

## Local Yale music cataloging documentation

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## Bindery procedures

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### [Size](#)

**Non-plus** = less than or equal to 26 cm. in any direction (height or width)

**Plus** = equal to or more than 27 cm. and up to 36 cm. in any direction (height or width)

- Indicated as ‡m Oversize in Voyager.

**Double-plus** = more than 37 cm. in any direction (height or width)

- Indicated as ‡m Folio in Voyager.

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[Where to send an item for binding](#)

Items can be bound **in-house** (pam-bound):

- 35 pages or fewer AND with a single signature OR with no signatures (i.e., single sheets) AND is 36 cm. or less

Items should be **commercially** bound:

- 36 pages or more

OR

- with multiple signatures, even with fewer than 36 pages

OR

- 37 cm. or more in any direction (height or width), even with fewer than 36 pages and a single signature

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[Scores with parts](#)

When you are preparing a score with parts to be bound, either for the in-house bindery or especially for Bridgeport, please put the parts in the front of the item right inside the front cover. This will prevent Bridgeport from binding parts in with the scores because they were stuck in the middle or in the back. This will also help greatly in the

sorting process for the pam-binder project.

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### [Commercial Bindery](#)

Bridgeport's standard binding is double-fan glued and requires a minimum of 1/3" margin. This will be done unless instructions indicate otherwise.

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### [Instructions for filling out bindery slips](#)

These are sample instructions to be used alone or in combination.

**Instructions for binding the item:** [Type of Binding](#) | [Binding and print colors](#) | [Covers](#) | [Parts](#)

**Instructions for** [filling out author/title information](#)

**Special instructions for** [for multi-volume items, and dissertations](#)

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### [Type of binding](#)

#### [Recase](#)

When the item is already nicely sewn, this instruction will tell Bridgeport to retain the original signatures. This will make for a stronger binding. Otherwise, Bridgeport will cut off the inner edges and double-fan glue. In either case, the book or score will open flat, but the stronger recased item is worth the surcharge. Specify **recase** also for volumes to be [repaired](#) when the book block is still intact.

#### **Sew thru fold**

Use for single signature items. However, if the item is fairly thick (more than 3/8"), have Bridgeport double-fan glue (no special instructions needed).

#### **Trim edges**

Use when any of the three edges of the pages have not been cut.

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### [Binding and print colors](#)

<b>Binding color:</b>	<b>Print color:</b>
Scores: 192 ( <b>dark red</b> )	W (white)
Books: 494 ( <b>olive green</b> )	G (gold)
Yale collection: 563 ( <b>blue</b> )	W (white)

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### [Covers](#)

#### **Keep front cover; Keep back cover**

Use when the front or back covers or the inside of either includes information that does not appear elsewhere on the item. This information can include biographical information needed to establish the heading for the author(s), ISBN, other title information, illustrations, or a summary of the contents.

#### **Mount front cover onto binding**

When an item has a cover of particular interest, beauty, or other eye-catching nature, it may be pasted on the binding. Make sure there is no information on the inside of the cover that needs to be retained. Select a binding color that compliments the cover and a print color that will be easily read against the binding color.

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### [Parts](#)

#### **Parts in pocket**

Use when the parts are very thin or if it is anticipated that they will receive little use. This will be a paper pocket.

### **Parts in half-cloth cover**

Use when the parts are fairly thick or if it is anticipated that they will receive much use. Bridgeport will automatically make a buckram pocket for half-cloth bound parts.

### **Bind score [recase or sew thru fold]); parts in buckram pocket (do not cover parts)**

Bridgeport will automatically make a paper pocket for part(s) if fairly thin; it is necessary to specify a buckram pocket if desired for uncovered parts. However, if it is specified that parts should be half-cloth bound, Bridgeport will automatically insert them in a buckram pocket.

### **Vol. [Parts] to go as is into portfolio with velcro closures**

Use when a wraparound portfolio is desired, such as for a thick set of facsimile parts that will not be bound or half-bound.

**N.B. Sets of parts:** For especially thick, heavy-use parts (e.g., complete Beethoven quartets), bind and barcode each part separately. This departs from past practice of wraparound and case.

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### [Filling out author/title information](#)

#### **Author's/composer's name:**

Generally include the last name of the author and the full title. Use the spelling in the established heading (in the 100 field) even if that's not the form used on the item.

When the composer's name appears in the title, it isn't necessary to include the name separately. Include only the title.

When dealing with authors or composers from prolific families, such as Bach or Haydn, include the first initial(s) as well. Give the initial(s) and last name in direct order, e.g., J.S. Bach, rather than in indirect order (Bach, J.S.).

#### **Title:**

If the title is very long and unlikely to fit on the spine, shorten the title at a sensible spot. If we don't do this, Bridgeport will cut off the title wherever needed to fit the spine.

For titles beginning with "Mel Bay presents" leave out "Mel Bay presents" and include only the portion of the title that follows.

When the title is the main entry, include only the title.

When ellipses (...) appear in a title, they are transcribed as two dashes (--). On the bindery slip, keep them as ellipses. If you use dashes, Bridgeport will interpret them as a line break.

#### **Corporate body or conference name as main entry:**

When a corporate body is the main entry, include what can reasonably fit on the bindery slip.

When a conference is the main entry, include what can reasonably fit on the bindery slip. Check the shelf to see what has been done for earlier meetings of the conference.

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### [Special instructions](#)

[Multi-volume items](#) | [Multi-volume items bound in 1 binding](#) | [Dissertations](#)

#### [Multi-volume items:](#)

Bindery slips for multi-volume items are filled out in the standard manner, with the addition of the volume designation after an additional dashed line:

[title] \ \ VOL. \_\_\_\_

Use the English abbreviation "vol." even if the call number will include an abbreviation in another language, e.g.:  
Call number has "Bd. 1"; spine will have "Vol. 1"

### [Multi-volume items bound in 1 binding:](#)

Sometimes the volumes of a multi-volume score are to bound together. Even if each volume could be pam-bound on its own, the item must be sent to the commercial bindery when all the volumes are to be bound together.

The instructions are "BIND \_\_\_\_ VOLS TOGETHER IN 1 BINDING."

Request that the item be recased following the [instructions above](#).

See also [When to bind two scores together](#) [10].

### [Dissertations:](#)

Binding color: 990 (black)

Print color: G (gold)

TITLE \ [VOL. \_\_\_\_]

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### [Added volumes/added copies](#)

When adding a volume to an existing multi-volume set or serial, consult the volumes already on the shelf as to:

- ° binding color;
- ° what to have printed on the spine;
- ° spine printing color.

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### [Repairs](#)

Recase whenever original signatures/sewings are still intact. Ask that loose leaves be reattached if there are just a few loose.

Otherwise, rebind unless pages are too brittle. In that case, order a conserphase box (gray archival board or buckram/roxite-covered, string and button or velcro closures). If rebinding, consider choosing a buckram color and ink to match original binding. For reference volumes, be sure to instruct Bridgeport as to format of title on spine, so that they will match other volumes in the set as closely as possible. For multi-volume sets, check the shelf for past rebinding practice.

If unsure as to how to proceed or whether item is reparable, send item to Bridgeport and leave treatment decision to them. Or, provide them with acceptable options, e.g., **Rebind or Conserphase**, or **Repair or Rebind**.

## When to bind two scores together

### [Music Cataloging at Yale](#) [1] ? [Bindery procedures](#) [6]

When music for two or more instruments is issued as two scores and the scores are **not** issued together (e.g., the 300 field says "1 score") follow these instructions:

#### **M1011, M1111:**

When we get two 2-piano scores, they should never be bound together.

When we a solo piano part and one 2-piano score, they should be bound together.

#### **Other class numbers:**

When music for two or more instruments is issued in scores published singly, and we purchase enough for performance, bind all together. For example, when we buy two copies of a score for two violins, the 300 field will say "1 score." Assign only one barcode, even though we have two copies.

