Local Yale music cataloging documentation

Music Cataloging at Yale  [1]  ?

- Local practice in Class M  [2]
- Cataloging American Musical Theater Collection CDs to circulate in the Music Library  [8]

Bindery procedures


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</tr>
</tbody>
</table>

Local Information

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.

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

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.
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.

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

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.

Binding and print colors

<table>
<thead>
<tr>
<th>Binding color:</th>
<th>Print color:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scores: 192 (dark red)</td>
<td>W (white)</td>
</tr>
<tr>
<td>Books: 494 (olive green)</td>
<td>G (gold)</td>
</tr>
<tr>
<td>Yale collection: 563 (blue)</td>
<td>W (white)</td>
</tr>
</tbody>
</table>

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.

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:

```
[tittle] \ 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. ____]

Added volumes/addited 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.

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


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:

<table>
<thead>
<tr>
<th>Bibliographic record</th>
<th>Holdings</th>
</tr>
</thead>
</table>

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Add a 590 field:
590 __ MUS: Copy 1-2 bound together.
OR
590 __ MUS: Copy 1-2 in 1 binding.

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.

Orbis #666226
Bibliographic record: Holdings:
590 __ MUS : Copy 1-2 in 1 binding.

Orbis #666255
Bibliographic record: Holdings:
590 __ MUS : Copy 1-2 in 1 binding.

Orbis #666259
Bibliographic record: Holdings:
590 __ MUS : Library's copies: 2 scores each.

Orbis #666709
Bibliographic record: Holdings:
590 __ MUS : Copy 1-2 in 1 binding.

Orbis #666713
Bibliographic record: Holdings:
590 __ MUS : Copy 1-2 in 1 binding.

**Violin duets**
Orbis #3009868
Bibliographic record: Holdings:
300 __ 1 score (43 p.) ;  tüc 30 cm.
No 590 field

Orbis #742306
Bibliographic record: Holdings:
300 __ score (2 v.) ; tüc 31 cm.

Orbis #659257
Bibliographic record: Holdings:
590 __ MUS : Copy 2 bound in pocket.

Orbis #673837

Add a universal message in \$z the 852 field:
852 00 ... \$z 2 copies in 1 binding

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

In the item record:
Enum: c.1-2

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

No item record or barcode

Two item records; two barcodes:
852 00 \$b mus \$t 1 \$h M1011 B415 op.37 \$i A+ \$m Oversize
852 00 \$b mus \$t 2 \$h M1011 B415 op.37 \$i A+ \$m Oversize

One item record for c. 1; one barcode:
852 00 \$b mus \$t 1 \$h M1011 M939 K.316a \$i A+ \$m Oversize
852 00 \$b mus \$t 2 \$h M1011 B415 op.37 \$i A+ \$m Oversize

Three item records; three barcodes:
852 00 \$b mus \$t 1 \$h M1011 M939 K.449 \$i S3+ \$m Oversize
852 00 \$b mus \$t 2 \$h M1011 B415 op.73 \$i A+ \$m Oversize
852 00 \$b mus \$t 3 \$h M1011 B415 op.73 \$i A+ \$m Oversize

852 00 \$b mus \$t 1 \$h M1011 M939 K.316a \$i A+ \$m Oversize
In item record:
Enum: c.1-2

852 00 \$b mus \$t 1 \$h M1011 M939 K.449 \$i S3+ \$m Oversize
In item record:
Enum: 2 copies

One item record; one barcode:
852 00 \$b mus \$t 1 \$h M287 G951 op.2 B1+ \$m Oversize
In item record:
Enum: c.1-2
852 00 \$b mus \$t 2 \$h M287 G951 op.2 B1+ \$m Oversize
No item record or barcode

852 00 \$b mus \$t 1 \$h M287 L462 op.3 \$i M9+ \$m Oversize
852 00 \$b mus \$t 2 \$h M287 L462 op.3 \$i M9+ \$m Oversize

Orbis #673837
Cataloging American Musical Theater Collection (AMTC) CDs to circulate in the Music Library

