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IMPLEMENTATION OF NEW PRACTICE FOR GOVERNMENT-DESIGNATED PARKS, FORESTS, ETC.

In September 2004, the Cataloging Policy and Support Office announced a proposed change in policy regarding the establishment of headings for government-designated parks and forests. The proposal was intended to address the fact that these headings are most often needed as subject headings for works about these parks and forests, but are occasionally needed as main or added entries for works emanating from the administrative entities that manage or oversee them. The essential point of the proposal was that any such park or forest could potentially be represented by two separate headings, one designating the physical, geographic entity (established as a subject heading tagged 151, usually with a geographic qualifier), and one designating the corporate, administrative entity (established as a name heading tagged 110, with the qualifier (Agency)). CPSO invited comments on the proposal for a ninety-day period, with a deadline date of December 31, 2004.

A substantial plurality of those who submitted comments supported the proposal. Most of those who did not support it favored instead the establishment of only a single heading for each park or forest. This might be either a name heading that would be usable also as a subject heading, or a subject heading that would be coded as also valid for use as a main or added entry.

After reviewing and evaluating the comments that were received, CPSO has decided to proceed immediately with implementation of the original "two heading" proposal. The "one heading" alternatives present problems of their own that are not easily addressed, such as the tagging and qualification of the headings, and their usage as geographic subdivisions in subject heading strings.

The implementation plan will include the following steps:

- Approximately fifty existing name headings for national parks and forests have been identified. These headings will be revised to use the qualifier (Agency) rather than a geographic qualifier and will be retagged 110. If necessary, a counterpart subject heading tagged 151 and with a geographic qualifier, will be established for each. Bibliographic records in the Library of Congress OPAC will be updated as necessary.
- As new headings are needed in the future, they will be established either as name or subject headings, according to the usage needed.
- Appropriate documentation will be revised to reflect this change in practice, including *LCRI* 24.1 and the *Subject Cataloging Manual: Subject Headings*, H 1925, Parks, Reserves, National Monuments, Etc.

The new practice will apply not only to national parks and forests, but also to analogous entities such as national battlefields, national historic sites, national lakeshores, national memorials, national monuments, national parkways, national recreation areas, national rivers, national scenic trails, national seashores, national wild and scenic rivers, as well as entities of any of these types established at the state, provincial, departmental, etc., level.

The Cataloging Policy and Support Office would like to express its sincere appreciation to all those who took the time to evaluate the proposal and submit thoughtful and constructive comments.

DESCRIPTIVE CATALOGING

LIBRARY OF CONGRESS RULE INTERPRETATIONS (LCRI)

Cumulative index of LCRI to the *Anglo-American Cataloguing Rules*, second edition, 2002 revision, that have appeared in issues of *Cataloging Service Bulletin*. Any LCRI previously published but not listed below is no longer applicable and has been cancelled. Lines in the margins () of revised interpretations indicate where changes have occurred.

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Edition or Copy of Monograph

Change in Cataloging Decision: Monograph/Serial

Change in Type of Issuance

Initial Articles

What Is Being Cataloged?

This section represents *LC/PCC practice*.

Before creating a bibliographic record, determine what is being cataloged. Answer these two questions:

- 1) What aspect of the bibliographic resource will the bibliographic record represent?
 - a) A resource may not be part of a larger resource and so the bibliographic record can represent only that resource.
 - b) A resource may be part of a larger resource (one part of a multipart item, one analytic of a monographic series, one of several separate resources on a Web site, etc.). The bibliographic record could represent the “smaller” or the “larger” resource.
 - c) A resource may not be part of a larger resource but local cataloging policies may specify creating a bibliographic record for a made-up larger resource of materials that are not published, distributed, or produced together.¹
- 2) What is the type of issuance of that aspect?

¹These guidelines do not address the cataloging of such a made-up larger resource. *LC catalogers*: See DCM C14 for collection-level cataloging guidelines; see DCM C12.7 for guidelines for 2A cataloging (creation of a collected set record for an unnumbered multipart item).

a) See both the definitions from AACR2 appendix D and the diagram in “Type of Issuance” below.

b) If the situation is still not clear, then consider the guidelines given in two other sections of this LCRI: “Monograph vs. Serial” and “Situations Requiring Further Consideration.”

c) See the section “Edition or Copy of Monograph” for guidelines about creating separate records for monographs.

It may be appropriate, after one or more bibliographic records have been cataloged, to change the cataloging decision (e.g., recatalog a monograph as a serial). See the section “Change in Cataloging Decision” for guidelines.

Also, a publisher may change the type of issuance of a bibliographic resource. See the last section, “Change in Type of Issuance,” for guidelines.

Type of Issuance

This section represents *LC/PCC practice*.

“Type of issuance” refers to how the bibliographic resource is published, distributed, or produced and, if it is updated, how it is updated. There are three types of issuance: monograph, serial, and integrating resource. (See the definitions from AACR2 appendix D and diagram below.)

Monograph: A bibliographic resource that is complete in one part or intended to be completed in a finite number of parts. The separate parts may or may not be numbered.

Use rules in chapter 1 and the chapter(s) representing the carrier.

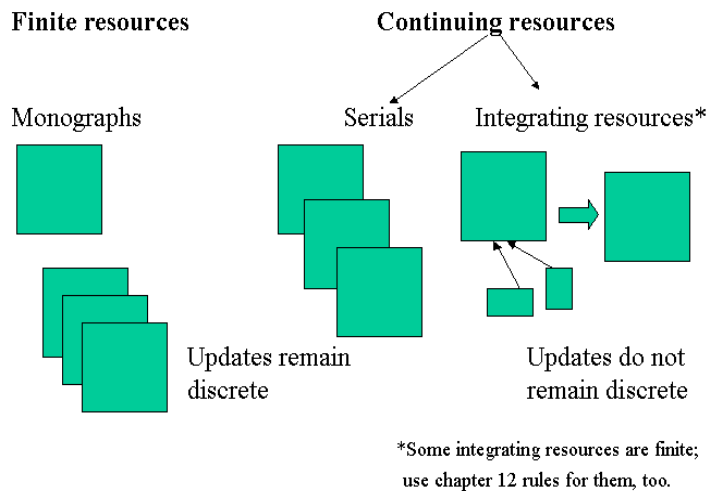
Serial: A continuing resource issued in a succession of discrete parts, usually bearing numbering, that has no predetermined conclusion.

Use rules in chapter 1, chapter 12, and the chapter(s) representing the carrier.

Integrating resource: A bibliographic resource that is added to or changed by means of updates that do not remain discrete and are integrated into the whole. Integrating resources can be finite or continuing.

Use rules in chapter 1, chapter 12, and the chapter(s) representing the carrier.

Type of Issuance



In case of doubt about type of issuance, apply the following guidelines:

If the decision has been narrowed down to “serial vs. integrating resource” and there is no information about the type of issuance but the resource has wording that refers to “edition,” determine if that wording represents a numeric designation or an edition statement. If it is a numeric designation, catalog the resource as a serial; if it is an edition statement, catalog it as an integrating resource.

If the decision has been narrowed down to “monograph vs. integrating resource” and there is no information about the type of issuance, catalog the resource as an integrating resource if there is a likelihood the resource will be updated (i.e., assume the updates will not be discrete); catalog as a monograph if there is no indication that the resource will ever be updated.

Monograph vs. Serial

This section represents *LC/PCC practice*.

If the bibliographic resource to be cataloged and/or other bibliographic records in the database indicate that the resource has been or will be published in more than one part that will remain discrete or be published more than once, *consider the combination of characteristics below* in deciding whether to catalog the resource as a single-part/multipart monograph or as a serial. Note the exception for publications of limited-duration activities at the end of this section.

1) *Frequency of publication*

a) If the resource has a stated frequency of publication (in the title proper, in the preface, etc.), catalog as a serial.

b) If the resource is published in new editions, catalog as a serial if the frequency of the editions is one to two years; give greater consideration to continuing to catalog as monographs if the editions are published three or more years apart.

2) *Presence and type of numbering*. Although the presence of numbering is no longer part of the definition of a serial, most serials except for unnumbered monographic series will have numeric, alphabetic, and/or chronological designations.

a) If the resource has a numeric/alphabetic (e.g., volume 1; tome 3; Heft A) or chronological

designation (e.g., 2001; June 2002; 2002-1) in the title proper or elsewhere in the resource and it is likely that the resource doesn't have a predetermined conclusion, catalog as a serial.

b) If the resource has acquired a numeric, alphabetic, or chronological designation after the first issue, recatalog as a serial.

c) If the resource is published in frequent editions (see 1)b) above), it must have a designation (e.g., date, numeric edition statement) that could be used as numbering in order to be cataloged as a serial.

3) *Likelihood of no predetermined conclusion.* If the resource indicates that there is no predetermined conclusion, catalog as a serial. If the resource doesn't have such information, assume that a resource that has either of the following characteristics is a serial if it also meets the criteria given above for frequency and numbering.

a) Title proper implies continuing publication. If the title proper includes words that imply continuing publication (e.g., "Advances in ...;" "Developments in ...;" "Progress in ..."), catalog as a serial. If the issues also have analyzable titles, analyze the issues.

b) A subscription can be placed for the resource.

Publications of limited-duration activities: Also use the serial rules in chapter 12 for the cataloging of certain resources related to limited-duration activities provided that these resources have some characteristics of serials: successive issues, numbering, and perhaps frequency. Examples include a daily bulletin issued during a non-recurring meeting, a quarterly activities report of a project, and an annual report of an expedition. Do not recatalog records for such resources created before Dec. 1, 2002.

Situations Requiring Further Consideration

This section represents *LC/PCC practice*.

1) *Electronic resources.* If the resource was/is published in print, make the decision to catalog the electronic resource as a serial, integrating resource, or monograph based on the electronic resource itself, not on how it was issued in print. Information about the planned type of issuance may be given in the resource's "read me" files, etc.

a) Catalog as serial:

i) Remote access resource: a resource having material added as discrete, usually numbered issues (an "issue" can consist of a single article). The resource might contain a listing of back volumes, back issues, images of journal covers for sequential issues; only current issue may be available as a separate issue

ii) Direct access resource: a resource whose carrier is issued successively (this situation is analogous to a print serial whose latest volume supersedes any earlier volumes).

Note that such resources can be mounted on networks such that the successive issuance of the carrier is not observable to the cataloger or end user; when contributing cataloging in a shared environment (e.g., bibliographic utility), the record should reflect the carrier and type of issuance as published.

b) Catalog as an integrating resource:

i) Remote access resource: a resource having material added, changed, or deleted via updates that do not remain discrete (e.g., might contain articles from more than one journal).

ii) Direct access resource: no direct access resource can be issued as an integrating resource (assumption that would be changed if proven incorrect).

c) Catalog as a monograph: Remote or direct access resource: a resource complete in one part or intended to be complete in a finite number of parts, including those resources that are corrected via "errata" information.

2) *Resources issued in loose-leaf format.* When deciding to catalog a bibliographic resource issued in loose-leaf format as a serial, an integrating resource, or a monograph, make the decision based on the type of issuance of the primary component. If there is a stated frequency, determine if the frequency applies to the primary component or to any updates.

Note that a bibliographic resource issued in loose-leaf format is not automatically to be cataloged as an updating loose-leaf.

a) Catalog as a serial:

i) Resource otherwise meeting definition of serial whose issues remain discrete even though they are to be stored in a binder (as successive sections in the binder or subdivided/filed into separate sections in the binder)

ii) Resource whose binders are issued successively even though the contents filed into each binder may be updated in integrating fashion until the next binder is issued

b) Catalog as an integrating resource: Resource consisting of a binder or binders in which pages are added, removed, or replaced until the next edition of the resource is published or until complete

c) Catalog as a monograph: Resource complete as issued or intended to be complete in a finite number of parts

3) *Conference publications.* Conference publications typically consist of the minutes, proceedings, etc., of a regularly-held meeting of one or more corporate bodies or are publications that contain the proceedings, etc., of ongoing topical conferences, symposia, or colloquia.

a) Catalog as serials ongoing conference publications that are being cataloged for the first time, unless they are covered by the exclusions in paragraph b) below. Consider a conference publication to be “ongoing” if words such as “first” or “annual” appear in conjunction with the name of the conference or the title of the publication or if multiple successive issues show that the publication is continuing in nature.

b) Catalog as monographs those conference publications that are not ongoing or that:

i) have a title² unique to each issue appearing on the chief source, and/or

ii) are issued as part of a numbered monographic series.

Once the decision to catalog as a monograph or as a serial is determined based on the first—or earliest held—issue of a conference publication, prefer to retain that decision. When there is a change in the main entry for a conference publication cataloged as a serial, consider the publication to be “new” and decide whether to catalog it as a monograph or as a serial according to the above criteria.