Indicate that the two scores are bound together:

Bibliographic record:	Holdings:
Add a 590 field: 590 __ MUS: Copy 1-2 bound together. OR 590 __ MUS: Copy 1-2 in 1 binding.	Add a universal message in \$z the 852 field: 852 00 ... <b>\$z 2 copies in 1 binding</b>

In the past, there have been several ways of noting this:

## Piano concertos

Orbis #3127413

Bibliographic record: Holdings:

590 \_\_ Copy 1-2 in one binding.

852 00 \$b mus \$t 1 \$h M1011 \$i B415 op.15 H5+ \$m Overs

In the item record:

Enum: c.1-2

852 00 \$b mus \$t 2 \$h M1011 \$i B415 op.15 H5+ \$m Overs

No item record or barcode

Orbis #666226

Bibliographic record: Holdings:

**590 \_\_ MUS : Copy 1-2 in 1 binding.**

Two item records; two barcodes:

852 00 \$b mus \$t 1 \$h M1011 B415 op.37 \$i A+ \$m Overs

852 00 \$b mus \$t 2 \$h M1011 B415 op.37 \$i A+ \$m Overs

Orbis #666255

Bibliographic record: Holdings:

**590 \_\_ MUS : Copy 1-2 in 1 binding.**

One item record for c. 1; one barcode:

852 00 \$b mus \$t 1 \$h M1011 B415 op.37 \$i A+ \$m Overs

852 00 \$b mus \$t 2 \$h M1011 B415 op.37 \$i A+ \$m Overs

Orbis #666259

Bibliographic record: Holdings:

**590 \_\_ MUS : Library's copies: 2 scores each.**

Three item records; three barcodes:

852 00 \$b mus \$t 1 \$h M1011 B415 op.73 \$i A+ \$m Overs

852 00 \$b mus \$t 2 \$h M1011 B415 op.73 \$i A+ \$m Overs

852 00 \$b mus \$t 3 \$h M1011 B415 op.73 \$i A+ \$m Overs

Orbis #666709

Bibliographic record: Holdings:

**590 \_\_ MUS : Copy 1-2 in 1 binding.**

852 00 \$b mus \$t 1 \$h M1011 M939 K.316a \$i A+ \$m Ove

In item record:

Enum: c.1-2

Orbis #666713

Bibliographic record: Holdings:

**590 \_\_ MUS : Copy 1-2 in 1 binding.**

852 00 \$b mus \$t 1 \$h M1011 M939 K.449 \$i S3+ \$m Ove

In item record:

Enum: 2 copies

## Violin duets

Orbis #3009868

Bibliographic record: Holdings:

300 \_\_ 1 score (43 p.) ; \$c 30 cm.

No 590 field

One item record; one barcode:

852 00 \$b mus \$t 1 \$h M287 \$i G951 op.2 B1+ \$m Oversiz

In item record:

Enum: c.1-2

852 00 \$b mus \$t 2 \$h M287 \$i G951 op.2 B1+ \$m Oversiz

No item record or barcode

Orbis #742306

Bibliographic record: Holdings:

300 \_\_ score (2 v.) ; \$c 31 cm.

852 00 \$b mus \$t 1 \$h M287 L462 op.3 \$i M9+ \$m Oversiz

852 00 \$b mus \$t 2 \$h M287 L462 op.3 \$i M9+ \$m Oversiz

Orbis #659257

Bibliographic record: Holdings:

**590 \_\_ MUS : Copy 2 bound in** Two item records; two barcodes:

**pocket.**

852 00 \$b mus \$t 1 \$h M287 M181 \$i S7+ \$m Oversize

Orbis #673837	852 00 \$b mus \$t 2 \$h M287 M181 \$i S7+ \$m Oversize
Bibliographic record:	Holdings:
<b>590 __ MUS : c.1-2 bound together.</b>	One item record; one barcode:
	852 00 \$b mus \$t 1 \$h M287 \$i S626+ \$m Oversize
	852 00 \$b mus \$t 2 \$h M287 \$i S626+ \$m Oversize

## Cataloging American Musical Theater Collection (AMTC) CDs to circulate in the Music Library

[Local Yale music cataloging documentation](#) [9] ? [Sound recording cataloging](#) [11]

These are procedures for cataloging musicals on CD for [The American Musical Theater Collection](#) [12] in the [Irving S. Gilmore Music Library](#) [13].

[Cataloging](#) | [Authorized access points](#) | [Call numbers](#) | [MARC holdings](#) | [Item records](#) | [Processing](#)

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### Cataloging

Copy in OCLC: LC copy (DLC) is usually not as full as member copy. These member codes in the 040 are preferred over DLC: CPL, OBE, SNN, IUL

### MARC tagging

- [Fixed field codes](#) [14]: Voyager (008 and Leader)
- [Physical description codes](#) [15]: Voyager (007)
- [The 024 field: UPC and EAN codes](#) [16]
- [The 028 field: Manufacturer's number](#) [17]
- [The 033 field: Date and place of capture](#) [18]
  - [Geographical area and sub-area codes](#) [19] for the 033 field

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### Authorized access points for musicals

When the sound recording contains all the music from a composer's musical or revue, the uniform title does not include "\$k Selections," even if the dialogue is not included in the item.

If it is unclear or not stated on the recording that all the music is included, assume that it is complete.

100 1 Sondheim, Stephen.

240 10 Funny thing happened on the way to the forum

245 00 Original cast recording of A funny thing happened on the way to the forum \$h [sound recording] . . .

When it is clear that not all the musical portions are included, add "\$k Selections" to the uniform title:

100 1 Sondheim, Stephen.

240 10 Funny thing happened on the way to the forum. \$k

**Selections**

245 00 Selections from A funny thing happened on the way to the forum \$h [sound recording] . . .

When all the songs on the recording are by one composer taken from more than one musical, use "Musicals. \$k Selections":

100 1 Sondheim, Stephen.

240 10 **Musicals. \$k Selections**

245 14 A little Sondheim music \$h [sound recording] : \$b songs from musicals by Sondheim . . .

Use "Songs. \$k Selections" for a collection of songs even when some are taken from theatrical works:

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100 1 Sondheim, Stephen.

240 10 **Songs. \$k Selections**

245 10 Old friends \$h [sound recording] : \$b Geraldine Turner sings  
the songs of Stephen Sondheim . . .

500 Chiefly excerpts from musicals.

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### Call numbers

Assign an LC call number as if it were a score. The following class numbers are all that will probably be needed for these CDs:

M1500 = complete musicals, stage versions

M1503 = complete musicals, accompaniment arranged for piano

M1505 = excerpts with original accompaniment, stage versions and motion pictures

M1506 = excerpts with accompaniment arranged for orchestra or other ensemble (not piano), stage versions and motion pictures

M1527 = complete musicals, motion picture music either originally composed for motion pictures or adapted from stage versions

M1527.7 = television music, complete works

M1527.8 = television music, excerpts

° Use the *Cutter-Sanborn Three-Figure Author Table* for composer and title cutters.

° If necessary, add the date of performance in parentheses to differentiate between identical call numbers.

