work for a particular instrument(s)  
   
   ° used by an individual playing the instrument for which it is written  
   
   ° *Note*: see code *k* (*vocal score*) for scores of 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 performers. Do not confuse with Part. |
| m | multiple score formats | several types of scores are issued together, as is frequently the case with band music  
   
   ° it may be part of an ensemble work for a particular instrument(s)  
   
   ° used by an individual playing the instrument for which it is written  
   
   ° *Note*: see code *k* (*vocal score*) for scores of 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 performers. Do not confuse with Part. |

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**Compositional Form of Works**

See Form of composition codes [6]

**Format of music**

See Recording extent of notated music (RDA 3.4.3.2) [7] for definitions of formats

- gw = Germany
- it = Italy
- ru = Russia
- sp = Spain
- xxx = Canada (no province indicated; first two positions indicate province, e.g., on = Ontario)
- xxx = United Kingdom (no country indicated; first two positions indicate country, e.g., en = England)
- xxx = United States (no state indicated; first two positions indicate state, e.g., ct = Connecticut)
- xxc = Canada (no province indicated; first two positions indicate province, e.g., on = Ontario)
- xxk = United Kingdom (no country indicated; first two positions indicate country, e.g., en = England)
- xxu = United States (no state indicated; first two positions indicate state, e.g., ct = Connecticut)
- xxc = Canada (no province indicated; first two positions indicate province, e.g., on = Ontario)
- xxk = United Kingdom (no country indicated; first two positions indicate country, e.g., en = England)
- xxu = United States (no state indicated; first two positions indicate state, e.g., ct = Connecticut)
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<thead>
<tr>
<th>Code</th>
<th>Description</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>n</td>
<td>not applicable</td>
<td>item is a sound recording</td>
</tr>
<tr>
<td>o</td>
<td>online</td>
<td>a score that is accessed by means of hardware and software</td>
</tr>
<tr>
<td>p</td>
<td>piano score</td>
<td>a reduction of an instrumental work or a vocal work with instruments</td>
</tr>
<tr>
<td>q</td>
<td>direct electronic</td>
<td>a score that is stored on a directly accessible tangible recording medium</td>
</tr>
<tr>
<td>s</td>
<td>electronic</td>
<td>a score that is intended for manipulation by a computer</td>
</tr>
<tr>
<td>u</td>
<td>unknown</td>
<td>format of the item is unknown</td>
</tr>
<tr>
<td>z</td>
<td>other than score format</td>
<td>none of the other defined codes is appropriate.</td>
</tr>
</tbody>
</table>

**Audience**

**Target audience (intellectual level)**

- j = juvenile
- n = non-juvenile

**Form of item**

- a = microfilm
- b = microfiche
- c = microopaque
- d = large print
- f = braille
- r = regular print reproduction
- s = electronic

**Accompanying matter**

**Accompanying material (use up to six, in alphabetical order)**

- a = discography
- b = bibliography
- c = thematic index
- d = libretto or text
- e = biography of composer or author
- f = biography of performer or history of ensemble
- g = technical and/or historical information on instruments
- h = technical information on music
- i = historical information
- k = ethnological information
- r = instructional materials
- s = music
- z = other accompanying matter

**Literary text for sound recording**

- n = not applicable
| Literary text for sound recording | n = not applicable |

<table>
<thead>
<tr>
<th>Language</th>
<th>Language of sung or spoken text (See <a href="https://lcweb.loc.gov/marc/languages/">US MARC language list</a> [12] for a full list)</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>

<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</td>
<td>other sources (e.g., OCLC)</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 <a href="https://sibleycataloging.wikispaces.com/ISBD+Punctuation">International standard bibliographic description</a> [13]); use for RDA</td>
</tr>
</tbody>
</table>

Source URL: [https://web.library.yale.edu/cataloging/music/fixcodes](https://web.library.yale.edu/cataloging/music/fixcodes)

Links
[1] http://web.library.yale.edu/cataloging/music
[7] http://web.library.yale.edu/cataloging/music/extent#3.4.3.2
[11] https://web.library.yale.edu/pianoscore