When CONSER serial records exist for conferences represented by LC monograph records, LC serial catalogers will use “xlc” in the 042 field but *will not* de-authenticate the records.

4) *Supplements.* If the supplement can be used independently from the main resource, create a separate bibliographic record for it based on its type of issuance. For other situations, give a note about the material on the record for the main resource.

525 ## \$a Kept up-to-date by supplements.

²Such unique titles are usually dedicated to a particular topic and vary from issue to issue and conference to conference. Use judgment when determining if thematic or slogan-like phrases constitute unique titles and, therefore, warrant monographic treatment.

Do not catalog a dependent supplement as a serial just because it has a stated frequency (e.g., an annual supplement to a monograph).

5) *Republications*

a) Republication of a serial: Generally, catalog a republication of a serial as a serial. However, catalog the following as a monograph:

A republication of a single issue or a limited number of issues

A collection of bibliographically unrelated serials or articles.

b) Republication of a monograph: Catalog as a monograph.

c) Republication of an integrating resource: Catalog as a monograph or as an integrating resource based on the type of issuance of the republication.

6) *Printed travel guides. LC practice as of 2001*: When deciding whether to catalog a printed travel guide as a serial or as a monograph and there is no information about the likelihood that it will be continued indefinitely, apply the following guidelines:

a) Generally, catalog a travel guide as a serial if it is general in scope because such guides usually are continued indefinitely. “General in scope” means the guide contains a variety of current information, e.g., about where to go, where to stay, and what to do. Apply this policy to state, region, or country guides for the United States, to region or country guides for other countries, and to guides for major cities. If a numeric or chronological designation is not available, supply a chronological designation based on the publishing or copyright date (cf. LCRI 12.3C1).

b) In case of doubt, catalog as a monograph.

7) *LC practice: Certain other printed resources*

After determining that the printed bibliographic resource

— is published in successive parts, and

— there is no information that the resource will be complete in a finite number of parts, and

— it isn't one of the resources noted in 1)-6) above, generally follow the decision to catalog as a monograph or as a serial for the specific categories in the two lists below. If the printed resource isn't represented by one of the categories below, catalog as a serial.

a) Catalog as monographs:

books “issued in parts” (fascicles)

cartographic materials

censuses

encyclopedias

hearings

publications of five-year plans

b) Catalog as serials:

alumni directories

college catalogs

court reports

sales/auction catalogs

session laws

Edition or Copy of Monograph

This section represents *LC/PCC practice*.

When a new manifestation of an item reaches the cataloger, the question arises as to whether this is a copy of an earlier manifestation or an edition separate from the earlier manifestation needing its own bibliographic record. Consult the definition of "Edition" in Appendix D. If, according to this definition, two items are known to be two different editions, create separate records for each.

Also, consider that a new edition is involved whenever

1) there is an explicit indication of changes (including corrections) of content; or,

2) anything in the following areas or elements of areas differs from one bibliographic record to another: title and statement of responsibility area, edition area, the extent statement of the physical description area, and series area. (*Note:* For printed music and sound recordings, consider that different editions exist whenever two items have different publisher's numbers or plate numbers). (For an exception relating to CIP items, see below.)

Whenever the question relates to the publication, distribution, etc., area or to ISBNs, consider that the item is a copy if the only variation is one or more of the following:

1) a difference in the printing or copyright date when there is also a publication date;

2) a minor variation in an entity's name. There are relatively few examples of this phenomenon, which arises when a publisher uses multiple forms concurrently. For example, "Duckworth" and "G. Duckworth" and "St. Martin's" and "St. Martin's Press" have been used at the same time by these publishers. A genuine name change, even if minor, should not be considered a variation;

3) the addition, deletion, or change of an ISBN;

4) a difference in binding; or,

5) a difference in the edition statement or the series whenever the item is a CIP book issued by the publisher in both a hardbound and a softbound version.

For variations in the publication, distribution, etc., area not covered by the preceding statements, consider that the item is a new edition. Noteworthy examples for the publication, distribution, etc., area are variations involving different places or entities transcribed or any difference in an entity's name that is suggestive of a sequence of names used, with one used for some time and another at some point replacing the first. For example, "Harper & Brothers" becomes "Harper & Row," "Doubleday, Doran" becomes "Doubleday."

N.B. Rare books in general follow the same policy, with exceptions as necessary.

Change in Cataloging Decision: Monograph/Serial

This section represents *LC/PCC practice*.

At some point after one or more monograph bibliographic records has/have been created and another resource with the same choice of main entry and form of title proper is received for cataloging, determine if the resource should be cataloged as a serial to save the time of continuing to prepare separate monograph records. If the resource is a conference publication, see paragraph 3) in the section "Situations Requiring Further Consideration" above. Otherwise, consider the following aspects when making the decision to recatalog as a serial:

1) the resource should have a designation (e.g., date, numeric edition statement) that could be used as numbering;

2) the frequency of the editions is one to two years (give greater consideration to continuing to catalog as monographs if the editions are published three or more years apart).

Use judgment when deciding whether to cancel existing monograph records. If more than a few monograph records exist, generally do not cancel them; instead, add a note to the serial record saying that LC's earlier issues are cataloged as monographs.

500 ## \$a Issues for the 1992-1999 conferences cataloged
as monographs. \$5 DLC

If it is determined that a resource cataloged as a serial changes title proper with each issue, catalog the next issue as a monograph; allow the earlier serial record to remain in the database. Link the two records with “Continues/Continued by” notes.

Change in Type of Issuance

This section represents *LC/PCC practice*.

The publisher of a bibliographic resource may decide to change the type of issuance: monograph to integrating resource (e.g., issuing replacement pages to what had been a single-part monograph stored in a binder), monograph to serial (e.g., expanding the plan for the content of a multipart item so it no longer has a predetermined conclusion), serial to integrating resource (e.g., changing from publishing as successive issues to publishing as an updating Web site), etc.

Sometimes the cataloger will not have enough information at the time of creating the bibliographic record to determine the correct form of issuance. Information available later will indicate that the type of issuance represented by the bibliographic record isn't correct.

In order to accommodate the requirements for the distribution of MARC records by the Library's Cataloging Distribution Service and the Library's ILS restrictions on deletion of records in the database, follow the appropriate instruction given in the table below when the type of issuance of a resource has changed or more information shows that the original decision on type of issuance wasn't correct.

[Note: Final decisions have not yet been made for all of the categories. When the information is available, this section of the LCRI will be posted on the CPSO public Web site (<http://www.loc.gov/catdir/cpso/>) until the LCRI is reissued.]

Initial Articles

This section represents *LC/PCC practice*.

Transcribe initial articles as found: in the title and statement of responsibility area (see LCRI 21.30J for the guidelines on setting the non-filing indicator in relation to the title proper on MARC records), edition area, series area, and note area. For the publication, distribution, etc., area, generally do not transcribe articles preceding the name of the publisher, distributor, etc.

1.0E. LANGUAGE AND SCRIPT OF THE DESCRIPTION. [Rev.]

When applicable, apply these guidelines, including the use of brackets, to headings.

Pre-Modern Forms of Letters

In general, transcribe letters as they appear in the source. However, convert earlier forms of letters and earlier forms of diacritical marks into their modern form, as specified herein. Separate ligatures that are occasional stylistic usages (**Œ**dipus, **alumnæ**, etc.) rather than standard usages in the modern orthography of the language, e.g., **œ** in French (as in **œ**uvre) or **æ** in Danish (as in **sæ**tryk). If there is any doubt as to the correct conversion of elements to modern

forms, transcribe them from the source as exactly as possible. (See also the section on *Special Letters, Diacritical Marks, and Punctuation Marks*.)

The following represent a special case: u/v, uu, or vv/w. When these letters are used in Latin and some other languages without regard to their vocalic or consonantal value, so that "u" is used for a "v," etc., the transcription should be regularized. This means that for the bibliographic description of items published after 1800,

- 1) use v for consonants, e.g., vox, Victoria;
- 2) use u for vowels, e.g., uva, Ursa Major;
- 3) use w for consonantal uu or vv, e.g., Windelia.

Follow this guide also for publications of any date when the case is not one of bibliographic description, e.g., headings or citations from reference works.

The letters i/j should be handled differently. For the bibliographic descriptions of items published after 1800, transcribe "i" and "j" as they appear; do not attempt any regularization. Follow this stipulation also for uniform titles for series. For any other case of headings, citations from reference sources, etc.,

- 1) use j for consonants, e.g., jus, Julius;
- 2) use i for vowels, e.g., iter, Ilias.

N.B. For the transcription of any of these letters in bibliographic description for pre-1801 publications, apply *Descriptive Cataloging of Rare Books* (DCRB). For the use of uniform titles, so that DCRB titles file properly (i.e., together with the titles of post-1800 publications), see LCRI 25.1.

Matter That Cannot Be Reproduced by the Facilities Available

The rule, in effect, requires as much fidelity to the source as the capacity for printing, typewriting, database-inputting, etc., within the cataloging agency will allow. It recommends a "cataloguer's description in square brackets" for any "matter that cannot be reproduced by the facilities available." Generally, this is a practicable solution, but there are special instances in which doing other than describing the matter is appropriate. The main purposes of these instructions are to categorize all the methods to be employed, including a "cataloguer's description," and to give specific directions for each in terms of the particular character set phenomenon encountered.

In the context of machine-readable catalog records note that as used in 1.0E and in the preceding paragraph, "facilities available" means the totality of characters that can be represented in machine-readable form and displayed/printed (known as the "MARC character set"; referred to hereafter as the "character set"). Conventions appropriate to particular character set situations have been developed as follows:

- Super/subscript characters
- Greek letters
- Special marks of contraction (e.g., older printed Latin)
- Special letters, diacritical marks, punctuation marks
- Signs and symbols

Apply the appropriate conventions described in the sections below. As judged appropriate, use notes to explain and added entries to provide additional access. In the special provisions below, notes are suggested as possible models for form, not to require the use of the note.

Super/Subscript Characters

If the super/subscript placement of a character is not essential to avoid serious distortion or loss of intelligibility (e.g., n^o, 2^e, M^a), record the super/subscript character on the line in the regular manner (e.g., no., 2e). If a period is

associated with the super/subscript letter (e.g., M.^a) and the characters are the abbreviation of a single word, record the period as the last element (e.g., Ma.). In case of serious distortion or loss of intelligibility, record the character in super/subscript position for all such characters available in the character set, namely, Arabic numerals (0-9), the minus sign (-), parentheses (), and the plus sign (+). In all other cases use the double underscore convention described in the section on *Special Letters, Diacritical Marks, and Punctuation Marks*. Give the letter being represented in upper or lower case according to the source.

chief source: The Severus scroll and IQIs^a
transcription: 245 14 \$a The Severus scroll and the IQIs_a
suggested note: 500 ## \$a On t.p. "a" is superscript

chief source: Separation of ⁵⁹Fe^{III} and ⁵⁹Fe^{II} in neutron ...
transcription: 245 10 \$a Separation of ⁵⁹Fe^{III} and ⁵⁹Fe^{II} in
neutron ...
suggested note: 500 ## \$a On t.p. "III" and "II" are
superscript

chief source: Estimating L_x(1)
transcription: 245 10 \$a Estimating L_x(1)
suggested note: 500 ## \$a On t.p. "x" is subscript

chief source: ENDOR hyperfine constants of V_k-type centers
transcription: 245 10 \$a ENDOR hyperfine constants of V_k-
type centers
suggested note: 500 ## \$a On t.p. "k" is subscript

chief source: The structure of 1f_{7/2} nuclei
transcription: 245 14 \$a The structure of 1f_{7/2} nuclei
suggested note: 500 ## \$a On t.p. "/" is subscript

Greek Letters

Romanize all occurrences of Greek letters regardless of the facilities available (the intent is to assist filing (by persons or machines) and searching (machine) although there are characters for alpha, beta, and gamma in the character set) and although certain Greek capital letters are identical to their roman equivalents. If the context shows that a Greek letter or letters is used to represent a letter in the International Phonetic Alphabet, however, see the section on *Special Letters, Diacritical Marks, and Punctuation Marks*.

If the letter appears separately, give the name of the letter in the language of the context (if unknown in the language of the context, use English) enclosed within brackets. For searching purposes, insure that the bracketed interpolation is not connected with other letters. Thus, if no space appears in the source on either side of the Greek letter, put a space on either side of the bracketed interpolation, except when this interpolation is already distinct from adjacent letters by the presence of characters that serve as separators. *N.B.* This provision is necessary, because brackets do not serve as separators for searching purposes.³

chief source: α-, β-, and γ-spectroscopy
transcription: 245 10 \$a [Alpha]-, [beta]-, and [gamma]-
spectroscopy
(A hyphen is a separator)

³ "Separators" are defined as characters that divide groups of letters or numbers into multiple words, in the context of constructing search queries. The most frequent examples are the ISBD marks of punctuation, as well as opening and closing parentheses, the hyphen, and double quotes.

chief source: Poly- α -amino acids ...

transcription: 245 10 \$a Poly-[alpha]-amino acids ...

chief source: A history of π (pi) ...

transcription: 245 12 \$a A history of [pi] (pi) ...