° Add "CD" as the final elements of the call number:

M1500 B531 \$i W9 CD

M1500 B531 \$i W9 **(1998)** CD

M1500 M151 \$i L9 CD

M1500 W952 \$i K2 CD

Use capital letters following the date of performance for the second (and any subsequent) recordings of the same recording date and cast issued by the same manufacturer, but with different manufacture numbers and date of issue:

M1500 P844 \$i K6 CD

M1500 P844 \$i K6 **(1949)** CD

M1500 P844 \$i K6 **(1949A)** CD

Use date of manufacture to distinguish between recordings with the same recording place, cast, and probable recording date, issued by different manufacturers when neither manufacturer gives date of recording:

M1500 L765 J6 CD \$i J6 CD

M1500 L765 J6 CD \$i J6 **(2003)** CD

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### MARC holdings

**Tag 852** = call number

Indicator 1: 0 = LC classification

Indicator 2: 0 = single disc

Indicator 2: 1 = multiple disc set

**Tag 866** = volume holdings (for multiple disc set)

Indicator 1: 4 = detailed extent of holdings information

Indicator 2: 1

#### single disc:

852 00 \$b mus \$h M1500 K39 \$i L4 CD

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## Local Yale music cataloging documentation

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

	Tag	I1	I2	Subfield Data
➔	852	0	0	\$b mus \$h M1505 K39 \$i L4 CD

### multiple disc set:

852 01 \$b mus \$h M1500 B531 \$i W9 CD

866 41 \$8 0 \$a **disc 1-2**

	Tag	I1	I2	Subfield Data
	852	0	1	\$b mus \$h M1500 B531 \$i W9 CD
	866	4	1	\$8 0 \$a disc 1-2

Include the note "Gift of the Shen Family Foundation" in \$x of the 852 field for the CDs from the "suitcase," which were donated by the Shen family:

	Tag	I1	I2	Subfield Data
➔	852	0	0	\$b mus \$h M1500 P388 \$i G7 CD \$x Gift of the Shen Family Foundation

For more information about MARC holdings, see [MARC holdings and local practice](#) [3].

## Item records

The default codes in "Perm. Loc." and "Item type" when you request a new item record are "ccl" and "circ." Change the Item Type from "circ" to "media":

Perm. Loc.:	<input type="text" value="mus"/>	▼
Item Type:	<input type="text" value="media"/>	▼

### multiple disc set

Create an item record for each disc and assign numbers "disc 1," "disc 2," etc., in the Enum field:

<b>Title:</b> <input type="text" value="Wonderful town [sound recording] / music by Leonard Bernstein ; lyrics by Betty Comden"/>	
<b>Location:</b> <input type="text" value="mus"/>	<b>Call #:</b> <input type="text" value="M1500 B531 W9 CD"/>
<b>Barcode:</b> <input type="text" value="39002083694092"/> ...	<b>Temp. Loc.:</b> <input type="text"/>
<b>Perm. Loc.:</b> <input type="text" value="mus"/> ▼	<b>Temp. Type:</b> <input type="text"/>
<b>Item Type:</b> <input type="text" value="media"/> ▼	<b>Media Type:</b> <input type="text"/>
<b>Enum:</b> <input type="text" value="disc 1"/>	

When the holdings are displayed, each disc will be listed with disc number and barcode:



## Local Yale music cataloging documentation

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

Enum	Chron	Copy	Item Barcode	Location
disc 1		0	39002083694092	mus [P]
disc 2		0	39002083694100	mus [P]

After assigning the barcode and disc number (if needed), click on the middle button in the lower left hand corner of the dialog box:

**Title:** Leave it to Jane [sound recording] / book & lyrics by Guy Bolton & P.G. Wodehouse ; mus

**Location:** mus **Call #:** M1505 K39 L4 CD

**Barcode:** 39002081155419 ... **Temp. Loc.:**

**Perm. Loc.:** mus **Temp. Type:**

**Item Type:** media **Media Type:**

**Enum:**




**Chron:**

**Year:**

**Caption:**

**Free text:**

**Spine:**

   **Copy:** 0 **Pieces:** 1 **Price:** \$0.00

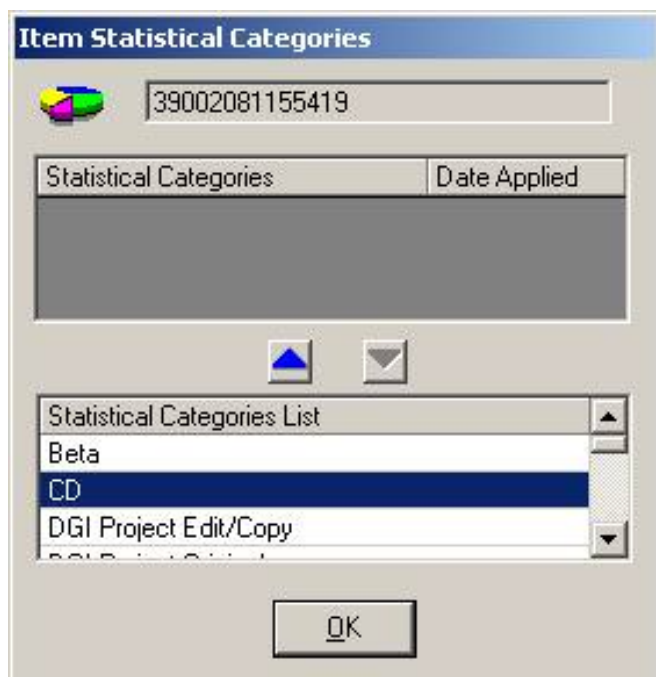


It looks like a pie chart:

When it opens, select "CD".

Double click on "CD" or click the blue arrow to move it to the upper portion of the box.

Then click "OK" and save the item record.



Item Statistical Categories

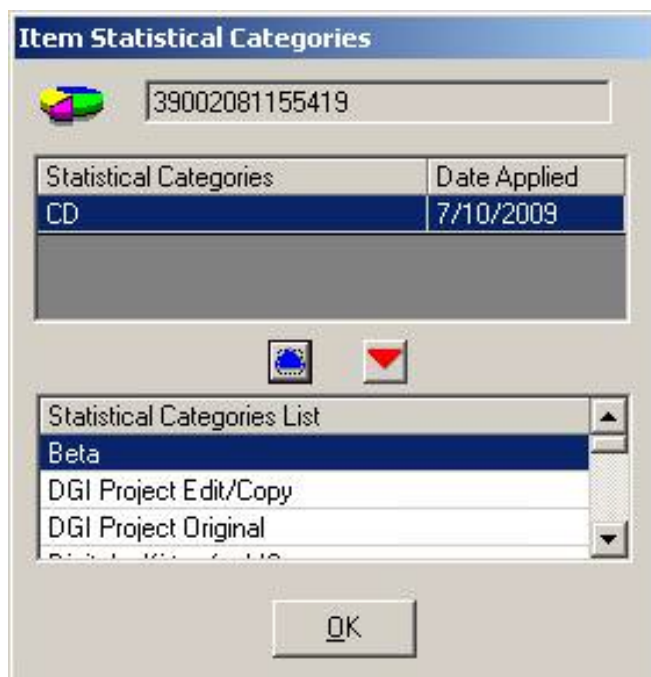
39002081155419

Statistical Categories	Date Applied
------------------------	--------------

Statistical Categories List

- Beta
- CD
- DGI Project Edit/Copy
- DGI Project Original

OK



Item Statistical Categories

39002081155419

Statistical Categories	Date Applied
CD	7/10/2009

Statistical Categories List

- Beta
- DGI Project Edit/Copy
- DGI Project Original

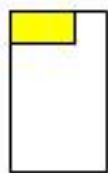
OK

### Processing done in the music library

#### Instructions for removing CDs from jewel cases and putting them in translucent cases:

1. Remove the disc and booklet from the jewel case. Take the jewel case apart to remove the back panel/spine.
2. Put the disc in the translucent case.  
Slip the back panel/spine under the plastic covering of the back of a translucent case.  
Put the CD booklet inside the front cover of the translucent case, if it fits. If it doesn't fit, put it in another translucent case.
3. Put the barcode on the front of the translucent case on the upper left, front corner, closest to the spine of the case.

Use *single sided barcodes* (if you don't know what a single sided barcode is, ask for help before doing this step):



Multi-disc sets:

- Barcode each disc** in a multi-disc set.
- Rubber band together the CDs in a multi-disc set.

When a CD booklet requires the use of an additional translucent case, barcode that case as well.

4. Rubber band any extraneous wrappers, notes, etc. for single CDs or multi-disc sets to the cases for the CDs.

#### Post-cataloging processing:

Use a black fine-point permanent marker and write "Yale University Music Library" and the call number on the side of the CD that has the label.