These are procedures for cataloging musicals on CD for The American Musical Theater Collection in the Irving S. Gilmore Music Library.

Cataloging | Authorized access points | Call numbers | MARC holdings | Item records | Processing

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

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:

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.

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 ǂi W9 CD
M1500 B531 ǂi W9 (1998) CD
M1500 M151 ǂi L9 CD
M1500 W952 ǂi 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 ǂi K6 CD
M1500 P844 ǂi K6 (1949) CD
M1500 P844 ǂi 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 ǂi J6 CD
M1500 L765 J6 CD ǂi J6 (2003) CD

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 ǂi L4 CD

<table>
<thead>
<tr>
<th>Tag</th>
<th>I1</th>
<th>I2</th>
<th>Subfield Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>852</td>
<td>0</td>
<td>0</td>
<td>¶b mus ¶h M1505 K39 ǂi L4 CD</td>
</tr>
</tbody>
</table>
Multiple Disc Set:
852 01 $b mus $h M1500 B531 $i W9 CD
866 41 $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:

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":

Multiple Disc Set

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

When the holdings are displayed, each disc will be listed with disc number and barcode:
After assigning the barcode and disc number (if needed), click on the middle button in the lower left hand corner of the dialog box:

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.
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):

   ![Barcode Example]

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


Size | M23, M219, M231 | M175 | ML410 | Using the Cutter-Sanborn Three-Figure Author Table  
Class numbers that are cuttered 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:

<table>
<thead>
<tr>
<th>All sonatas by one composer</th>
<th>Selected sonatas by one composer</th>
<th>Individual sonatas by one composer</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>M23</strong> piano sonatas</td>
<td><strong>M219</strong></td>
<td><strong>M231</strong> cello and piano sonatas</td>
</tr>
<tr>
<td><strong>M23.3</strong> selected piano sonatas</td>
<td><strong>M219.3</strong></td>
<td><strong>M231.3</strong> selected cello and piano sonatas</td>
</tr>
<tr>
<td><strong>M23.5</strong> individual piano sonatas</td>
<td><strong>M219.5</strong></td>
<td><strong>M231.5</strong> individual cello and piano sonatas</td>
</tr>
</tbody>
</table>

* 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, vibrapharp, vibraphone is divided into two separate class numbers:
M175.X6: xylophone, vibrapharp, 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 Stankovic 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:

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

- 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.

<table>
<thead>
<tr>
<th>Name</th>
<th>Cuttered as</th>
</tr>
</thead>
<tbody>
<tr>
<td>McCabe</td>
<td>M121 maccabe</td>
</tr>
<tr>
<td>MacClintock</td>
<td>M127 macclintock</td>
</tr>
<tr>
<td>MacCombi</td>
<td>M129 maccombi</td>
</tr>
<tr>
<td>McCormac</td>
<td>M131 macmack</td>
</tr>
<tr>
<td>MacDowell</td>
<td>M138 macdowell</td>
</tr>
<tr>
<td>McPhee</td>
<td>M172 mcphie</td>
</tr>
</tbody>
</table>

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:


ML410-ML4 | MT100 | MT115 | MT130 | MT145

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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

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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

MARC holdings and 590 notes for books and scores with accompanying audio/video recordings


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:

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.

For the CD-ROM:
° The CD-ROM is assigned its own call number and holdings record.