(Parentheses are separators, but a space precedes "(pi)" in the source)

chief source: ... at infinity of certain subclasses of $L^1 \Omega A(R)$

transcription: 245 10 \$a ... at infinity of certain subclasses of L^1 [Omega] A(R)

(The omega in the source is a capital letter)

chief source: A catalogue of the Connecticut Alpha of the $\Phi B K$, August 1847

transcription: 245 12 \$a A catalogue of the Connecticut Alpha of the [Phi Beta Kappa], August 1847

chief source: The $\cos \pi \lambda$ theorem ...

transcription: 245 14 \$a The cos [pi lambda] theorem ...

chief source: ... materials lists for high-power 10.6μ windows ...

transcription: 245 10 \$a ... materials lists for high-power 10.6 [mu] windows ...

chief source: The bias in $dT/d \Delta$ calculated ...

transcription: 245 14 \$a The bias in dT/d [Delta] calculated ...

chief source: Z

transcription: 245 10 \$a [Zeta]

(The title consists solely of the Greek letter zeta)

When a Greek letter is used in a word that is otherwise in the roman alphabet in the source, use the romanized form of the letter (instead of its name) in brackets.

chief source: Zara θ ustra and Φ ilo

transcription: 245 10 \$a Zara[th]ustra and [Ph]ilo

chief source: Oie wowapi wan Lakota-Ieska

transcription: 245 10 \$a Oie wowapi wan Lakota-Ieska

(The letter in this example is from the International Phonetic Alphabet; therefore, the double underscore convention is used (cf. the section on Special Letters, Diacritical Marks, and Punctuation Marks))

Special Marks of Contraction

When special marks of contraction have been used by the printer in continuance of the manuscript tradition, expand affected words to their full form, enclosing supplied letters within brackets.

on source: Breuiarium monasticū s'm ritum **ꝛ** morem monacho **ꝛ** Ordinis S.
Benedicti de obseruātia Casinēsis Cōgregationis ...

transcription: 245 10 \$a Breuiarium monasticu[m] s[ecundu]m
ritum [et] morem monacho[rum]
Ordinis S. Benedicti de
obserua[n]tia Casine[n]sis
Co[n]gregationis ...

Do not expand conventional abbreviations in which a period follows a letter or letters. However, when an abbreviation standing for an entire word appears in the source, record instead the word itself, enclosing it in brackets, e.g., "... amico[rum] [et] ..." When the meaning of an abbreviation or contraction cannot be determined, substitute a question mark within brackets for each element in question, e.g., "... amico[?] [?] ..." When the meaning of an abbreviation or contraction is conjectural, use the question mark after the supplied letters or word within the same set of brackets, e.g., "... amico[rum?] ..."

When titles are "expanded," title added entries may be generated by the first indicator in the 245 field. The added entry will be exactly the same as the title proper (including the brackets around letters). To express a title added entry in any other form, use a 246 field.

246 3# \$a Breviarium monasticum secundum ritum et morem
monachorum Ordinis Sancti Benedicti de
observantia Casinensis Congregationis

Special Letters, Diacritical Marks, and Punctuation Marks

Use the double underscore () as the conventional means of signaling special letters (including superscript and subscript letters), diacritical marks, and punctuation marks for which there is no exact representation in the character set. Use the double underscore with the nearest roman equivalent in cases in which the roman equivalent is obvious, e.g., **ḅ** = b; **ḉ** = d; **ḋ** = d; **ḟ** = f; **ḥ** = h; **ḡ** = g; **ḷ** = l; **ṫ** = t. When the nearest roman equivalent is not obvious or there is doubt that it is obvious, it is necessary to establish the equivalent, after which the list of equivalencies will be updated. The equivalencies below have been established to date, mostly from the International Phonetic Alphabet (IPA). Note that the IPA uses some Greek letters; when it is judged by the context (usually some form of linguistic study) that the Greek letter probably derives from its use in the IPA, use the double underscore convention or the equivalency indicated below, not the convention for Greek letters given above.

α = a

ḃ = d

ε = e

φ = f

γ = g

Γ = g **ϒ** = g

ḅ = i **Ḇ** = i

ḷ = l

ο = o

σ = s

ʃ = s

θ = t

σ = u

ϣ = u

v = v

β = v

ϣ = w

z = z

Note that the use of the double underscore convention does not always insure a one-for-one equivalency; the intent, instead, is to signal those cases in which the character used in the catalog record is not an exact replication of the character in the source.

Exception 1: Do not use the double underscore convention in the following cases; use instead the equivalent indicated:

Old German small "e" (Fürsten) = umlaut (Fürsten)

"Scharfes s" or "ess-zet" (ß) written as ligature =
ss (Ausslegung)

"Scharfes s" or "ess-zet" (ſ) written as two
letters = sz (Auslegung)

Schwa (ə) = ä (e.g., as found in roman alphabet Azerbaijani)

Degree symbol (600°) = superscript zero (600⁰)

Inch/inches, second/seconds = hard sign, double prime (tvërdýĭznak) (")

Foot/feet, minute/minutes = soft sign, prime (mĭagkĭĭznak) (´)

Superscript or subscript period = dot above (˙) or
dot below (̇)

IPA character for glottal stop (ʔ) = ayn (ʕ)

A ₁ below a letter (ė) = dot below the letter (e)

Exception 2: Do not use the double underscore convention for the inverted question mark and exclamation point in Spanish; instead, do not transcribe the inverted form of these marks at all.

Signs and Symbols

The objective in treating signs and symbols not represented in the character set is to render or convey the intention without undue time and effort and with a minimum of interpolation, using one of the techniques described in this section. Note that a minimum of interpolation is wanted because those searching the machine catalog cannot very often be expected to "second-guess" the cataloger in this respect, i.e., users will normally formulate search queries that necessarily do not take interpolations into account. As judged appropriate, use notes to explain and added entries to provide additional access; the examples below are illustrative, not prescriptive.

1) If the symbol is judged not to be an integral or essential part of the title, do not intervene in the transcription.

Instead, omit the symbol; explain its presence in a note if it is judged worth mentioning.

transcription: 245 10 \$a "W" today! Tomorrow?

(On the title page the traditional female symbol appears under the letter "W" but the preface makes it clear that the symbol is not intended to form part of the title and gives the full title)


suggested note: 500 ## \$a On t.p. the symbol for female appears under the letter "W"

added entry: 246 30 \$a Women today! Tomorrow?

- 2) Use existing characters when this can be done without serious distortion or loss of intelligibility.

chief source: R̄ for tomorrow

transcription: 245 10 \$a Rx for tomorrow

chief source: When I was your age 

transcription: 245 10 \$a When I was your age STOP

suggested note: 500 ## \$a On t.p. "STOP" appears as a stop sign

- 3) Use the double underscore convention (cf. the section on *Special Letters, Diacritical Marks, and Punctuation Marks*.)

chief source: Yell-θ pages : environmental resources

transcription: 245 10 \$a Yell-Q pages : environmental resources

chief source: Where to stay USA from 50¢ to \$9 a night

transcription: 245 10 \$a Where to stay USA from 50c to \$9 a night

- 4) Substitute in the language of the context the word, phrase, etc., that is the obvious spoken/written equivalent (if unknown in the language of the context, use English); bracket the interpolated equivalent. If the element in the source is not preceded or followed by a space, in general precede or follow the bracketed interpolation by a space unless the preceding or following character in the source is itself also a separator or unless the use of a space would create an unintended result for searching.

chief source: Registering for ©

transcription: 245 10 \$a Registering for [copyright]

suggested note: 500 ## \$a On t.p. "[copyright]" appears as the copyright symbol

chief source: I ♥ a piano

transcription: 245 10 \$a I [love] a piano

suggested note: 500 ## \$a On t.p. "[love]" appears as a heart

chief source: A study of the ☩

transcription: 245 12 \$a A study of the [ankh]

suggested note: 500 ## \$a On t.p. "[ankh]" appears as the ankh symbol

chief source: Poe  and free verse

transcription: 245 10 \$a Poe[try] and free verse
(The interpolation is not preceded by a space because that would create two words for searching (brackets are not separators))

suggested note: 500 ## \$a On t.p. "[try]" appears as an illustration in the form of a tree

chief source: Tinglysningslovens §38

transcription: 245 10 \$a Tinglysningslovens [paragraf] 38

chief source: Dokumentation der politischen Geschichte zur Reform des §144 STG

transcription: 245 10 \$a Dokumentation der politischen Geschichte zur Reform des [Paragrafen] 144 STG

chief source: ... proposed rules governing §2255 proceedings ...

transcription: 245 10 \$a ... \$b ... proposed rules governing [section] 2255 proceedings ...

chief source: Roman Opalka : 16 Details aus dem Werk 1965/1-∞

transcription: 245 10 \$a Roman Opalka : \$b 16 Details aus dem Werk 1965/1-[unendlich]

suggested note: 500 ## \$a On t.p. "[unendlich]" appears as the infinity symbol)

chief source: Opalka 1965/1-∞ : 9 juin-9 juillet 1982

transcription: 245 10 \$a Opalka 1965/1-[l'infinité] : \$b 9 juin-9 juillet 1982

suggested note: 500 ## \$a On t.p. "[l'infinité]" appears as the infinity symbol

chief source: The added mass coefficient of a cylinder oscillating in shallow water in the limit $K \rightarrow 0$ and $K \infty$

transcription: 245 14 \$a The added mass coefficient of a cylinder oscillating in shallow water in the limit $K \rightarrow 0$ and K [infinity]

(The arrow is input as two hyphens and an angle bracket)

suggested note: 500 ## \$a On t.p. "[infinity]" appears as the infinity symbol

Exception 1: Do not transcribe characters that indicate birth (e.g., an asterisk) or death (e.g., a dagger) even if such characters are in the character set. Do not use a mark of omission; instead, explain the omission in a note.

chief source: In honor of Saint Basil the Great †379

transcription: 245 10 \$a In honor of Saint Basil the Great 379

suggested note: 500 ## \$a On t.p. "379" is preceded by a dagger

chief source: Walter : *1926 ~~1945~~ an der Ostfront
transcription: 245 00 \$a Walter : \$b 1926 1945 an der
Ostfront
suggested note: 500 ## \$a On t.p. "1926" is preceded by an
asterisk; "1945" is preceded by
an Iron Cross

Exception 2: Ignore symbols indicating trademark (registered or otherwise), patent, copyright, etc. These include a superscript or subscript "R" enclosed in a circle (®) (ignore although included in the character set), the superscript or subscript letters "TM" (™), and a "c" enclosed within a circle (©) (copyright symbol). Do not explain their presence in a note. (Ignore such symbols also when they appear with elements used in headings.)

chief source: The Gumby® books of letters
transcription: 245 14 \$a The Gumby books of letters

If the spoken/written equivalent is not obvious or if there is doubt that it is obvious or if it is unknown, give an explanation or a description in the language of the context (if unknown in the language of the context, use English).

chief source: ∇-structures
transcription: 245 10 \$a [Inverted triangle]-structures

chief source: Poluprovodnikovye soedieniã A₂B^{VI}
transcription: 245 10 \$a Poluprovodnikovye soedieniã AI2B^{VI}
suggested note: 500 ## \$a On t.p. "I" appears over "2" and
"VI" is superscript

chief source: Some elementary properties of the category Top_M | B
transcription: 245 10 \$a Some elementary properties of the
category Top_M | B
suggested note: 500 ## \$a On t.p. "M" is subscript

If a title consists solely of a sign or symbol or one or more marks of punctuation, provide an equivalent in all cases, even if the particular symbol is itself in the character set.

chief source: ☩ / Gregory Corso
transcription: 245 10 \$a [Ankh] / \$c Gregory Corso
suggested note: 500 ## \$a The title consists solely of the
ankh symbol

chief source: + : [novellaciklus] / Czakó Gábor
transcription: 245 10 \$a [Plusz : \$b novellaciklus] / \$c
Czakó Gábor
("+" is in the character set)
suggested note: 500 ## \$a The title consists solely of a
plus sign

chief source: © / Free Spirits, Inc.
transcription: 245 10 \$a [Copyright] / \$c Free Spirits, Inc.
suggested note: 500 ## \$a The title consists solely of the
the copyright symbol

chief source: ---- / Edvardas Gudavičius
transcription: 245 10 \$a [Keturi brūkšniai] / \$c Edvardas
Gudavičius.
suggested note: 500 ## The title consists solely of four
hyphens

but

chief source: ????? Steele's answers, by Daniel Steele ...
transcription: 245 10 \$a ????? Steele's answers / \$c by
Daniel Steele ...
*(Although the title begins with marks of punctuation, it also contains
indexable data and no special intervention is required)*

1.7B20. COPY BEING DESCRIBED, LIBRARY'S HOLDINGS, AND RESTRICTIONS ON USE

LC practice: Routinely make notes on any special features or imperfections of the copy being described. Carefully distinguish between such copy-specific notes and other kinds of notes that record information valid for all copies of an edition. Introduce copy-specific notes with the phrase "LC copy ..." or "LC set ..." or "LC has ..." as appropriate. Formulate the note according to current cataloging conventions, including those for ending punctuation. Add the *MARC Code List for Organizations* (MCLO) code for LC (DLC) in subfield \$5 at the end of the field without any ending punctuation. Do not make such notes for serials.