When the label is too dark, use a different color marker, such as silver.

## Local practice in Class M

[Local Yale music cataloging documentation](#) [9] ? [Call numbers](#) [20]

[Size](#) | [M23, M219, M231](#) | [M175](#) | [ML410](#) | [Using the Cutter-Sanborn Three-Figure Author Table](#)  
[Class numbers that are cultered by person, instrument, topic, or place](#)

### Size

This applies to both books and scores. The existence of a plus or double plus sign does not make the call number unique.

**Non-plus** = less than or equal to 26 cm. in any direction (height or width)

**Plus** = equal to or more than 27 cm. and up to or equal to 36 cm. in any direction (height or width)

**Double-plus** = equal to or more than 37 cm. in any direction (height or width)

### M23, M219, M231: Yale practice for sonatas for piano, violin, and cello

The class numbers for sonatas for piano, violin, and violoncello are further subdivided:

All sonatas by one composer	Selected sonatas by one composer	Individual sonatas by one composer
M23 <b>piano</b> sonatas	M219 <b>violin and piano</b> sonatas	M231 <b>cello and piano</b> sonatas
M23.3 selected <b>piano</b> sonatas	M219.3 selected <b>violin and piano</b> sonatas	M231.3 selected <b>cello and piano</b> sonatas
M23.5* individual <b>piano</b> sonatas	M219.5* individual <b>violin and piano</b> sonatas	M231.5* individual <b>cello and piano</b> sonatas

\* Practice varies, but M23.5, M219.5, and M231.5 are used even when the composer has written only one sonata for that medium.

### M175: Yale practice for solo marimba music

M175.X6: music for xylophone, marimba, vibraharp, vibraphone is divided into two separate class numbers:

M175.X6: xylophone, vibraharp, vibraphone

M175.X9: marimba

Application of this practice has varied in the past. Marimba music can be found in both M175.X6 and M175.X9.

### ML410: Yale practice for composer biographies

The class number for individual composer biography and criticism and interpretation is further divided:

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

For exhibitions about a composer, use ML141. Cutter by city of exhibition, then by composer (one number only), e.g., ML141 P898 M9 for an exhibition about Mozart in Prague).

### Using the Cutter-Sanborn Three-Figure Author Table

The Yale University Music Library uses the *Cutter-Sanborn Three-Figure Author Table* as the source for cutter numbers.

- The Yale Music Library does not use decimal points in the cutter number:

M939 not .M939

- If a name or word falls between two cutter numbers, use the lower number:

° The name Stanković falls between Stanh S786 and Stanl S787. Because "k" comes after "h" but before "l," use the lower number: S786.

- Cutter a vowel with an umlaut as that vowel followed by an "e":

° Because the name Boëly has an umlaut, it should be cuttered as "boeely," making it fall between Boe B669 and Boeh B671. Because "e" comes before "h," the lower number, B669 is used.

° If the umlaut had not been in the name, it would have been cuttered as "boely," falling between Boeh B671 and Boer B672.

- Cutter a surname with more than one element as one word:

Name	Entered under	Cutter as	Not as
Henry-Louis de La Grange	La Grange	<b>lagrange</b> (lagr = L178)	<b>la</b> grange (la = L111)
John La Montaine	La Montaine	<b>lamontaine</b> (lamon = L234)	<b>la</b> montaine (la = L111)
Helga de la Motte-Haber	De la Motte-Haber	<b>delamotte</b> (delam = D336)	<b>de</b> la motte (de = D278) or <b>la</b> motte (la = L111)
Carl Van Wyk	Van Wyk	<b>vanwyk</b> (vanw = V285)	<b>van</b> wyk (van = V217)

- Cutter a name beginning with "Mc" as "Mac":

° The cutter table jumps from "mazzon" (478) to "me" (479), with no intervening "mc," so it would be difficult to cutter all names beginning with "McC" in M478.

Name	Cutte	Cuttered
	r	as

McCabe	M121	<b>maccabe</b>
MacClintock	M127	<b>mac</b>
	k	<b>clintock</b>
MacCombi	M129	<b>ma</b>
	e	<b>ccombie</b>
McCormac	M131	<b>ma</b>
	k	<b>ccormack</b>
MacDowell	M138	<b>macdowell</b>
McPhee	M172	<b>macphee</b>

## Local practice for cutter numbers and Class M

### Class numbers that are subarranged or cuttered by person, instrument, topic, or place

When a class number is subarranged or cuttered the cutter number may be found in Class M (or determined by

using the [LC cutter table](#) [21]) or may be established by using the Cutter-Sanborn Three-Figure Author Table. The sections below indicate when to use the cutter number given in Class M and when to use the Cutter-Sanborn Three-Figure Author Table, even when a cutter number is given in Class M.

---

Class numbers that are cuttered by instrument or topic:

**Use the cutter numbers, when required and given, in Class M (or determined by using the [LC cutter table](#) [21]) for the following classes:**

All class numbers from M1-M2191

---

**By person:** Use the cutter number already established for this person:

[A](#) [22] | [B](#) [23] | [C](#) [24] | [D](#) [25] | [E](#) [26] | [F](#) [27] | [G](#) [28] | [H](#) [29] | [I](#) [30] | [J](#) [31] | [K](#) [32] | [L](#) [33] | [M](#) [34] | [N](#) [35] | [O](#) [36] | [P](#) [37] | [Q](#) [38] | [R](#) [39] | [S](#) [40] | [T](#) [41] | [U](#) [42] | [V](#) [43] | [W](#) [44] | [XYZ](#) [44] or the Cutter-Sanborn Three-Figure Author Table for the composer, performer, etc. followed by a cutter number for main entry if needed in classes:

ML410-ML4 MT100 MT115 MT130 MT145

29

---

**By instrument or topic:** Use the [cutter number already established for the topic](#) [45] or the Cutter-Sanborn Three-Figure Author Table for the following classes:

ML102	ML128	ML132	ML156.4	ML990	ML1015	ML1038	ML1089	ML3560	ML3561	ML3611
ML3616	ML3621	ML3645	ML3646	ML3656	ML3661	ML3671	ML3695	ML3713	ML3717	ML3722
MT64	MT191	MT335	MT358	MT533	MT559	MT634	MT654	MT725	MT801	

---

**By place:** Use the Cutter-Sanborn Three-Figure Author Table to establish cutter numbers when any class can be specified by country or, following the table for ML198+, by state, province, etc., or city:

ML102	ML106	ML136	ML141
ML198-ML360.8	ML475-ML547	ML560-592	ML610-ML642

ML710-ML742	ML810-ML842	ML860-ML890	
ML1110-ML1151	ML1210-ML1251	ML1310-ML1351	ML1410-ML1451

ML1610-ML1651	ML1710-ML1751		
ML2510-ML2551	ML2610-ML2651	ML2810-ML2851	ML2910-ML2951

ML3110-ML3151	ML3210-ML3251	ML3310-ML3351	ML3410-ML3451
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## MARC holdings and 590 notes for books and scores with accompanying audio/video recordings

[Music Cataloging at Yale](#) [1] ? [Local Yale music cataloging documentation](#) [9]

[Sound and video](#) recordings, [CD-ROMs](#), and [USB drives](#) that accompany a book or score are shelved separately, not with the book or score itself.

### Sound and video recordings

In addition to the barcode for the book or score, assign a barcode to the sound recording as well.

If the book or score is being sent to commercial bindery, attach a note saying "Accompanying \_\_\_\_ shelved with sound recordings" to the bindery slip. When the item is returned from being bound, "Accompanying \_\_\_\_ shelved with sound recordings" will be stamped on the item.

In the items records, indicate each format in "Enum."

For the book or score:

- ° Change the Item type to "circ"

- ° Add "book" or "score" to Enum.

For the sound/video recording:

- ° Change Perm. Loc. to **musrec**.