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

° Change the Item Type to "24hr"

° There is no change to enum/chrom

The information will display in the OPAC like this:

<table>
<thead>
<tr>
<th>Location:</th>
<th>MUSIC LIBRARY, SML</th>
</tr>
</thead>
<tbody>
<tr>
<td>Call Number:</td>
<td>ML3790 C411 D6</td>
</tr>
<tr>
<td>Status:</td>
<td>book Checked out - Due 06/02/2005</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Location:</th>
<th>MUSIC LIBRARY, SML, Circulation Desk</th>
</tr>
</thead>
<tbody>
<tr>
<td>Call Number:</td>
<td>CDRM 75</td>
</tr>
<tr>
<td>Status:</td>
<td>Not Checked Out</td>
</tr>
</tbody>
</table>

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"

° Add "book" or "score" to Enum.
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"

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**

See also [MARC holdings and local practice](https://web.library.yale.edu) [9]

Subfield codes for call numbers in the holdings record in Voyager

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>‡b</td>
<td>Location code: ‡b Mus ‡b Musref</td>
</tr>
<tr>
<td>‡t</td>
<td>Copy number, when there is more than one copy, goes in ‡t.</td>
</tr>
<tr>
<td>‡h</td>
<td>The class number goes in ‡h. When there are two cutter numbers, the first cutter number goes in ‡h. When there are three or more cutter numbers, all but the last cutter number goes in ‡h.</td>
</tr>
</tbody>
</table>
‡i
The remainder of the call number goes in ‡i
When needed, the plus sign or double plus sign should be the last element of ‡i

‡m
For call numbers with a plus sign, include ‡m Oversize
For call numbers with a double plus sign, include ‡m Folio

‡2
For non-LC call numbers, include ‡2 localyale

‡z
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)
    lsfhrr (for HRS individual recordings)
    lsfmusrec

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 ‡h M23.5 O74 ‡i B6+ ‡m Oversize
866 4 1 ‡8 0 ‡a v.1
852 0 1 ‡b mus ‡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

Marking books and scores

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

Make three dots below the first letter of the name or title functioning in the bibliographic record as the main entry.

- 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 over the Cyrillic(s) characters the matching Roman character(s).

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:

<table>
<thead>
<tr>
<th>Call Number</th>
<th>Call Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>M577 .5</td>
<td>ML3630 .1</td>
</tr>
<tr>
<td>A527</td>
<td>D486</td>
</tr>
<tr>
<td>F2+</td>
<td>N7</td>
</tr>
</tbody>
</table>

The call number and property stamp will be added to the verso of the t.p. or cover when it is used as the location for marking. When the caption is the source, mark and stamp that location, rather than going to the next page of music following the caption.

With multiple copies of multiple volumes, are the individual volumes marked:

| M | not | M |
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:

\[
\begin{array}{c}
M \quad \text{not} \\
557 \quad 557 \\
.4 \quad .4 \\
A123 \quad A123 \\
B4+ \quad B4+ \\
v.1 \quad \text{trumpet 1} \\
\text{trumpet 1} \\
v.1
\end{array}
\]

Reference and rare

Locatio Add as first line of the call number:

\[
\begin{array}{c}
\text{Reference} \\
\text{Ref.} \\
\text{Rare} \\
\text{Rare}
\end{array}
\]

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:


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


From the Estate of Virgil Thomson.

Note in item

The item is to be marked in pencil on the t.p. 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.

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 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 [53] | Cyrillic [54] (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
Consonants

<table>
<thead>
<tr>