500 ## \$a LC copy imperfect: all after leaf 44
wanting. \$5 DLC
500 ## \$a LC set incomplete: v. 12 wanting. \$5 DLC
500 ## \$a LC has 24 parts. \$5 DLC
(Item as issued has more than 24 parts)
500 ## \$a LC set lacks slides 7-9. \$5 DLC
500 ## \$a LC has v. 1, 3-5, and 7 only. \$5 DLC
500 ## \$a LC has no. 20, signed by author. \$5 DLC
500 ## \$a LC has no. 145. \$5 DLC
500 ## \$a LC copy not updated. \$5 DLC
(Loose-leaf publication)

5.1B1. TITLE PROPER. [Rev.]

Interpretation

In applying this rule, be governed by the definition of "name of a type of composition" in 25.27A1, footnote 10.

Apply the second sentence of this rule to titles consisting of the names of two or more types of composition only when each of the types named constitutes a more or less distinct part of the work or item. (In such cases the names of types are usually connected by a conjunction or other linking word.)

245 10 \$a Zwei Praeludien und Fugen für Orgel, op. posth.
7
245 10 \$a Sonatas and partitas for solo violin, BWV
1001-1006

When a title consists of two words each of which alone would be the name of a type of composition, but the combination of the two words produces a distinctive title, apply the third sentence of this rule ("In all other cases ...").

245 10 \$a Fantaisie-impromptu : \$b in C sharp minor, op.
66

245 10 \$a Humoresque-bagatelles : \$b op. 11

Note, however, that "trio sonata" (cf. 25.29C1) and "chorale prelude" are each the name of one type of composition.

Serial Numbers

Transcribe as part of the title proper a serial number (whether it appears as arabic or roman numerals or spelled out) appearing in conjunction with the title but without the designation "no." or its equivalent, regardless of the nature of the title.

```
245 10 $a Antiphony II : variations on a theme of Cavafy
not 245 10 $a Antiphony : II : variations on a theme of
      Cavafy
```

Multiple Parallel Data

When succeeding statements of key, etc., are broken up in the source rather than grouped together by language, transcribe the statements so that all elements in one language are together. Treat the first group of elements in one language as part of the title proper and precede each one after the first by an equals sign. Thus

Concerto
D-Dur/D Major/Ré majeur

für Horn und Orchester
for Horn and Orchestra
pour Cor et Orchestre

would be transcribed as

```
245 10 $a Concerto, D-Dur, für Horn und Orchester = $b
      D major, for horn and orchestra = ré majeur,
      pour cor et orchestre
```

(Record all the parallel elements; do not omit any of them according to 1.1D2.)

Adopt the following solutions for data that are other title information or statements of responsibility and that are only partially repeated from language to language. For such a problem with a statement of responsibility, rule 1.1F10 provides a solution in the third paragraph ("If it is not practicable ... ") by saying to give the statement that matches the language of the title proper and to omit the other statement(s).

... [Czech title proper]
Revidoval-Revediert von Antonín Myslík

```
245 10 $a ... / $c revidoval Antonín Myslík
```

There is no comparable "if it is not practicable ..." provision in the rule for other title information, yet the same difficulty of transcription arises with partial repetition of other title information. Nonetheless, apply the same idea to other title information.

Sonata a velocità pazzesca
per cembalo for

The transcription would be

245 10 \$a Sonata a velocità pazzesca : per cembalo

If no real match in languages is possible, then give the first of the language forms, matching at least the other title information with the statement of responsibility if possible.

chief source

Gregor Joseph Werner
Concerto per la camera à 4
für for
Violoncello & Piano
Herausgegeben und bearbeitet von Edited and arranged by
Richard Moder

transcription: Concerto per la camera : à 4 : für
Violoncello & Piano / Gregor Joseph Werner ;
herausgegeben und bearbeitet von Richard Moder

5.2B2. EDITION STATEMENT. [New]

When a song, song cycle, or set or collection of songs bears a statement designating the voice range (as distinguished from a statement of medium of performance) that is not grammatically linked to the title, other title information, etc., transcribe the statement as an edition statement, whether or not it includes the word "edition" or its equivalent.

245 10 \$a Lieder / \$c Franz Schubert ; herausgegeben
von Walther Dürr.

250 ## \$a Hohe Stimme (Originallage).

245 10 \$a Schubert-Album.

250 ## \$a Neue, kritisch durchgesehene Ausg. / \$b von
L. Benda, Ausg. für hohe Stimme.

245 10 \$a Roadways / \$c words by John Masefield ; music
by Edith Rose.

250 ## \$a High key in F.

but

245 10 \$a Lieder : \$b eine Auswahl für hohe Stimmlage und
Klavier ...

245 10 \$a Drei Lieder für eine hohe Stimme mit
Klavierbegleitung ...

5.5B1. [Rev.]

Option Decision

LC practice: Do not apply the optional provision of the rule.

See also LCRI 1.1C. *OPTIONAL ADDITION. GENERAL MATERIAL DESIGNATION.*

For clarifications of the definitions of the terms "chorus score" and "vocal score," see LCRI Appendix D.

If neither "chorus score," "close score," nor "vocal score" applies to a vocal publication in score format, use "score" or "miniature score" (unless the item is for an unaccompanied solo voice or unaccompanied unison voices).

While the specific material designation terms listed following the first paragraph of this rule (score, condensed score, etc.) are to be applied to entire physical units, this is not true of the phrase "of music" in the third paragraph. When "of music" is used, apply the phrase only to those sequences (for the definition of "sequence" see 2.5B2, footnote 2) which are, or consist primarily of, music, and not to sequences which are primarily text.

300 ## \$a 1 score (vi, 27 p.) ...
(Only p. 1-27 are music)

but

300 ## \$a xxv p., 55 p. of music ...
(Only p. 1-55 are music)

300 ## \$a 129 p. of music, [7] p. ...
(Only p. 1-129 are music)

300 ## \$a 46, 39 p. of music ...
(Both sequences are music)

Do not use "sheet" in describing music. Describe leaves printed on one side only in terms of leaves, whether they are bound, folded, or separate.

5.7B1. FORM OF COMPOSITION AND MEDIUM OF PERFORMANCE. [Rev.]

Interpretation

Consider the form and medium of performance of a work or collection of works as given in the uniform title in the main entry as well as from the description in determining whether to make the note.

Do not name the medium of performance in a note if it is implied by the title or other title information (e.g., "Chorale prelude"; "Manfred : symphonie en 4 tableaux") or by the musical form stated in a note made under this rule (e.g., "Opera in two acts"; "Ballet").

If a work is published for a medium of performance other than the original, give the original medium of performance in a note if it is not clear from the rest of the description or the uniform title and the information is readily available.

If an item is described in the physical description area as "chorus score" or "vocal score" (cf. LCRI 5.5B1), give in a note the original medium of performance and the instrument for which the accompaniment is arranged (or indicate that the accompaniment is omitted) if this information is not clear from the rest of the description.

500 ## \$a For solo voices (SATB), chorus (SATB), and orchestra; acc. arr. for piano.

500 ## \$a For chorus (TTBB) and band; without the acc.

5.7B7. EDITION AND HISTORY. [New]

Since conventions of music publishing have varied widely, it is bibliographically significant to note that an item is photographically reproduced from an earlier edition.

If a recent publication of printed music reproduces a previously issued edition, make a note beginning with an appropriate term ("Reprint"; "Photographic reproduction"; "Reproduces the ed. ..."; etc.) followed by the details if available of the original publication. Observe the restrictions concerning the use of the terms "photoreproduction" and "photocopy" in LCRI 2.7B7.

5.7B10. DURATION OF PERFORMANCE. [New]

In a statement of duration in the note area, separate the digits representing hours, minutes, and seconds by colons. If a duration is expressed in seconds only, precede it by a colon.

500 ## \$a Duration: 15:30.

500 ## \$a Duration: 1:25:00.

500 ## \$a Duration: :45.

Precede a statement of duration in the note area by "ca." only if the statement is given on the item in terms of an approximation. Do not add "ca." to a duration arrived at by adding partial durations or by rounding off seconds.

500 ## \$a Duration: ca. 27:00.

500 ## \$a Duration: ca. 1:10:00.

5.7B18. CONTENTS. [New]

Transcribe titles in a contents note from the source in the item being cataloged that provides the best identification. Use judgment in deciding what additional information to transcribe, taking into account the type of music and the length, complexity, and readability of the resulting note.

Thematic index numbers may be added to the titles of individual musical compositions contained in an item if they are necessary to identify the compositions named.

505 0# \$a Larghetto -- Niech żyje i wzrasta = Long
live and grow -- Relief I -- Relief II --
Relief VI -- Impresje jesienne = Autumn
impressions.

505 0# \$a Eight variations on a theme by Count
Waldstein ; Sonata in D major, op. 6 ; Three
marches, op. 45 / Ludwig van Beethoven --
Prelude to "The afternoon of a faun" /
Claude Debussy ; transcribed by Maurice
Ravel -- Six legends : from op. 59 / Antonín
Dvořák ...

- 505 1# \$a v. 1. Chants for the Trinity. Father and Son -- v. 2. Chants for the Blessed Virgin Mary. Mother and Son -- v. 3. Chants for the Trinity. Holy Spirit -- v. 4. Chants for the celestial hierarchy -- v. 5. Chants for patron saints ...
- 505 0# \$a Come now, Saviour of the heathen : [BWV 659] -- My soul longeth to depart in peace : [BWV 727] -- O man, bemoan thy grievous sins : [BWV 622] -- Unto Thee I cry, O Lord Jesus : [BWV 639] -- The old year has passed away : [BWV 614] -- When we are in deepest need : [BWV 641].

If two or more titles with statements of responsibility are being transcribed for one part of a multipart item, apply the punctuation conventions from 1.1G3 so that titles by the same person, body, etc., are separated by a space-semicolon-space and titles by different persons, bodies, etc., are separated by a period-space. If no statements of responsibility are being transcribed, separate the titles with a space-semicolon-space in all cases.

- 505 1# \$a -- v. 2. Mater Jerusalem ; O flos convallium ; Dum esset rex / édition de Nathalie Berton -- v. 3. Benedic anima mea ; Benedictus ; Cantemus Domino / édition de Laurence Decobert ...
- 505 0# \$a v. 1. Medea's meditation and dance of vengeance / Samuel Barber. The young person's guide to the orchestra / Benjamin Britten. Hoe-down : from Rodeo / Aaron Copland ...
- 505 0# \$a v. 1. Cam ye o'er frae France? ; MacPherson's farewell ; Lang a-growing ; Ye Jacobites by name ; Plooman laddies -- v. 2. I aince lo'ed a lass ; The road to the Isles ; Scotland the brave ; Hey the dusty miller ; Green grow the rashes O -- v. 3. The four Maries ; Drumdelgie ; Ye banks and braes ; Loch Lomond ; The bonnie hoose o' Airlie ...

In a bibliographic record for an item containing a single musical work or excerpts from a single musical work, list the titles of the movements or other component parts of the work if they provide useful information.

- 245 10 \$a McAllen suite : \$b for string orchestra ...
- 505 0# \$a Border crossing -- Night in Mexico -- The Rio Grande -- Street dance.
- 100 1# \$a Hellendaal, Pieter, \$d 1721-1799.
- 240 10 \$a Solos, \$m violoncello, continuo, \$n op. 5. \$k Selections
- 245 10 \$a Six solos for the violoncello with a thorough bass ...
- 505 0# \$a Sonata prima -- Sonata II -- Sonata V -- Sonata VI -- Sonata VII -- Sonata VIII.

If some or all parts are comprised of smaller parts, list the smaller parts as well if they provide useful information.

```
100 1# $a Mozart, Wolfgang Amadeus, $d 1756-1791.
240 10 $a Nozze di Figaro. $k Selections; $o arr.
245 13 $a Le nozze di Figaro ...
505 0# $a Overture -- Act I. Cinque, dieci ; Se a
      caso madama ; Se vuol ballare ; Non più
      andrai -- Act II. Porgi amor ...
```

For special provisions for contents notes in collected-set records for collected works of composers (Gesamtausgaben) see LCRI 21.30L.