- ° Change the Item Type to "media"

- ° In Enum, use one of the following:

- ° sound cassette
- ° compact disc
- ° video cassette
- ° DVD

The information will display in the OPAC like this:

Location:	MUSIC LIBRARY, SML compact disc Shelved at MUSIC LIBRARY, SML, Recordings Collection (Non-Circ)
Call Number:	M298 W976 F7+ Oversize
Status:	Not Checked Out

Put the barcode for the recording on a slip with ORBIS ID and call number and take the recording to the sound recordings collection.

## CD-ROMs

In addition to the barcode for the book or score, assign a barcode to the CD-ROM as well.

Assign a call number "CDRM \_\_\_\_" after searching by call number to determine the next number to be assigned. Give the call number in the holdings record:

Tag	I1	I2	Subfield Data
852	8	0	⌘b muscirc ⌘h CDRM ⌘i 75

Add a note in a 590 field in the bib record: "MUS: Accompanying CD-ROM shelved at Circulation Desk as CDRM \_\_\_\_."

In the items records, indicate each format in "Enum."

For the book or score:

° Change the Item type to "circ"

° Add "book" or "score" to Enum.

Title: C'erano una volta nove oscillatori : lo studio di fonologia della RAI di Milano nello sviluppo de  
Location: mus Call #: ML3790 C411 D6  
Barcode: 39002059917816 Temp. Loc.:  
Perm. Loc.: mus Temp. Type:  
Item Type: circ Media Type:  
Enum: book  
Chron:  
Year:  
Caption:  
Free text:  
Spine:

For the CD-ROM:

° Create a new holdings record in which the CD-ROM will be assigned its own [call number](#).

° There is no change to temp loc; it remains as "muscirc".

° Change the Item Type to "media"

° There is no change to enum/chrom

Title: C'erano una volta nove oscillatori : lo studio di fonologia della RAI di Milano nello sviluppo de  
Location: muscirc Call #: CDRM 75  
Barcode: 39002059822891 Temp. Loc.:  
Perm. Loc.: muscirc Temp. Type:  
Item Type: 24hr Media Type:  
Enum:  
Chron:  
Year:  
Caption:  
Free text:  
Spine:

The information will display in the OPAC like this:

Location:	MUSIC LIBRARY, SML
Call Number:	ML3790 C411 D6
Status:	book Checked out - Due 06/02/2005
<hr/>	
Location:	MUSIC LIBRARY, SML, Circulation Desk
Call Number:	CDRM 75
Status:	Not Checked Out

## USB Drive

In addition to the barcode for the book or score, assign a barcode to the USB drive as well.

If the book or score is being sent to commercial bindery, attach a note saying "Accompanying \_\_\_\_ shelved with sound recordings" to the bindery slip. When the item is returned from being bound, "Accompanying \_\_\_\_ shelved with sound recordings" will be stamped on the item.

In the items records, indicate each format in "Enum."

For the book or score:

° Change the Item type to "circ"

## Local Yale music cataloging documentation

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

° Add "book" or "score" to Enum.

<b>Title:</b> Wadia Sabra : compositeur / Zeina Saleh Kayali ; postface musicologique, Mohamed Saïfal	
<b>Location:</b> mus	<b>Call #:</b> ML410 S118 K23
<b>Barcode:</b> 39002130628986	Temp. Loc.: <input type="text"/>
<b>Perm. Loc.:</b> mus	<b>Temp. Type:</b> <input type="text"/>
<b>Item Type:</b> circ	<b>Media Type:</b> <input type="text"/>
<b>Enum:</b> book	
<b>Chron:</b> <input type="text"/>	
<b>Year:</b> <input type="text"/>	
<b>Caption:</b> <input type="text"/>	
<b>Free text:</b> <input type="text"/>	
<b>Spine:</b> <input type="text"/>	

For the USB drive:  
For the sound/video recording:

° Change Perm. Loc. to **musrec**.

° Change the Item Type to "recordings"

° In Enum, use "USB drive"

<b>Title:</b> Wadia Sabra : compositeur / Zeina Saleh Kayali ; postface musicologique, Mohamed Saïfal	
<b>Location:</b> mus	<b>Call #:</b> ML410 S118 K23
<b>Barcode:</b> 39002083981671	Temp. Loc.: <input type="text"/>
<b>Perm. Loc.:</b> musrec	<b>Temp. Type:</b> <input type="text"/>
<b>Item Type:</b> recordings	<b>Media Type:</b> <input type="text"/>
<b>Enum:</b> USB drive	
<b>Chron:</b> <input type="text"/>	
<b>Year:</b> <input type="text"/>	
<b>Caption:</b> <input type="text"/>	
<b>Free text:</b> <input type="text"/>	
<b>Spine:</b> <input type="text"/>	

The information will display in the OPAC like this:

Location:	MUSIC LIBRARY, SML USB drive Shelved at MUSIC LIBRARY, SML, Recordings Collection
Call Number:	ML410 S118 K23
Status:	Not Checked Out

Put the barcode for the USB drive on a slip with ORBIS ID and call number and take the USB drive to the sound recordings collection.

## MARC holdings and local practice

[Music Cataloging at Yale](#) [1] ? [Local Yale music cataloging documentation](#) [9]

See also [MARC holdings and 590 notes for books and scores with accompanying audio/video recordings](#) [4] | [MARC holdings for 78 RPM recordings](#) [5]

For official YUL Cataloging Depart policy, see [MFHD policies & procedures](#) [46] | [MFHD examples](#) [47] | [Multipart monograph MFHD guidelines](#) [48]

### Subfield codes for call numbers in the holdings record in Voyager

<b>\$b</b>	Location code: <b>\$b</b> Mus <b>\$b</b> Musref
<b>\$t</b>	Copy number, when there is more than one copy, goes in <b>\$t</b> .
<b>\$h</b>	The class number goes in <b>\$h</b> . When there are two cutter numbers, the first cutter number goes in <b>\$h</b> When there are three or more cutter numbers, all but the last cutter number goes in <b>\$h</b>



<b>‡i</b>	The remainder of the call number goes in <b>‡i</b> When needed, the plus sign or double plus sign should be the last element of <b>‡i</b>
<b>‡m</b>	For call numbers with a plus sign, include <b>‡m</b> Oversize For call numbers with a double plus sign, include <b>‡m</b> Folio
<b>‡2</b>	For non-LC call numbers, include <b>‡2</b> localyale
<b>‡z</b>	local notes

## Location codes for music:

mus  
muscar (carrel charges)  
muscirc (used CDRMs)  
musmic (microforms)  
musoff1 (Librarian's Office, ML 107M (Non-Circ))  
musoff2 (Tech Services, ML 106M (Non-Circ))  
musoff3 (Librarian's Office, ML 112 (Non-Circ))

## HSR:

mushsr  
mushsrref (HSR reference)  
musohm (OHAM)  
musper (periodicals)  
musrar1 (rare materials that live in the Music Library)  
musrar2 (used to be for rare M and ML; not used anymore)  
musrec (recordings)  
musref (reference)  
musres (permanent open reserve)  
muszzz (no longer used; once used for desk copies in people's offices and for withdrawn/discarded copies; most of the MFHD are suppressed)

## LSF

lsfohmr (OHAM)  
lsfmus  
lsfmusr (rare materials including HSR materials except for individual recordings)  
lsfhsrr (for HRS individual recordings)  
lsfmusrecr

## Multiple copies

For an item with multiple copies, add **‡t 1**, **‡t 2**, etc. to the holdings record:

852 0 0 **‡b** mus **‡t 1** **‡h** M1001 B415 op.21 **‡i** K1

852 0 0 **‡b** mus **‡t 2** **‡h** M1001 B415 op.21 **‡i** K1

Change copy number to 2 in the item record, as well.