<th>C</th>
<th>D</th>
<th>G</th>
<th>H</th>
<th>I</th>
<th>J</th>
<th>K</th>
<th>L</th>
<th>N</th>
<th>R</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>266 ?</td>
<td>267 ?</td>
<td>290 ?</td>
<td>291 ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>268 ?</td>
<td>269 ?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

K | L | N | R | S
|---|---|---|---|---|

T | W | Y | Z | Special characters
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>358 ?</td>
<td>359 ?</td>
<td>376 Ť</td>
<td>255 ų</td>
<td>437 ?</td>
</tr>
<tr>
<td>548 ?</td>
<td>549 ?</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Other punctuation

<table>
<thead>
<tr>
<th>Char.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>‡</td>
<td>delimiter or ‡</td>
</tr>
<tr>
<td>¡</td>
<td>inverted exclamation point</td>
</tr>
<tr>
<td>º</td>
<td>degree sign</td>
</tr>
<tr>
<td>‰</td>
<td>masculine ordinal indicator</td>
</tr>
<tr>
<td>—</td>
<td>em dash</td>
</tr>
<tr>
<td>•</td>
<td>bullet or •</td>
</tr>
<tr>
<td>‼</td>
<td>double arrow</td>
</tr>
</tbody>
</table>

Music notation

<table>
<thead>
<tr>
<th>Char.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>∆</td>
<td>flat sign or &lt;X266D</td>
</tr>
<tr>
<td>♯</td>
<td>natural sign</td>
</tr>
<tr>
<td>∆</td>
<td>sharp sign</td>
</tr>
<tr>
<td>·</td>
<td>single 8th note</td>
</tr>
<tr>
<td>º</td>
<td>beamed 8th notes</td>
</tr>
<tr>
<td>Ÿ</td>
<td>beamed 16th notes</td>
</tr>
</tbody>
</table>

See also [The ISO 8859 Series](55); [Character entity reference](56) (Internet Archive version); [Character set](256-1169, 1456-1785, 3585-3676, 7840-8993) [57]

In numeric order:

<table>
<thead>
<tr>
<th>HTML</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>&amp;256;</td>
<td>Latin Capital Letter A With Macron (Capital A Macron)</td>
</tr>
<tr>
<td>&amp;257;</td>
<td>Latin Small Letter A With Macron (Small A Macron)</td>
</tr>
<tr>
<td>&amp;258;</td>
<td>Latin Capital Letter A With Breve (Capital A Breve)</td>
</tr>
<tr>
<td>&amp;259;</td>
<td>Latin Small Letter A With Breve (Small A Breve)</td>
</tr>
<tr>
<td>&amp;260;</td>
<td>Latin Capital Letter A With Ogonek (Capital A Ogonek)</td>
</tr>
<tr>
<td>&amp;261;</td>
<td>Latin Small Letter A With Ogonek (Small A Ogonek)</td>
</tr>
<tr>
<td>&amp;262;</td>
<td>Latin Capital Letter C With Acute (Capital C Acute)</td>
</tr>
<tr>
<td>&amp;263;</td>
<td>Latin Small Letter C With Acute (Small C Acute)</td>
</tr>
<tr>
<td>&amp;264;</td>
<td>Latin Capital Letter C With Circumflex (Capital C Circumflex)</td>
</tr>
<tr>
<td>&amp;265;</td>
<td>Latin Small Letter C With Circumflex (Small C Circumflex)</td>
</tr>
<tr>
<td>&amp;266;</td>
<td>Latin Capital Letter C With Dot Above (Capital C Dot)</td>
</tr>
<tr>
<td>&amp;267;</td>
<td>Latin Small Letter C With Dot Above (Small C Dot)</td>
</tr>
<tr>
<td>&amp;268;</td>
<td>Latin Capital Letter C With Caron (Capital C Hacek)</td>
</tr>
<tr>
<td>&amp;269;</td>
<td>Latin Small Letter C With Caron (Small C Hacek)</td>
</tr>
</tbody>
</table>
Local Yale music cataloging documentation
Published on Yale University Library (https://web.library.yale.edu)

&amp;#270; ? Latin Capital Letter D With Caron (Capital D Hacek)
&amp;#271; ? Latin Small Letter D With Caron (Small D Hacek)
&amp;#272; ? Latin Capital Letter D With Stroke (Capital D Bar)
&amp;#273; ? Latin Small Letter D With Stroke (Small D Bar)
&amp;#274; ? Latin Capital Letter E With Macron (Capital E Macron)
&amp;#275; ? Latin Small Letter E With Macron (Small E Macron)

&amp;#276; ? Latin Capital Letter E With Breve (Capital E Breve)
&amp;#277; ? Latin Small Letter E With Breve (Small E Breve)
&amp;#278; ? Latin Capital Letter E With Dot Above (Capital E Dot)
&amp;#279; ? Latin Small Letter E With Dot Above (Small E Dot)
&amp;#280; ? Latin Capital Letter E With Ogonek (Capital E Ogonek)
&amp;#281; ? Latin Small Letter E With Ogonek (Small E Ogonek)