5.7B19. Publishers' numbers and plate numbers. [Rev.]

Interpretation

Transcribe a publisher's number even if a plate number is also transcribed. Transcribe the statement as it appears, even if this means giving again a publisher's name already transcribed in the publication, distribution, etc., area.

When transcribing two or more distinct numbers, give each in a separate note. (Follow the rule as written for the transcription of numbers for an item in multiple volumes.)

When a designation such as "no.," "Nr.," "cat. no.," "Ed. Nr." appears with a publisher's number or plate number, do not consider it to be part of the number and do not transcribe it. If, however, initials, abbreviations, or words identifying the publisher also appear with the number, transcribe the entire statement as it appears, even if this means giving again a publisher's name already transcribed in the publication, distribution, etc., area.

```
On item: cat. no. 01 6510
028 32 $a 01 6510 ...
      (Note generated: Publisher's no.: 01 6510)
```

```
On item: Nr. 3892
028 32 $a 3892 ...
      (Note generated: Publisher's no.: 3892)
```

but

```
On item: Edition Peters Nr. 3891
028 30 $a 3891 $b C.F. Peters
500 ## $a Publisher's no.: Edition Peters Nr. 3891.
```

5.8D1. TERMS OF AVAILABILITY. [New].

When cataloging a rental score or rental performance materials give the note "Rental material" as a term of availability as appropriate to indicate to other libraries that the item is not available for purchase.

6.0B1. SOURCES OF INFORMATION. [New]

For compact discs and cassettes, consider information that can be read through the closed container (including information on the front cover of a booklet inserted in the container) to be on the container.

For sound recordings containing two works of the same type by one composer without a collective title on the

label(s), do not consider as a collective title a title on the container or accompanying material that is made up of the name of the type plus one or more of the following identifying elements for the two works: serial number, opus number, thematic index number, key.

Do not consider to be collective titles:

On container: Piano concertos no. 25, K. 503, no. 26, K. 537

On container: Sonatas no. 4, op. 7, and no. 11, op. 22

On container: Symphonies nos. 88 and 104 (London)

Consider to be collective titles:

On container: The violin concertos / Serge Prokofiev

On container: Les deux sonates pour violoncelle et piano

On container: Ballets / Igor Stravinsky

(Contains Apollo and Orpheus)

6.5B1. EXTENT OF ITEM (INCLUDING SPECIFIC MATERIAL DESIGNATION) [Rev.]

Specific Material Designation

LC practice: Rule 6.5B1 authorizes the following terms for use in recording the specific material designation for a sound recording: sound cartridge, sound cassette, sound disc, sound tape reel, sound track film.

Effective May 1, 2000, add the term “sound disc cartridge” to the list. Use it to describe digitally encoded discs permanently encased in a cartridge (magneto optical disks, MiniDiscs, etc.)

Add as the third example:

300 ## \$a 2 sound disc cartridges

Multipart Items

For multipart items, give only the number of physical units (e.g., discs) in the physical description area. If the number of containers or discographic units (often called “volumes”) differs from the number of physical units, give this information in notes (cf. LCRI 6.7B10, LCRI 6.7B18).

For multipart items that are not yet complete, give in the physical description area the cumulative number of physical units held in angle brackets (i.e., follow DCM B7.2.2b 4) in all cases). If the holdings are not clear from the contents note (e.g., when there is no contents note), give them in a separate note (cf. 6.7B20, LCRI 1.7B20).

Option Decisions

LC practice: Do not apply the optional provision of the rule.

6.5B2. EXTENT OF ITEM (INCLUDING SPECIFIC MATERIAL DESIGNATION) [Rev.]

Interpretation

For sound recordings of music give the total duration in the physical description area only if the recording contains only one work (as defined in Appendix D, “Musical Work” (1)), 25.25A, Footnote 9), regardless of the number of physical units (e.g., discs) in the recording. State the duration in the form illustrated by examples in 1.5B4. Give a duration equal to or greater than one hour as hours and minutes or as minutes (in either case with seconds if appropriate), depending on how it is stated in the item being cataloged.

For sound recordings of music containing more than one work, apply LCRI 6.7B10.

When the total playing time of a sound recording is not stated on the item but the durations of its parts (sides, individual works, etc.) are, if desired add the stated durations together and record the total, rounding off to the next minute if the total exceeds 5 minutes.

Precede a statement of duration by "ca." only if the statement is given on the item in terms of an approximation. Do not add "ca." to a duration arrived at by adding partial durations or by rounding off seconds.

If no durations are stated on the item or if the durations of some but not all the parts of a work are stated, do not give a statement of duration. Do not approximate durations from the number of sides of a disc, type of cassette, etc.

6.5C7. NUMBER OF SOUND CHANNELS. [New]

When the number of sound channels is not stated explicitly, do not record any term.

6.5C8. OPTIONAL ADDITION. RECORDING AND REPRODUCTION CHARACTERISTICS. [Rev.]

Apply the rule whenever the information would be needed for selecting playback equipment for the full audio effect..

6.7B10. PHYSICAL DESCRIPTION. [Rev.]

Do not make the note "Analog recording" or "Digital recording."

Durations

If the individual works in a collection are identified in the title and statement of responsibility area, list the durations of the works in a note. If the individual works are listed in a contents note (6.7B18), give their durations there.

Generally do not give more than six statements of duration in the note area. If durations of more than six works in a collection are available from the item, generally do not give any durations in the note area. More than six durations may be given, however, if in the cataloger's judgment they are especially important.

In a statement of duration in the note area, separate the digits representing hours, minutes, and seconds by colons. If a duration is expressed in seconds only, precede it by a colon.

500 ## \$a Duration: 45:00.

500 ## \$a Duration: 1:25:00; :48; 15:10.

500 ## \$a Duration: ca. 1:15:00.

500 ## \$a Duration: ca. 27:00; ca. 17:00.

If only the durations of the parts of a work are stated (e.g., the movements of a sonata), add the stated durations together, if desired, and record the total for the work in minutes, rounding off to the next minute.

Precede a statement of duration by "ca." only if the statement is given on the item in terms of approximation. Do not add "ca." to a duration arrived at by adding partial durations or by rounding off seconds.

If the duration of a work is not stated on the item or if the durations of some but not all of the parts are stated, do not give a statement of duration for that work. Do not approximate durations from the number of sides of a disc, type

of cassette, etc.

Containers

Give a note on the presence of container(s) only when the number of containers is not clear from the rest of the description.

See also LCRI 6.5B2, LCRI 6.5B1.

6.7B11. ACCOMPANYING MATERIAL. [New]

Make notes on accompanying program notes and/or inserts, only if they are important.

6.7B18. CONTENTS.

Transcribe titles in a contents note from the source in the item being cataloged that provides the best identification. Use judgment in deciding what additional information to transcribe, taking into account the type of music and the length, complexity, and readability of the resulting note.

If the musical compositions in an item are all in the same musical form, and that form is named in the title proper of the item, do not repeat the form in the contents note (cf. 5.7B18).

Opus numbers or thematic index numbers may be added to the titles of individual musical compositions contained in an item if they are necessary to identify the compositions named (cf. 5.7B18, LCRI 5.7B18).

```
505 0# $a Me and my rhythm guitar ; Waiting for you  
    (Johnny Powers) -- Huh huh oh yeah (Tracy  
    Pendarvis) -- Love love memory (Mack Self) -  
    - Dear John ; I'm movin' on/Golden rocket  
    (Warren Smith) -- Mystery train (Vernon  
    Taylor) -- Eight wheel (Edwin Bruce) -- Your  
    lovin' man ; This kind of love (Vernon  
    Taylor) ...
```

```
505 0# $a 1. BBC sound effects -- 2. Exterior  
    atmospheres -- 3. Household -- 4. Interior  
    backgrounds -- 5. Transport -- 6. Animals  
    and birds -- 7. Human crowds, children, and  
    footsteps -- 8. Comedy, fantasy, and humor ...
```

If two or more titles with statements of responsibility are being transcribed for one part of a multipart item, apply the punctuation conventions from 1.1G3 so that titles by the same person, body, etc., are separated by a space-semicolonspace and titles by different persons, bodies, etc., are separated by a period-space. If no statements of responsibility are being transcribed, separate the titles with a space-semicolonspace in all cases.

505 1# \$a -- v. 2. O Lord, look down from heaven / Jonathan Battishill. How beautiful upon the mountains : from Awake, awake, put on thy strength, O Zion / John Stainer. Justorum animae : from Three motets, op. 38 / Charles Stanford. And I saw a new heaven / Edgar Bainton. As truly as God is our father / William Mathias. O Lorde, the maker of al thing / John Joubert. Save us, O Lord / Edward Bairstow. O Saviour of the world / Frederick Gore Ouseley. Viri Galilaei / Patrick Gowers. Lord, what is man? / Robin Holloway. Lo, the full, final sacrifice of Zion / Gerald Finzi --

505 1# \$a v. 3. O how glorious / Basil Harwood. The Lord is my shepherd / Sir Charles Villiers Stanford. Hymn to the Mother of God / John Tavener. Expectans expectavi / Charles Wood. Faire is the heaven / Sir William Harris. Come, Holy Ghost, our souls inspire / Thomas Attwood. In exitu Israel / Samuel Wesley. At the round earth's imagined corners / Robert Saxton. Set me as a seal upon thine heart / William Walton. Turn back, O man / Gustav Holst. There is an old belief / Sir C. Hubert Parry. Give unto the Lord : Psalm 29 / Sir Edward Elgar

505 1# \$a v. 1. At a Georgia camp meeting / K. Mills (Edison Band). Trombone sneeze : a humoresque cake-walk / A. Pryor (Sousa's Band). Silence and fun : a ragtime oddity / Mullen (Sousa's Band). The Brooklin : cake-walk / Thurban (Orch. Pathé-Frères). Red] onion rag / A. Holzmann (Roy Spangler) ...

505 1# \$a -- v. 2. Forgotten melodies : op. 38, no. 2-8 ; Fairy tales : op. 51, no. 2-6 ; Sonata triad : op. 11 -- v. 3. Eight mood pictures : op. 1 ; Etude "of medium difficulty" ; Three improvisations, op. 2 ; ...

In a bibliographic record for an item containing a single musical work or excerpts from a single musical work, use judgment in deciding whether to list the movements or other component parts of the work, as instructed in LCRI 5.7B18.

Generally do not give more than six statements of duration in the contents note. If durations of more than six works in a collection are available from the item, generally do not give any durations in the contents note. More than six durations may be given, however, if in the cataloger's judgment they are especially important.

505 0# \$a vol. 1. Concerto no. 1 para piano e
orquestra em mi menor, op. 11 (1830) (43:00)
-- vol. 2. Concerto no. 2 para piano e
orquestra em fá menor, op. 21 (33:00) ;
Grande fantasia sobre temas populares
poloneses : op. 13 (15:12) -- ...

For multipart items, when the number of discographic units (often called “volumes” by publishers) differs from the number of physical units (e.g., discs) or containers, include when necessary the number of physical units or containers in the contents note.

505 0# \$a 1. Vom 6. Sonntag bis zum 17. Sonntag nach
Trinitatis (6 discs) -- 2. Vom 18. bis zum
27. Sonntag nach Trinitatis (6 discs) ...

See also LCRI 6.5B1.

6.7B19. PUBLISHERS' NUMBERS. [Rev.]

Single Discs

When applying rule 6.7B19 to include the label name and number in a note, make this note the first one.

Transcribe spaces and hyphens in the publisher's numbers on sound recordings as they appear.

On item: S 37781

028 02 \$a S 37781 \$b Angel
(*Note generated:* Angel: S 37781)

On item: ARL1-3715

028 02 \$a ARL1-3715 \$b RCA Red Seal
(*Note generated:* RCA Red Seal: ARL1-3715)

On item: 1 C 065-99 615

028 02 \$a 1 C 065-99 615 \$b Deutsche Harmonia Mundi
(*Note generated:* Deutsche Harmonia Mundi: 1 C 065-99 615)

When a publisher's number appears in variant forms on a sound recording, its container, accompanying material, etc., transcribe only the form on the recording itself (e.g., the labels of a disc).

On disc: S-37337
On container: DS 37337

028 02 \$a S-37337 ...
(*Note generated:* Angel: S-37337)

When two or more distinct publisher's numbers appear on a sound recording, its container, accompanying material, etc., transcribe each in a separate note. Follow each number other than the first by an indication of its location, if appropriate.

500 ## \$a Pape: FSM 43721.
500 ## \$a Pape: POPR 790051 (on container).

Multi-Disc Sets

Separate the first and last numbers of a sequence by a dash.