## Examples of MARC holdings

multi-volume items:

852 0 1 **‡b** mus **‡h** M126 L387 **‡i** G9+ **‡m** Oversize

866 4 1 **‡8** 0 **‡a** v.1-v.10

See [Gap and non-gap breaks: line breaks](#) [49] for incomplete holdings.

multiple copies of multi-volume items:

852 0 1 **‡b** mus **‡t 1** **‡h** M23.5 O74 **‡i** B6+ **‡m** Oversize

866 4 1 **‡8** 0 **‡a** v.1

852 0 1 **‡b** mus **‡t 2** **‡h** M23.5 O74 **‡i** B6+ **‡m** Oversize

866 4 1 **‡8** 0 **‡a** v.1

### Item records

Record [enumeration](#) [50] designations go in the ENUM field in the Voyager item record

- The nonchronological scheme used by the publisher on the bibliographic unit to identify the individual bibliographic units of a serial and to show the relationship of a bibliographic unit to the serial as a whole.

Record [chronological designations](#) [51] go in the CHRON field in the Voyager item record

- The chronology is the different types of dates used by the publisher on the work to identify the individual bibliographic unit of a serial (for example, date of coverage, date of publication, date of printing, or date of reprinting).

Including part [captions](#) [52] is preferred.

- A caption is an alphabetic word or phrase attached as a prefix to the enumeration data that describes the type of data (for example, volume, Band, Heft, part, number, or tome)
- It is sufficient to transcribe the caption only at the beginning of the range to save space.
- In the absence of a caption, a generic one should be supplied, e.g. "v." The main objective is to make the Status line intelligible for the patrons to the extent possible.

## Marking items with call number and property stamp

[Music Cataloging at Yale](#) [1] ? [Local Yale music cataloging documentation](#) [9]

[Marking books and scores](#) | [Parts](#) | [Reference and rare](#)  
[Items with accompanying audio/video recordings](#) [4] | [Special 590 notes and marking the item](#) | [Gifts](#)

---

### Marking books and scores

Use pencil, writing on the location (title page, cover, caption, etc.) used as the chief source of information in the bibliographic record.

- When the source is the title page or cover, add the call number and property stamp to the verso of the title page or cover.
- When the caption is the source, mark and stamp that location, rather than going to the next page of music following the caption.  
The call number will go in the upper left hand corner and the stamp on the bottom of the page.

Make three dots below the first letter of the name or title (excluding initial articles) functioning as the main entry in the bibliographic record.

- If the spelling of the name as it appears in the bibliographic record varies greatly from the form of the name on the item, pencil in the form used in the bibliographic record.
- When the information is in Cyrillic, write the matching Roman characters above or below (wherever they will best fit) the Cyrillic characters.

### Formatting the call number on the item

The class and class number are entered on separate lines on the item.

The decimal point preceding the first cutter number in the 090 or 050 field in the bibliographic record is not included

in the call number in the holdings record and is not marked on the score.

050/090 in the bib record: M1045.B651 ‡b A5

852 in the holdings record: M1045 B651 ‡i A5

<b>M</b>	<i>not</i>	<b>M1045</b>
<b>1045</b>		.B651
B651		A5
A5		

When the call number includes a decimal portion of the class number (e.g., M557.4), drop the decimal portion to the second line of the call number, aligned to the right side:

M	ML
1623	3630
<b>.5</b>	<b>.1</b>
B745	D486
T3	N7

### **Oversize and folio**

Use a single plus sign for oversize (equal to or more than 27 cm. and up to or equal to 36 cm. in any direction (height or width)

Use two plus signs for folio (equal to or more than 37 cm. in any direction (height or width))

The plus sign is not included in the 050/090 field in the bib record.

The plus sign follows the last element of the call number in the holdings record.

050/090 in the bib record: M652.L767 ‡b S5

852 in the holdings record: M652 L767 ‡i S5+ ‡m Oversize

M
652
L767
<b>S5+</b>

Call number with a opus, work, serial, or thematic index number; date; key; or other element needed to make the call number unique:

050/090 in the bib record: M184 ‡b .T435 op.41

852 in the holdings record: M184 ‡i T435 op.41+ ‡m Oversize

The item is marked with the plus sign after the final cutter number preceding opus, work, or thematic number.

M	<i>not</i>	M
184		184
<b>T435+</b>		T435
op.41		<b>op.41+</b>

050/090 in the bib record: M175.X6 A315 ‡b S4 no.1

852 in the holdings record: M175 X6 A315 ‡i S4 no.1+ ‡m Oversize

M	<i>not</i>	M
175		175
X9		X9
A315		A315
<b>S4+</b>		S4
no.1		<b>no.1+</b>

The call number has a cutter number following the opus number to indicate [publisher](#) [53] or [editor](#) [54] in order to make the call number unique.

050/090 in the bib record: M452 ‡i B415 ‡b op.127 H5

852 in the holdings record: M452 ‡B415 op.127 H5+ ‡m Oversize

M	<i>not</i>	M
452		452
<b>B415+</b>		B415
op.127		op.127
H5		<b>H5+</b>

**Multiple copies:** copy number is not indicated for copy 1:

M		M	<i>not</i>	M		M
214		214		214		214
C429		C429		C429		C429
V2		V2		V2		V2
		<b>c.2</b>		<b>c.1</b>		<b>c.2</b>

Multiple copies of multiple volumes: the volume is indicated before the copy number:

M	<i>not</i>	M
128		128
C293		C293
B1+		B1+
<b>v.1</b>		<b>c.2</b>
<b>c.2</b>		<b>v.1</b>

## Parts

The call number is placed in the upper left-hand corner of the first page of the part. This could be a cover, title page, or caption, but it must be visible when it is placed in a pocket in the binder. Give the name of the instrument in English as the last line of the call number. The property stamp should usually be somewhere along the bottom. However, the first priority is to avoid obscuring any of the music with the property stamp.

When all you have is a set of parts, one of them will generally be bound. While all the other parts will have the part name indicated as the last line of the call number, do not indicate this on the part to be bound. If you do, the person creating the label will add the name of the part to the label.

With individual parts from multiple volumes, are they marked:

M	<i>not</i>	M
557		557
.4		.4
A123		A123
B4+		B4+
<b>v.1</b>		<b>trumpet 1</b>
<b>trumpet 1</b>		<b>v.1</b>

Multiple copies and parts: "Copy 1" is not indicated. Add the elements in this order: volume, copy, instrument.

M		M
557		557
.4		.4
A123		A123
B4+		B4+
<b>v.1</b>		<b>v.1</b>
<b>trumpet 1</b>		<b>c.2</b>
		<b>trumpet 1</b>

## Reference and rare

Location: Add as first line of the call number on the item:

Reference	Ref.
Rare	Rare

---

### 590 notes and marking the item

#### 590 Fields

For **non-rare** items, generally do not include a 590 field related to gift or fund. See [Gifts](#) for marking the item.

For **rare** items, the 590 format we've been using the most lately is:

Purchased from J & J Lubrano with income from the Rose Jackson Fund, 1997.

If no funds were involved, there are other possibilities for **rare** items, depending on the situation:

Gift of Richard F. French, 1996.

From the Estate of Virgil Thomson.

---

#### Note in item

The item is to be marked in pencil on the title page verso, bottom center.

For **non-rare** items, although there are variations abounding in the stacks, it's probably simplest to specify "\_\_\_\_\_ plate" if we have a specially printed one in the bindery bookplate collection, e.g.:

O'Meara plate

Carl S. Miller plate

See also [Gifts](#) for non-rare, gift items.

The goal is just to let the bindery worker know to use a special plate in place of the normal one, so it's not so important if the name is transcribed differently from cataloger to cataloger.

In lieu of a special plate, pencil on item whatever bindery worker should type on bookplate, e.g.:

Gift of Jane Smith.

From the Estate of Virgil Thomson

Gift of the Friends of Music at Yale University, 1997.

Gift of the Margaret Waith Fund, 1995.

This information would be taken from an annotation sent to the cataloger with the volume.