&amp;#282; ? Latin Capital Letter E With Caron (Capital E Hacek)
&amp;#283; ? Latin Small Letter E With Caron (Small E Hacek)
&amp;#284; ? Latin Capital Letter G With Circumflex (Capital G Circumflex)
&amp;#285; ? Latin Small Letter G With Circumflex (Small G Circumflex)
&amp;#286; ? Latin Capital Letter G With Breve (Capital G Breve)
&amp;#287; ? Latin Small Letter G With Breve (Small G Breve)

&amp;#288; ? Latin Capital Letter G With Dot Above (Capital G Dot)
&amp;#289; ? Latin Small Letter G With Dot Above (Small G Dot)
&amp;#290; ? Latin Capital Letter G With Cedilla (Capital G Cedilla)
&amp;#291; ? Latin Small Letter G With Cedilla (Small G Cedilla)
&amp;#292; ? Latin Capital Letter H With Circumflex (Capital H Circumflex)
&amp;#293; ? Latin Small Letter H With Circumflex (Small H Circumflex)

&amp;#294; ? Latin Capital Letter H With Stroke (Capital H Bar)
&amp;#295; ? Latin Small Letter H With Stroke (Small H Bar)
&amp;#296; ? Latin Capital Letter I With Tilde (Capital I Tilde)
&amp;#297; ? Latin Small Letter I With Tilde (Small I Tilde)
&amp;#298; ? Latin Capital Letter I With Macron (Capital I Macron)
&amp;#299; ? Latin Small Letter I With Macron (Small I Macron)

&amp;#300; ? Latin Capital Letter I With Breve (Capital I Breve)
&amp;#301; ? Latin Small Letter I With Breve (Small I Breve)
&amp;#302; ? Latin Capital Letter I With Ogonek (Capital I Ogonek)
&amp;#303; ? Latin Small Letter I With Ogonek (Small I Ogonek)
&amp;#304; ? Latin Capital Letter I With Dot Above (Capital I Dot)
&amp;#305; ? Latin Small Letter Dotless I

&amp;#306; ? Latin Capital Ligature IJ (Capital I J)
&amp;#307; ? Latin Small Ligature IJ (Small I J)
&amp;#308; ? Latin Capital Letter J With Circumflex (Capital J Circumflex)
&amp;#309; ? Latin Small Letter J With Circumflex (Small J Circumflex)
&amp;#310; ? Latin Capital Letter K With Cedilla (Capital K Cedilla)
&amp;#311; ? Latin Small Letter K With Cedilla (Small K Cedilla)

&amp;#312; ? Latin Small Letter Kra
&amp;#313; ? Latin Capital Letter L With Acute (Capital L Acute)
&amp;#314; ? Latin Small Letter L With Acute (Small L Acute)
&amp;#315; ? Latin Capital Letter L With Cedilla (Capital L Cedilla)
&amp;#316; ? Latin Small Letter L With Cedilla (Small L Cedilla)
&amp;#317; ? Latin Capital Letter L With Caron (Capital L Hacek)

&amp;#318; ? Latin Small Letter L With Caron (Small L Hacek)
&amp;#319; ? Latin Capital Letter L With Middle Dot
&amp;#320; ? Latin Small Letter L With Middle Dot
Local Yale music cataloging documentation
Published on Yale University Library (https://web.library.yale.edu)

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

Links
[1] http://web.library.yale.edu/cataloging/music
[8] http://web.library.yale.edu/cataloging/music/amtc
[10] http://web.library.yale.edu/cataloging/music/twoscore
[12] http://web.library.yale.edu/music/collections#AMTC
[16] http://web.library.yale.edu/cataloging/music/024UPC
[17] http://web.library.yale.edu/cataloging/music/028field
[18] http://web.library.yale.edu/cataloging/music/033field
[19] http://web.library.yale.edu/cataloging/music/033code
[22] http://web.library.yale.edu/cataloging/music/cuttera
[23] http://web.library.yale.edu/cataloging/music/cutterb
[26] http://web.library.yale.edu/cataloging/music/cuttere
[27] http://web.library.yale.edu/cataloging/music/cutterf
[28] http://web.library.yale.edu/cataloging/music/cutterg
[29] http://web.library.yale.edu/cataloging/music/cutterh
[31] http://web.library.yale.edu/cataloging/music/cutterj
[32] http://web.library.yale.edu/cataloging/music/cutterk
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[36] http://web.library.yale.edu/cataloging/music/cutteos
[37] http://web.library.yale.edu/cataloging/music/cutterp
[38] http://web.library.yale.edu/cataloging/music/cutterq
[39] http://web.library.yale.edu/cataloging/music/cutterr