On item: EES-101–EES-102

028 02 \$a EES-101 \$b Euphonic

028 02 \$a EES-102 \$b Euphonic

(*Note generated:* Euphonic: EES-101–EES-102)

When the item bears both a set number and numbers for the individual items (e.g., discs), give only the set number unless it does not appear on the individual items; in that case give the set number first, followed by the numbers of the individual items in parentheses.

500 ## \$a Philips: 6769 042 (9500 718–9500 719)

When an item consists of two or more individual units (e.g., discs), however, do not transcribe numbers that represent in a truncated form the numbers of the individual units.

On discs: LPX 18124

LPX 18125

LPX 18126

LPX 18127

LPX 18128

On container: LPX 18124-28

500 ## \$a Hungaroton: LPX 18124--LPX 18128.

On discs: HMC 1235

HMC 1236

HMC 1237

On container: HMC 1235.37

500 ## \$a Harmonia Mundi France: HMC 1235--HMC 1237.

Matrix Numbers

Give matrix numbers only if they are the only numbers shown on the item. Follow each matrix number by the word *matrix* in parentheses.

500 ## \$a Melodiia: C10 06767 (matrix)–C10 06768 (matrix)

Apply the principles for multi-disc sets (above) when a disc(s) bears only matrix numbers, but a different or variant number appears on the container.

Matrix numbers on disc: S10-17429

S10-17430

On container: S10 17429 008 [a "set" number]

500 ## \$a Melodiia: S10 17429 008 (S10-17429
(matrix)--S10-17430 (matrix)).

Matrix numbers on disc: S10-06513

S10-06514

On container: S10-06513-14 [a truncation of the matrix numbers]

13.3. ANALYSIS OF MONOGRAPHIC SERIES AND MULTIPART MONOGRAPHS. [Rev.]

Series

When a publication in a monographic series that is analyzed in full lacks a title other than that of the comprehensive title or has a title that is dependent on the comprehensive title, prepare a separate bibliographic record for that part, regardless of whether the part is numbered or not. Apply the following when preparing the record.

- 1) Transcribe the comprehensive title as the common title of the analytic.
- 2) If there is numbering only, transcribe the numbering as the section title; if there is numbering and also a dependent title, transcribe the numbering as enumeration (cf. 12.1B6) and the dependent title as the section title; if there is a dependent title but no numbering, transcribe the dependent title as the section title.
- 3) Do not formulate a series statement for the analytic record; instead, provide an additional access point in the form of an explicitly traced series added entry.

```
245 10 $a Studies in gypsy lore. $n Volume 25
260 ## $a Berlin : $b ...
830 #0 $a Studies in gypsy lore ; $v v. 25

245 10 $a Studies in 19th century French literature. $n
Volume 57, $p Paris / #c edited ...
830 #0 $a Studies in 19th century French literature ; v.
57
not 245 10 $a Studies in 19th century French literature.
Paris / $c edited ...
300 ## $a 200 p. ; $c 25 cm.
440 #0 $a Studies in 19th century French literature ; $v
v. 57

not 245 10 $a Paris / $c edited ...
300 ## $a 200 p. ; $c 25 cm.
440 #0 $a Studies in 19th century French literature; $v
v. 57)
```

Multipart Monographs

1) *Classified separately.* When a part of a multipart monograph that is classified separately lacks a title other than that of the comprehensive title or has a title that is dependent on the comprehensive title, prepare a separate bibliographic record for that part, regardless of whether the part is numbered or not. Apply the following when preparing the record:

- a) Transcribe the comprehensive title as the common title of the analytic.
- b) If there is numbering only, transcribe the numbering as the section title; if there is numbering and also a dependent title, transcribe the numbering as enumeration or alphabetic designation and the dependent title as the section title; if there is a dependent title but no numbering, transcribe the dependent title as the section title.
- c) Do not formulate a series statement for the analytic record; instead, provide an additional access point in the form of an explicitly traced series added entry.

245 10 \$a Recent trends in elementary education. \$n
Volume 1, \$p Introduction
830 #0 \$a Recent trends in elementary education ; \$v v.
1
not 245 10 \$a Recent trends in elementary education. \$p
Introduction.
300 ## \$a 201 p. ; \$c 25 cm.
440 #0 \$a Recent trends in elementary education ; \$v v.
1

(1) *Mixture of independent and dependent titles.* If a multipart monograph consists of parts whose individual titles are a mixture, i.e., some are independent of the comprehensive title and some are dependent on it, prepare a series authority record and use a regular series statement in the records of the analytics with *independent* titles.

The art of sewing
(*An unnumbered multipart item*)
Art of sewing
(*Series authority record*)
Basic tailoring
(*Title of analytic*)

245 00 \$a Basic tailoring / \$c ...
300 ## \$a 203 p. ; 26 cm.
440 #4 \$a The art of sewing

For the analytics with *dependent* titles, use the technique described in 1) above, i.e., do not use a series statement on the record for the analytic.

The Sporting scene
(*Title of analytic*)

130 #0 \$a Art of sewing. \$p Sporting scene
245 10 \$a The art of sewing. The sporting scene / \$c ...
300 ## \$a 203 p. ; \$c 26 cm.
830 #0 \$a Art of sewing

(2) *All titles dependent titles: unnumbered.* If all the titles of the parts are dependent on the comprehensive title and the multipart monograph is unnumbered, for the analytics transcribe the comprehensive title as the common title and the title of the part as a section title. Do not prepare a series authority record.

100 1# \$a Bates, James D.
245 10 \$a Minnesota legal forms. \$p Probate / \$c ...

100 1# \$a Roer, Kathleen M.
245 10 \$a Minnesota legal forms. \$p Residential real
estate / \$c ...

not 130 #0 \$a Minnesota legal forms
(*Series authority record for a multipart monograph
with the following analytics:*)

100 1# \$a Bates, James D.
245 10 \$a Probate / \$c ...

2) *Classified as a collection.* If classified as a collection, generally do not prepare a bibliographic record for a part that lacks a title other than that of the comprehensive title or has a dependent title.

a) *Part lacks its own title.* If a contents note is being or has been made, use the statement "[without special title]" (cf. LCRI 2.7B18).

b) *Part has dependent title.* If a contents note is being or has been made, list the title in it.

LC music cataloging practice: When a multipart monograph containing the complete musical works of a composer is classified as a collection, prepare separate bibliographic records only for parts that meet one of the following criteria (applying the definition of musical work in 25.25A, footnote 9):

a) A single part (in one or more physical volumes) contains a single musical work or a single excerpt from a work.

b) A single part (in one or more physical volumes) contains two musical works or two excerpts from one or two works.

The purpose of this restriction is to avoid analytic bibliographic records for parts of such sets that would themselves receive collective uniform titles under 25.34B or 25.34C.

21.1B2. General rule. [Rev.]

Applicability

In judging whether a work should be entered under the name of a corporate body, the cataloger makes two determinations, keeping in mind that in many instances information appearing only in the content of the work will have to be taken into account in order to ascertain if the second determination particularly applies (cf. 21.0B1, last sentence).

1) Does the work emanate from the corporate body involved? As indicated in footnote 2 to chapter 21, a work emanates from a corporate body if one of the following conditions applies:

a) The corporate body has issued (published) the work. Normally this means that the name of the corporate body appears in a position indicative of publication (e.g., for books, the imprint position) in the chief source of information or appears elsewhere as a formal publication statement.

b) Corporate body A has caused the work to be issued (published). Generally, the name of a different body, corporate body B, appears on the chief source of information (cf. above) or elsewhere as a formal publisher statement. Body A has arranged for body B, named as publisher, to issue the work because body A has no facilities for publishing. The arrangement between the two bodies is in some cases explicitly stated, e.g., "Published for the Historical Association by Routledge & Paul." In other cases it must be inferred from evidence in the publication. For example, the name of body A at head of title (the name of a commercial publisher appears in publisher position) commonly indicates that body A has caused the item to be issued (published), or, if the work appears in a series for which body A has editorial responsibility but is published by a commercial publisher, body A has caused the work to be issued (published).

c) The corporate body, although the originator of the work, does not meet the test of issuing (publishing) in either category a) or b) above. In this case, body B, which has no responsibility for the content, issues (publishes) a work whose content originates with body A. For example, a work is prepared by corporate body A which functions as a consulting body, commissioned by body B for that purpose; the completed work is published by body B. In this case the content of the work originates with body A although it has no responsibility for publication of the work. A similar situation occurs when a commercial publisher arranges to publish the card catalog of a library in book form.

The library has no real responsibility for publication; it has only given permission to the commercial publisher to undertake publication. However, since the content of the catalog has been prepared by the library's cataloging staff, the content of the publication originates with the library. In all those cases, consider that "originates with" is equivalent to "emanates from."

d) If there is doubt that the work emanates from the corporate body, assume that the corporate body is involved with the work.

2) Does the work fall into one or more of the categories listed in 21.1B2? In answering this question, the following points should be kept in mind:

a) Judge that a work falls into a particular category if that category accounts for the predominant content, or the purpose, of the work. That is, there may be some material that does not fall into one of the categories; that material may be ignored for the purpose of making the determination. For example, a work may contain factual data to support a statement of official position, when the official position is the chief purpose of the work.

b) If there is any doubt as to whether a work falls into one or more of the categories, ignore the involvement of a corporate body in determining the main entry heading and enter it either under personal author or title as appropriate. Make an added entry for the corporate body, however, even if not prominently named.

3) There is no rule comparable to AACR1 rule 17A-B for making a determination of whether the main entry heading for a work is to be under the name of a person or of a corporate body. When a work emanating from a corporate body bears the name of one or more persons as authors, it is necessary, first of all, to determine if the main entry heading is the name of the corporate body according to the provisions of 21.1B2. If the work does not meet the two conditions imposed by 21.1B2 or if there is doubt that it does, it is necessary next to determine if the work may be entered under the heading for a person named, according to the provisions of the appropriate rule, e.g., 21.4A, 21.6. If entry under the name of a person is not permitted, by default the main entry is under title (21.1C1c). Make an added entry under the heading for the corporate body if the main entry is under the name of a person or under title.

Category A

To belong to this category the work must deal with the body itself.

The words "administrative nature" indicate works dealing with the management or conduct of the affairs of the body itself, including works that describe the activities of the body either in general terms or for a particular period of time, e.g., minutes of meetings, reports of activities for a particular period.

Normally, such works are intended in the first instance for internal use, although they may be available to others. Some, particularly reports of activities, progress, etc., may be required by superior or related bodies. Other works, particularly general descriptions of objectives or activities, may be generally available for purposes of public relations.

"Internal policy" is limited to policies formulated for the conduct of the affairs of the body itself. For works concerned with policies relating to topics of wider concern to a body, see category c.

In the case of religious denominations and local churches, category a includes works that deal with the organization and government of the denomination or local church, e.g., *The Book of Discipline of the United Methodist Church*.

Category C

This category is best characterized by saying that it deals with those works that present official statements of position of a body on matters other than the affairs of the body itself. Use judgment in applying the category.

Category D

This category may not be applied to any type of body other than those stated. Note the emphasis upon the

collective aspect of the work. It must deal with the activities of many persons involved in a corporate body covered by the category, not with the activities of a single person.

Amendments 2001 to AACR2 revised Category D of rule 21.1B2 to provide main entry for a Category D work under the heading for the name of a conference, expedition, or event if the name appears anywhere on the item being cataloged. Previously, main entry for a Category D work was under the heading for the name of the conference, expedition, or event when the name appeared prominently on the item.

LC practice: Effective December 2001, enter a work covered by Category D under the heading for the name of a conference, expedition, or event if the name appears anywhere in the item being cataloged. (*Note:* For the period January 1981-July 1991, LC entered a Category D work under the heading for the name of the conference, etc., when the name appeared prominently on the item. For the period August 1991-November 2001, LC entered a Category D work under the heading for the name of the conference, etc., when the name appeared on the chief source. Existing records are generally not changed to reflect current policy.)

Category E

This category emphasizes that the responsibility of a performing group must go beyond "mere performance, execution, etc." This means that the group must be responsible to a major degree for the artistic content of the work being performed. A typical example is an acting group that performs by means of improvisation. The group collectively "plans" the drama, that is, determines the broad outline of the plot, the nature of the characters, etc., in the absence of a written dialogue. The development of the drama proceeds entirely on the basis of improvised dialogue. The performance is recorded, and it is the recording that is being cataloged.

Category F

Use judgment in deciding whether the corporate body is the producer of the cartographic work, i.e., take into account such factors as the nature of the body and its cartographic output as well as any special information about the cartography of the particular work.

Category G

LC/NACO practice: Add as new category in AACR2

g) named individual works of art by two or more artists acting as a corporate body.

Art Catalogs

Categories a and d of rule 21.1B2 include wording that justifies exhibitions as main entry headings. Note, however, that there are very few exhibitions that are establishable as corporate bodies (cf. LCRI 21.1B1).