If you see a five-digit number written on the slip with the Orbis ID number and barcode, this is a fund number, for example "26280." On the item, write in pencil below the property stamp "Plate 26280."

For **rare** items, follow instructions for non-rare note-pencilling above, but write especially small and use discretion so as to minimize impact on the item. Shorten notes if the volume is fragile, e.g. "Friends of Music, 1997" instead of "Gift of the Friends of Music at Yale University, 1997." A cataloger will be more involved in the bindery preparation for rare items than for non-rare items. The 590 note in the bibliographic record will be consulted more frequently when there's a question as to bookplate, and also items should be flagged if there is more complete information as to bookplate. The majority of the endowed funds have special plates.

---

#### Gifts

When an item is a gift or from the estate of a donor, a note to that effect is written on the slip the barcode is on and in the holdings record:

852 0 0 \$b mus \$h M25 S456 \$i W7+ \$m Oversize **\$x gift of the publisher**

After writing the call number on the item and stamping it with the oval Yale property stamp, write in pencil underneath the stamp:

From the estate of "\_\_\_\_\_"

---

Gift of " \_\_\_\_\_ "

## Web characters

? [Music Cataloging at Yale](#) [1] ?

**Note:** this page was created with coding webpages for Music Cataloging at Yale in mind.

Complete list of [Unicode 9.0 character code charts](#) [55] | [Cyrillic](#) [56] (from Penn State)

To display these letters and characters in an HTML document, precede the three- or four-digit number with an ampersand and number and follow it with a semi-colon: &#192; displays as À

Vowels				
A	E	I	O	U
192 À   224 à	200 È   232 è	204 Î   236 î	210 Ò   242 ò	217 Ù   249 ù
193 Á   225 á	201 É   233 é	205 Í   237 í	211 Ó   243 ó	218 Ú   250 ú
194 Â   226 â	202 Ê   234 ê	206 Î   238 î	212 Ô   244 ô	219 Û   251 û
195 Ã   227 ã	203 Ë   235 ë	207 Ï   239 ï	213 Ö   245 ö	220 Ü   252 ü
196 Ä   228 ä	274 ?   275 ?	296 ?   297 ?	214 Ö   246 ö	360 ?   361 ?
197 Å   229 å	276 ?   277 ?	298 ?   299 ?	216 Ø   248 ø	362 ?   363 ?
198 Æ   230 ç	278 ?   279 ?	300 ?   301 ?	332 ?   333 ?	364 ?   365 ?
256 ?   257 ?	280 ?   281 ?	302 ?   303 ?	334 ?   335 ?	366 ?   367 ?
258 ?   259 ?	282 ?   283 ?	304 ?   305 ?	336 ?   337 ?	368 ?   369 ?
260 ?   261 ?	552 ?   553 ?	307 ?   308 ?	338 Œ   339 œ	370 ?   371 ?
550 ?   551 ?		520 ?   521 ?	558 ?   559 ?	431 ?   432 ?
		522 ?   523 ?	524 ?   525 ?	532 ?   533 ?
			526 ?   527 ?	469 ?   470 ?
			554 ?   555 ?	471 ?   472 ?
			556 ?   557 ?	473 ?   474 ?
			560 ?   561 ?	475 ?   476 ?
Consonants				
C	D	G	H	J
199 Ç   231 ç	208 Đ   240 đ	284 ?   285 ?	292 ?   293 ?	308 ?   0309 ?
262 ?   263 ?	270 ?   071 ?	286 ?   287 ?	294 ?   295 ?	
264 ?   265 ?	272 ?   073 ?	288 ?   289 ?		
266 ?   267 ?		290 ?   291 ?		
268 ?   269 ?				
K	L	N	R	S
310 ?   311 ?	313 ?   314 ?	209 Ñ   241 ñ	340 ?   341 ?	346 ?   347 ?
312 ?	315 ?   316 ?	323 ?   324 ?	342 ?   343 ?	348 ?   349 ?
	317 ?   318 ?	325 ?   326 ?	344 ?   345 ?	350 ?   351 ?
	319 ?   320 ?	327 ?   328 ?	530 ?   531 ?	352 Š   353 š
	321 ?   322 ?	329 ?		536 ?   537 ?
		330 ?   3313 ?		
T	W	Y	Z	Special characters
354 ?   355 ?	372 ?   373 ?	221 Ý   253 ý	377 ?   378 ?	223 ß
356 ?   357 ?		374 ?   375 ?	379 ?   380 ?	222 Þ   254 þ
358 ?   359 ?		376 Ý   255 ÿ	437 ?   438 ?	
538 ?   539 ?		562 ?   563 ?	381 Ž   382 ž	
			548 ?   549 ?	
Other				
Punctuation		Music notation		
135 ‡ delimiter or &Dagger;		9837 ? flat sign or &#x266D		
161 ¡ inverted exclamation point		9838 ? natural sign		
191 ¿ inverted question mark		9839 ? sharp sign		
183 · dot in the middle		9834 ? single 8th note		

176 ° degree sign	9835 ? beamed 8th notes	
186 ° masculine ordinal indicator	9836 ? beamed 16th notes	
151 — em dash		
8226 • bullet or &bull;		
8594 ? arrow		
8658 ? double arrow		
See also <a href="#">The ISO 8859 Series</a> [57]; <a href="#">Character entity reference</a> [58] (Internet Archive version); <a href="#">Character set 256-1169, 1456-1785, 3585-3676, 7840-8993</a> [59]		
<b>In numeric order:</b>		

HTML Char.	Description	
-----		
&#256; ?	Latin Capital Letter A With Macron	(Capital A Macron)
&#257; ?	Latin Small Letter A With Macron	(Small A Macron)
&#258; ?	Latin Capital Letter A With Breve	(Capital A Breve)
&#259; ?	Latin Small Letter A With Breve	(Small A Breve)
&#260; ?	Latin Capital Letter A With Ogonek	(Capital A Ogonek)
&#261; ?	Latin Small Letter A With Ogonek	(Small A Ogonek)
&#262; ?	Latin Capital Letter C With Acute	(Capital C Acute)
&#263; ?	Latin Small Letter C With Acute	(Small C Acute)
&#264; ?	Latin Capital Letter C With Circumflex	(Capital C Circumflex)
&#265; ?	Latin Small Letter C With Circumflex	(Small C Circumflex)
&#266; ?	Latin Capital Letter C With Dot Above	(Capital C Dot)
&#267; ?	Latin Small Letter C With Dot Above	(Small C Dot)
&#268; ?	Latin Capital Letter C With Caron	(Capital C Hacek)
&#269; ?	Latin Small Letter C With Caron	(Small C Hacek)
&#270; ?	Latin Capital Letter D With Caron	(Capital D Hacek)
&#271; ?	Latin Small Letter D With Caron	(Small D Hacek)
&#272; ?	Latin Capital Letter D With Stroke	(Capital D Bar)
&#273; ?	Latin Small Letter D With Stroke	(Small D Bar)
&#274; ?	Latin Capital Letter E With Macron	(Capital E Macron)
&#275; ?	Latin Small Letter E With Macron	(Small E Macron)
&#276; ?	Latin Capital Letter E With Breve	(Capital E Breve)
&#277; ?	Latin Small Letter E With Breve	(Small E Breve)
&#278; ?	Latin Capital Letter E With Dot Above	(Capital E Dot)
&#279; ?	Latin Small Letter E With Dot Above	(Small E Dot)
&#280; ?	Latin Capital Letter E With Ogonek	(Capital E Ogonek)
&#281; ?	Latin Small Letter E With Ogonek	(Small E Ogonek)
&#282; ?	Latin Capital Letter E With Caron	(Capital E Hacek)
&#283; ?	Latin Small Letter E With Caron	(Small E Hacek)
&#284; ?	Latin Capital Letter G With Circumflex	(Capital G Circumflex)
&#285; ?	Latin Small Letter G With Circumflex	(Small G Circumflex)
&#286; ?	Latin Capital Letter G With Breve	(Capital G Breve)
&#287; ?	Latin Small Letter G With Breve	(Small G Breve)
&#288; ?	Latin Capital Letter G With Dot Above	(Capital G Dot)
&#289; ?	Latin Small Letter G With Dot Above	(Small G Dot)
&#290; ?	Latin Capital Letter G With Cedilla	(Capital G Cedilla)
&#291; ?	Latin Small Letter G With Cedilla	(Small G Cedilla)
&#292; ?	Latin Capital Letter H With Circumflex	(Capital H Circumflex)
&#293; ?	Latin Small Letter H With Circumflex	(Small H Circumflex)