The remainder of this interpretation is applicable to the remaining cases (the majority) in which the exhibition is not establishable, but consideration of a corporate main entry heading is still necessary in view of the presence of the name of a museum or other body related to the event.

Apply 21.1B2a to the catalog of an exhibition of the works of two or more artists if it meets both of the following conditions:

- 1) It emanates from a corporate body.
- 2) All the works listed are held by the corporate body from which the catalog emanates.

245 10 \$a Henry Moore to Gilbert & George : \$b modern
British art from the Tate Gallery : Palais des
beaux-arts, Brussels, 28 September-17 November
1973.

260 ## \$a London : \$b Tate Gallery Publications Dept.

Apply 21.1B2a to a catalog of the works of two or more artists that is not related to an exhibition if it meets both the following conditions:

- 1) It emanates from a corporate body.
- 2) All the works listed are held by the corporate body from which the catalog emanates.

245 10 \$a Catalogue of the Italian paintings before 1800
/ \$c by Peter Tomory.

260 ## \$a Sarasota, Fla. : \$b John & Mabel Ringling
Museum of Art

Note that the presence of reproductions of the artists' works or reproductions and text about the artists or the artists' works is not a factor in choosing the main entry for either type of catalog.

If 21.1B2a cannot be applied, enter the catalog under the heading for the person who prepared the catalog or under title, as appropriate.

For the catalog (exhibition or other) of the works of a single artist, apply LCRI 21.17B.

Auction and Sales Catalogs

LC practice: Enter an auction catalog or a sales catalog of an art dealer, gallery, etc., under the heading for the dealer, gallery, etc., according to category a of 21.1B2 (“its resources (e.g., catalogues, inventories)”) although the dealer, gallery, etc., may have only temporary custody of the contents represented in the catalog. For monographs, make an added entry under the heading for the person or body from whom the contents of the catalog emanated if the person or body is named in the chief source. (If the catalog is devoted to the works of a single artist and contains the reproductions of the artist’s works, apply LCRI 21.17B.)

Consultants' Reports

Enter a work prepared by a consultant under the heading for the body that hired the consultant if the hiring body takes the consultant’s document and adopts it in some clear way that fits a category of 21.1B2, category c being the most likely possibility. One of the clearest ways for the hiring body to do this is for it to make explicit recommendations or policy statements of its *own* superimposed on the consultant’s material (no matter that the original material is copied, even if verbatim). Another clear way is for the hiring body to represent as its very own the recommendations that originated with the consultant—perhaps even without adding any new material.

If the hiring body does not take the stand described above and simply passes on the material without position statements of its own, then enter the work under the heading for the consultant if this is a person or persons not constituting a corporate body, i.e., apply 21.4A or 21.6. If the consultant is a corporate body, test the case under 21.1B2 in relation to the consultant in the same way as was done in relation to the hiring body. If the work simply reports on a subject without making the consultant’s own definite recommendations, it is most likely that the work will not fit any of the categories of 21.1B2, and, therefore, main entry would be under title. If the work instead contains the policy statements or definite recommendations of the consultant, then main entry will probably be under the heading for the consultant.

Subordinate Units

When a work falling into one or more of the categories given in 21.1B2 involves a parent body and one of its

subordinate units (with the subordinate unit responsible only for the preparation of the contents of the work), enter the work under the heading for the parent body. Make an added entry under the heading for the subordinate unit if named prominently.

21.4C1. REFERENCES IN LIEU OF ADDED ENTRIES FOR MISATTRIBUTED MUSICAL WORKS. [New]

When a musical work has been erroneously or fictitiously attributed to a composer, optionally make, instead of the added entry prescribed by 21.4C1, a name-title reference from the heading for the attributed composer and the uniform title that the work would have if it were in fact by the attributed composer to the heading for the actual composer and the actual uniform title, or to the title if the actual composer is unknown (see LCRI 26.4B). Apply this option when doing so would improve access to the work, e.g., because an added entry under the heading for the attributed composer alone would be lost in that composer's file, or because the work is represented only by a secondary entry in a bibliographic record.

Transcription:

245 10 \$a Violin-Konzert Nr. 3 B-Dur / \$c Joseph
Haydn
(*The work was actually composed by Christian Cannabich*)

Main entry under the heading for the work by Cannabich; reference (name-uniform title) for the heading for the work attributed to Haydn

21.18C1. ADAPTATIONS BY THE ORIGINAL COMPOSER. [New]

For a musical work adapted by its original composer, see LCRI 25.25A, footnote 9.

21.21 ADDED ACCOMPANIMENTS, ETC. [New]

For uniform titles, subject headings, and classification for works with added accompaniments, etc., see LCRI 25.35C.

21.23C. WORKS BY DIFFERENT PERSONS OR BODIES. COLLECTIVE TITLE. [Rev.]

Principal Performer

In applying the rules and these interpretations, understand "performer" in 21.23C1 to mean a person or corporate body whose performance is heard on the sound recording. When a person performs as a member of a corporate body, do not consider him or her as a separate person to be a performer. Do not consider a conductor or accompanist to be a member of the body he or she conducts or accompanies. If a person's name appears in conjunction with the name of a group, apply LCRI 24.1A to determine whether the corporate name includes this personal name. If the conclusion is that the corporate name does not include the person's name, do not consider the person a member of the group; if the conclusion is that it does include the person's name, consider the person to be a member of the group.

For recordings containing musical works by different composers or writers, follow the guidelines below in 1) deciding whether or not there are principal performers and 2) identifying the principal performers, if any.

The use of the term "principal performer" in 21.23C1 and 21.23D1 can lead to confusion since the term implies a performer who is more important (or, in the words of footnote 5 on p. 344, given greater prominence) than other performers. This interpretation, however, would often produce undesirable results: it would make main entry under the heading for a performer impossible under 23.23C1 when there is only one performer or when there are only two or three performers who are given equal prominence. To avoid this difficulty, apply the following:

1) When two or more performers are named in the chief source of information, consider to be principal performers those given the greatest prominence there. If all the performers named in the chief source of information are given equal prominence there, consider all of them to be principal performers.

2) When only one performer is named in the chief source of information, consider that performer to be a principal performer.

3) When no performers are named in the chief source of information, consider that there are no principal performers.

In judging relative prominence on the basis of wording, layout, and typography, consider names printed in the same size and style of lettering and in association with one another to have equal prominence. When names appear in the same size and style of lettering but in different areas of the same source of information, consider those in a location implying superiority (e.g., a higher position) to have greater prominence. Do not consider names near the beginning of a list or sequence to have greater prominence than those near the end.

chief source:

JESS WALTERS SINGS
CLASSIC FOLK SONGS
Jess Walters, baritone
Hector García, guitar

main entry under the heading for Walters as principal performer

chief source:

Joan Sutherland
SONGS MY MOTHER TAUGHT ME
Songs by Dvořák, Mendelssohn, Massenet, Gounod
Delibes, Grieg, Liszt, and others
Richard Bonyngé
The New Philharmonic Orchestra

main entry under the heading for Sutherland as principal performer

chief source:

SONATAS OF J.S. BACH & SONS
JEAN-PIERRE RAMPAL, Flute
ISAAC STERN, Violin
JOHN STEELE RITTER,
Harpsichord and Fortepiano
LESLIE PARNAS, Cello

main entry under title; Rampal, Stern, Ritter, and Parnas are principal performers

chief source:

MUSIC OF CHABRIER AND MASSENET
Detroit Symphony Orchestra
Paul Paray

main entry under the heading for the orchestra
added entry under the heading for Paray
(The orchestra and Paray are principal performers)

chief source:

LAS VOCES DE LOS CAMPESINOS
Francisco García and Pablo and Juanita Saludado
sing corridos about the farm workers and their union

main entry under the heading for García
added entries under the headings for P. Saludado and J. Saludado
(García and the Saludados are principal performers)

chief source:

SARAH BERNHARDT & THE COQUELIN BROTHERS

(Dramatic readings performed by Sarah Bernhardt, Constant Coquelin, and Ernest Coquelin)
main entry under the heading for Bernhardt
added entries under the headings for C. Coquelin and E. Coquelin
(Bernhardt, C. Coquelin, and E. Coquelin are principal performers)

chief source:

SONGS OF THE WOBBLIES
with
Joe Glazer

(Sung by Glazer, with instrumental ensemble)
main entry under the heading for Glazer as principal performer

chief source:

Serge Cassel
POESIES ET PROSES FRANÇAISES

(Various poems and prose selections read by Serge Cassel)
main entry under the heading for Cassel as principal performer

chief source:

SOUTHERN CLAWHAMMER BANJO

(No performers named)
main entry under title
(No principal performers)

Music Videos & Popular Music Folios

Apply rules 21.23C1 and 21.23D1 to the following:

- 1) Videorecordings that contain collections of music performed by a principal performer.
- 2) Popular music folios derived from sound recordings that contain collections of music performed by a principal performer and have essentially the same title and content.

21.28A. SCOPE. [Rev.]

Cadenzas

Treat cadenzas as related works under this rule whether they are composed by the composer of the works into which they are to be interpolated or by someone else.

100 1# \$a Mozart, Wolfgang Amadeus, \$d 1756-1791.
240 10 \$a Cadenzas, piano. \$k Selections
245 10 \$a Trente-cinq points d'orgue pour le
piano-forté / \$c composés par W.A. Mozart et
se rapportant à ses concertos ...
700 1# \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t
Concertos, \$m piano, orchestra. \$k Selections.

100 1# \$a Backhaus, Wilhelm, \$d 1884-1969.
245 10 \$a Kadenz zum Rondo des C-Dur Konzerts von
Beethoven / \$c von Wilhelm Backhaus ...
700 1# \$a Beethoven, Ludwig van, \$d 1770-1827. \$t
Concertos, \$m piano, orchestra, \$n no. 1, op.
15, \$r C major. \$p Rondo.

Librettos

Apply the alternative rule found in footnote 7 to rule 21.28A1.

In order for a libretto to qualify for entry “under the heading appropriate to the musical work,” a reference to the libretto’s musical setting must appear prominently (see 0.8) or in the foreword or other prefatory matter of the publication.

21.29D. ADDED ENTRIES. GENERAL RULE. [Rev.]

Sound Recordings

Make added entries for all performers named on a sound recording (persons or corporate bodies) with the following exceptions:

- 1) Do not make an added entry for a person who functions entirely or primarily on the item being cataloged as a member of a corporate body represented by a main or added entry. Do not consider a conductor or accompanist to be a member of the body he or she conducts or accompanies. If a person's name appears in conjunction with the name of a group, apply LCRI24.1A to determine whether the corporate name includes this personal name. If the conclusion is that the corporate name does not include the person's name, do not consider the person a member of the group; if the conclusion is that it does include the person's name, consider the person to be a member of the group.

2) If both the chorus and orchestra of an opera company, opera house, etc., participate in a performance and both are named, along with the name of the parent body, make only a single added entry under the heading for the parent body.

*source: Bolshoi Theater Orchestra and Chorus
added entry under the heading for the theater*

3) When a featured performer is accompanied by an unnamed group that, if it had a name, would be given an added entry as a corporate body, do not make added entries for the individual members of the group. Do not, however, apply this exception to jazz ensembles, even if one or more of the performers is given greater prominence than the others, i.e., normally make added entries for all the individual performers (except any who are covered by exceptions 4) and 5) below) in such cases.

4) Do not make an added entry for a performer who participates in only a small number of the works in a collection or for a performer whose role is minor (e.g., an announcer on a radio program).

5) Do not make an added entry for a performer who receives main entry heading as principal performer under 21.23C1.

6) If there are many performers performing the same function (e.g., singers in an opera, actors in a drama), make added entries only for those who are given the greatest prominence in the chief source of information. If all are given equal prominence, make added entries only for those who are given prominence over the others in other places on the sound recording (e.g., the container, the program booklet) or, if that criterion does not apply, for those performing the most important functions (e.g., singing the principal roles, acting the principal parts).

chief source (labels):

L'ELISIR D'AMORE—Highlights
(Donizetti; Romani)
Spiro Malas, Maria Casula, Joan Sutherland,
Luciano Pavarotti, Dominic Cossa
with the Ambrosian Opera Chorus
and the English Chamber Orchestra
conducted by
Richard Bonyngé

container:

Donizetti
L'ELISIR D'AMORE Highlights
JOAN SUTHERLAND, LUCIANO PAVAROTTI
Dominic Cossa, Spiro Malas, Maria Casula
Ambrosian Opera Chorus, English Chamber Orchestra
RICHARD BONYNGE

*added entries under the headings for Sutherland, Pavarotti, Bonyngé, the chorus,
and the orchestra*

If a performer for whom an added entry would be made according to the guidelines above is also the composer of one or more works on the recording, make an added entry to represent the performing function in addition to any name/title access points (main entry or analytical added entries) made for his or her works.