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&#294; ?	Latin Capital Letter H With Stroke	(Capital H Bar)
&#295; ?	Latin Small Letter H With Stroke	(Small H Bar)
&#296; ?	Latin Capital Letter I With Tilde	(Capital I Tilde)
&#297; ?	Latin Small Letter I With Tilde	(Small I Tilde)
&#298; ?	Latin Capital Letter I With Macron	(Capital I Macron)
&#299; ?	Latin Small Letter I With Macron	(Small I Macron)
&#300; ?	Latin Capital Letter I With Breve	(Capital I Breve)
&#301; ?	Latin Small Letter I With Breve	(Small I Breve)
&#302; ?	Latin Capital Letter I With Ogonek	(Capital I Ogonek)
&#303; ?	Latin Small Letter I With Ogonek	(Small I Ogonek)
&#304; ?	Latin Capital Letter I With Dot Above	(Capital I Dot)
&#305; ?	Latin Small Letter Dotless I	
&#306; ?	Latin Capital Ligature IJ	(Capital I J)
&#307; ?	Latin Small Ligature IJ	(Small I J)
&#308; ?	Latin Capital Letter J With Circumflex	(Capital J Circumflex)
&#309; ?	Latin Small Letter J With Circumflex	(Small J Circumflex)
&#310; ?	Latin Capital Letter K With Cedilla	(Capital K Cedilla)
&#311; ?	Latin Small Letter K With Cedilla	(Small K Cedilla)
&#312; ?	Latin Small Letter Kra	
&#313; ?	Latin Capital Letter L With Acute	(Capital L Acute)
&#314; ?	Latin Small Letter L With Acute	(Small L Acute)
&#315; ?	Latin Capital Letter L With Cedilla	(Capital L Cedilla)
&#316; ?	Latin Small Letter L With Cedilla	(Small L Cedilla)
&#317; ?	Latin Capital Letter L With Caron	(Capital L Hacek)
&#318; ?	Latin Small Letter L With Caron	(Small L Hacek)
&#319; ?	Latin Capital Letter L With Middle Dot	
&#320; ?	Latin Small Letter L With Middle Dot	
&#321; ?	Latin Capital Letter L With Stroke	(Capital L Slash)
&#322; ?	Latin Small Letter L With Stroke	(Small L Slash)
&#323; ?	Latin Capital Letter N With Acute	(Capital N Acute)
&#324; ?	Latin Small Letter N With Acute	(Small N Acute)
&#325; ?	Latin Capital Letter N With Cedilla	(Capital N Cedilla)
&#326; ?	Latin Small Letter N With Cedilla	(Small N Cedilla)
&#327; ?	Latin Capital Letter N With Caron	(Capital N Hacek)
&#328; ?	Latin Small Letter N With Caron	(Small N Hacek)
&#329; ?	Latin Small Letter N Preceded By Apostrophe	(Small Apostrophe N)
&#330; ?	Latin Capital Letter Eng	
&#331; ?	Latin Small Letter Eng	
&#332; ?	Latin Capital Letter O With Macron	(Capital O Macron)
&#333; ?	Latin Small Letter O With Macron	(Small O Macron)
&#334; ?	Latin Capital Letter O With Breve	(Capital O Breve)
&#335; ?	Latin Small Letter O With Breve	(Small O Breve)
&#336; ?	Latin Capital Letter O With Double Acute	(Capital O Double Acute)
&#337; ?	Latin Small Letter O With Double Acute	(Small O Double Acute)
&#338; Œ	Latin Capital Ligature OE	(Capital O E)
&#339; œ	Latin Small Ligature OE	(Small O E)
&#340; ?	Latin Capital Letter R With Acute	(Capital R Acute)
&#341; ?	Latin Small Letter R With Acute	(Small R Acute)
&#342; ?	Latin Capital Letter R With Cedilla	(Capital R Cedilla)
&#343; ?	Latin Small Letter R With Cedilla	(Small R Cedilla)

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&#344;	?	Latin Capital Letter R With Caron	(Capital R Hacek)
&#345;	?	Latin Small Letter R With Caron	(Small R Hacek)
&#346;	?	Latin Capital Letter S With Acute	(Capital S Acute)
&#347;	?	Latin Small Letter S With Acute	(Small S Acute)
&#348;	?	Latin Capital Letter S With Circumflex	(Capital S Circumflex)
&#349;	?	Latin Small Letter S With Circumflex	(Small S Circumflex)
&#350;	?	Latin Capital Letter S With Cedilla	(Capital S Cedilla)
&#351;	?	Latin Small Letter S With Cedilla	(Small S Cedilla)
&#352;	Š	Latin Capital Letter S With Caron	(Capital S Hacek)
&#353;	š	Latin Small Letter S With Caron	(Small S Hacek)
&#354;	?	Latin Capital Letter T With Cedilla	(Capital T Cedilla)
&#355;	?	Latin Small Letter T With Cedilla	(Small T Cedilla)
&#356;	?	Latin Capital Letter T With Caron	(Capital T Hacek)
&#357;	?	Latin Small Letter T With Caron	(Small T Hacek)
&#358;	?	Latin Capital Letter T With Stroke	(Capital T Bar)
&#359;	?	Latin Small Letter T With Stroke	(Small T Bar)
&#360;	?	Latin Capital Letter U With Tilde	(Capital U Tilde)
&#361;	?	Latin Small Letter U With Tilde	(Small U Tilde)
&#362;	?	Latin Capital Letter U With Macron	(Capital U Macron)
&#363;	?	Latin Small Letter U With Macron	(Small U Macron)
&#364;	?	Latin Capital Letter U With Breve	(Capital U Breve)
&#365;	?	Latin Small Letter U With Breve	(Small U Breve)
&#366;	?	Latin Capital Letter U With Ring Above	(Capital U Ring)
&#367;	?	Latin Small Letter U With Ring Above	(Small U Ring)
&#368;	?	Latin Capital Letter U With Double Acute	(Capital U Double Acute)
&#369;	?	Latin Small Letter U With Double Acute	(Small U Double Acute)
&#370;	?	Latin Capital Letter U With Ogonek	(Capital U Ogonek)
&#371;	?	Latin Small Letter U With Ogonek	(Small U Ogonek)
&#372;	?	Latin Capital Letter W With Circumflex	(Capital W Circumflex)
&#373;	?	Latin Small Letter W With Circumflex	(Small W Circumflex)
&#374;	?	Latin Capital Letter Y With Circumflex	(Capital Y Circumflex)
&#375;	?	Latin Small Letter Y With Circumflex	(Small Y Circumflex)
&#376;	ÿ	Latin Capital Letter Y With Diaeresis	(Capital Y Diaeresis)
&#377;	?	Latin Capital Letter Z With Acute	(Capital Z Acute)
&#378;	?	Latin Small Letter Z With Acute	(Small Z Acute)
&#379;	?	Latin Capital Letter Z With Dot Above	(Capital Z Dot)
&#380;	?	Latin Small Letter Z With Dot Above	(Small Z Dot)
&#381;	Ž	Latin Capital Letter Z With Caron	(Capital Z Hacek)
&#382;	ž	Latin Small Letter Z With Caron	(Small Z Hacek)
&#383;	?	Latin Small Letter Long S	

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**Source URL:** <https://web.library.yale.edu/cataloging/music/local-documentation>

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