Audiovisual Materials

In making added entries for audiovisual materials, follow the general rules in 21.29 and apply, in addition to those in 21.30, the following guidelines:

1) Make added entries for all openly named persons or corporate bodies who have contributed to the creation of the item, with the following exceptions:

a) Do not make added entries for persons (producers, directors, writers, etc.) if there is a production company, unit, etc., for which an added entry is made, unless their contributions are significant, e.g., the animator of an animated film, the producer/ director of a student film, the director of a theatrical film, the film maker or developer of a graphic item attributed as author on the data sheet and/or prominently named on the accompanying material ("a film by").

In the absence of a production company, unit, etc., make added entries for those persons who are listed as producers, directors, and writers. Make additional added entries for other persons only if their contributions are significant.

b) If a person, filmmaker, developer of a graphic item, etc., is the main entry heading, do not make added entries for other persons who have contributed to the production, unless the production is known to be the joint responsibility or collaboration of the persons or the contributions are significant.

2) Make added entry headings for all corporate bodies named in the publication, distribution, etc., area.

3) Make added entries for all featured players, performers, and narrators with the following exceptions:

a) If, for a motion picture or videorecording, the main entry is under the heading for a performing group (in accordance with 21.1B2e)), do not make added entries under the headings for persons performing as members of that group. If a person's name, however, appears in conjunction with and preceding or following the name of the group, do not consider him or her to be a member of the group.

b) If there are many players (actors, actresses, etc.), make added entries under the headings for those that are given prominence in the chief source of information. If that cannot be used as a criterion, make added entries under the headings for each if there are no more than three.

4) Similarly, make added entries under the headings for persons in a production who are interviewers or interviewees, delivering lectures, addresses, etc., or discussing their lives, ideas, work, etc., and who are not chosen as the main entry heading.

21.30F. OTHER RELATED PERSONS OR BODIES. [Rev.]

Art Exhibitions

Make an added entry under the heading for the institution (corporate body) in which an art exhibition is held. Make the added entry under the heading for each institution if there are three or fewer, or under the first if there are four or more.

Festschriften

Make an added entry for the person or corporate body honored by a festschrift whenever the honoree is named on the chief source of information for the item being cataloged.⁴ Make the added entry even if the honoree will also be given subject access on the same record. (A festschrift is a complimentary or memorial publication usually in the form of a collection of essays, addresses, or biographical, bibliographical, scientific, or other contributions, often embodying the results of research, issued in honor of a person or corporate body, usually on the occasion of an anniversary celebration.)

⁴For Library of Congress catalogers only: Change also the value in 008 Festschrift to "1" (008/30) of the machine-readable record.

Music

Make an added entry for any person mentioned in the title proper or other title information of a bibliographic record for a musical work or collection. Exception: Do not make an added entry if the person's relationship to the item is purely a subject relationship.

```
100 1# $a Liszt, Franz, $d 1811-1886.  
240 10 $a Präludium und Fuge über den Namen BACH  
700 1# $a Bach, Johann Sebastian, $d 1685-1750.
```

Electronic or computer music studios. For recordings of electronic or computer music, make an added entry for the studio or studios where the music was realized, when the item being cataloged identifies the studio or studios. If more than three studios were involved, however, make no such added entries.

Many studios are (or can be assumed to be) corporate bodies and can be established as such, if not already established. For studios which are not corporate bodies and are not already established, follow the procedures outlined in Subject cataloging manual H 405, "Procedures for Group Two headings. Heading requested by descriptive cataloger for use as descriptive access point." For further guidance see DCM Z11.3.

Library of Congress foundations and funds. If the work being cataloged was commissioned by a Library of Congress foundation or fund (e.g., Elizabeth Sprague Coolidge Foundation, McKim Fund), make an added entry under the corporate heading for the foundation or fund. Justify the added entry by naming the foundation or fund in a note (see 21.29F).

21.30G. RELATED WORKS. [Rev.]

General

Use the AACR2 form for the related work. When formulating the added entry, follow the provisions for "simple" added entries given in LCRI 21.30M. (Note: an explanation of the two types of added entries for works, related and analytical, is given in LCRI 21.30M.)

LC practice when the added entry is for a serial related work: Use in the added entry the established AACR2 form for the serial from an AACR2 bibliographic or authority record in the LC database. If such a record is lacking, search OCLC or RLIN for a CONSER AACR2 record. If there is no CONSER record, formulate the added entry according to the appropriate AACR2 rule for the choice of main entry, form of heading, and form of the title proper (or the uniform title); create a name authority record.

LC practice when the added entry is for a monographic related work: Use in the added entry the established AACR2 form for the monograph from an AACR2 bibliographic or authority record in the LC database. If such a record is lacking, formulate the added entry according to the appropriate AACR2 rule for the choice of main entry, form of heading, and form of the title proper (or the uniform title); create a name authority record.

PCC practice: Use in the added entry the established AACR2 form from a CONSER serial record, a monograph record, or an authority record. If such a record is lacking, formulate the added entry according to the appropriate AACR2 rule for the choice of main entry, form of heading, and form of the title proper (or the uniform title); create a name authority record.

Selected Issues of Periodicals Published Separately

When cataloging a separately published issue of a periodical (cf. LCRI 1.6), make a related work added entry for the periodical itself.

```
730 0b ‡a Cataloging & classification quarterly.
```

Unnumbered Supplement or Special Number to a Serial

When cataloging an unnumbered supplement or special number to a serial, make a related work added entry for the serial itself. It is not a series added entry because the unnumbered supplement or special number is not considered to be a series (cf. LCRI 1.6).

1) For a special number, formulate an added entry consisting of the name of the serial and, in subfield †p, "Special number" in English.

```
730 0# $a Malaysian journal of tropical geography.  
      $p Special number.
```

2) If the supplement relates to the serial as a whole, formulate an added entry consisting of the name of the serial and, in subfield †p, "Supplement" in English.

```
730 0# $a Annuario statistico italiano. $p  
      Supplement.
```

3) If the supplement relates to a particular issue of a serial, formulate an added entry consisting of the name of the serial and, in subfield †n, both the number of the issue and the qualifier "(Supplement)" in English.

```
730 0# $a Musica jazz. $n 1985, n. 7 (Supplement)  
730 0# $a Actualités-Service. $n No 306 (Supplement)  
730 0# $a Bulletin (Association française pour  
      l'étude du quaternaire). $n No 50  
      (Supplement)  
730 0# $a Mondo. $n N. 33 (Supplement)  
730 0# $a Regione Trentino-Alto Adige. $n N. 8, 1976  
      (Supplement)
```

LC practice: If the supplement is to a title for which a series authority record exists, give the numbering in the form specified on the series authority record. This will insure that the added entry for the supplement to a particular number will file in proper relation to any series added entry for that number.

```
830 #0 $a Actualités-Service ; $v no 306.  
      (Series added entry on record for main work)
```

```
730 0# $a Actualités-Service. $n No 306 (Supplement)  
      (Related work added entry on record for supplement)
```

Note. A supplement that is numbered only in relation to a particular number of a serial (e.g., supplements 1 and 2 to v. 10, no. 1 of the serial) is considered to be unnumbered since there isn't a separate numbering system for that supplement.

LC practice: For such a supplement numbered in relation to the number of the serial, formulate the added entry as described above but include the number in the qualification.

```
730 0# $a Actualités-Service. $n No 306 (Supplement  
      1)  
730 0# $a Actualités-Service. $n No 306 (Supplement  
      2)
```

Musical works

When an instrumental work or collection is based on, inspired by, etc., one or two individual literary works, make a simple added entry or entries (cf. LCRI 21.30M) for the literary work or works. (For vocal works based on literary

works, see 21.19A.)

```
100 1# $a Tchaikovsky, Peter Ilich, $d 1840-1893.
240 10 $a Romeo et Juliette (Fantasy-overture)
245 10 $a Romeo und Julia : $b Fantasie-Ouvertüre nach
      Shakespeare ...
700 1# $a Shakespeare, William, $d 1564-1616. $t Romeo
      and Juliet
```

When an instrumental or vocal work or collection is based on, inspired by, etc., one or two individual art works, make a simple added entry or entries for the art work or works.

```
100 1# $a Pujol, Maximo Diego, $d 1957-
245 10 $a Guernica : $b d'après l'œuvre de Pablo Picasso
700 1# $a Picasso, Pablo, $d 1881-1973. $t Guernica ...
```

When an instrumental or vocal work or collection is based on, inspired by, etc., three or more works by the same author or artist, or an author's or artist's oeuvre in general, make an added entry for the author **or artist**.

```
100 1# $a Henze, Hans Werner, $d 1926-
240 10 $a Royal winter music. $n No. 1
245 10 $a Royal winter music. $p First sonata on
      Shakespearean characters ...
700 1# $a Shakespeare, William, $d 1564-1616.

100 1# $a Mussorgsky, Modest Petrovich, $d 1839-1881.
240 10 $a Kartinki s vystavki
245 10 $a Pictures at an exhibition ...
500 ## $a Suite, based on paintings and drawings by
      Victor Hartmann.
700 1# $a Gartman, Viktor Aleksandrovich, $d 1834-1873.
```

21.30H. OTHER RELATIONSHIPS. [Rev.]

Added Entries for the Name or Repository Designation of a Manuscript

When the name or repository designation of a manuscript is not used as a subject (cf. LCRI 25.13) or is not covered by an added entry specified by another rule (e.g., 21.30J1), make an added entry under the name or the repository designation provided one or more of the following conditions applies:

- 1) The work is a facsimile edition of the manuscript.
- 2) The name or designation appears as part of the title and statement of responsibility area.
- 3) The name or designation is given greater emphasis than that given to the author or title of the work on the title page or in another prominent position, as on the cover.
- 4) Bibliographies and other reference sources identify the manuscript by its name or repository designation rather than by the author or title of the work.

Otherwise, do not make an added entry for the name or repository designation.

Added Entries for the Name of a Collection

For items relating to the holdings of a collection, the Library of Congress provides subject access to the

collection. Therefore, make an added entry for the name of a collection only when the collection is a corporate body (cf. 21.1B1) that is prominently named (cf. 21.30E1). (*Note:* On bibliographic records created for items within a particular archival collection, an added entry for that archival collection may be made.)

Added Entries for Electronic or Computer Music Studios

See LCRI 21.30F.

21.30J. TITLES. [Rev.]

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Title Added Entries for Electronic Serials That Don't Retain Earlier Titles

Introduction

1) *Added entries for titles in the context of a machine-readable catalog.* The guidelines for providing added entries, including those for titles, are embodied in the cataloging rules (AACR2), the LCRIS, and any administrative decisions made locally by a particular library. These guidelines reflect the conditions under which the bibliographic infrastructure formally calls for "added" access. In a unit-card environment, such access required preparation and filing of an additional unit card for each "added" access (as well, of course, as added access that was "derived," e.g., from the title).

Within the machine-readable environment, the MARC format content designation conventions support the formal guidelines mentioned above. What is different about the machine-readable environment, however, is that "access" becomes a function of the particular system used in support of the machine-readable catalog, and that in turn reflects the decisions of the system designers. There is, then, embedded within a machine-readable bibliographic record, not only the access called for by AACR2, as reflected in the content designation, but also the access designed into the system. For example, AACR2 may suggest no title added entry is needed in a specific situation. The mechanism used in this case is indicator position 1 of the 245 field containing the value "0" (No title added entry). However, a particular system may have been designed to index all 245 fields in all cases. Thus title access is provided in spite of the setting of the indicator value otherwise. Nevertheless, the guidelines in this LCRI on title added entries reflect and amplify those called for in AACR2 only; they do not take into account the kinds of access that any one system may (or may not) provide.

2) *Controlled/uncontrolled.* Added entries may be "controlled" or "uncontrolled." "Controlled" means that the data constituting the added entry are in the form that has been determined to be used in formally referring to an entity according to AACR2 and LCRIS. It is the "established" or "catalog-entry" form for the "name" of an entity, including a work. When it is determined that an entity is primarily responsible for the creation/emanation of a work, the controlled form for an entry for the work is a name/title combination. Otherwise, it is the title itself in the form that is determined to be used in the catalog ("uniform title heading"). Controlled added entries for works are stated in MARC in fields 700, 710-711 (name/title combinations) and 730 (uniform title heading).

The found form of a title, a form appearing on an item and limited to the title itself, divorced from any entity that may be primarily responsible for the work, is an "uncontrolled" form. It has not gone through the formal process of being established (catalog-entry form undetermined, although in some cases the controlled and uncontrolled forms might turn out to be one and the same). The focus of this LCRI is on providing added entries for titles in an uncontrolled

form ("title added entry"). The LCRI states the various guidelines relating to title added entries. It begins with a description of the data constituting them and the mechanics of stating them in a machine-readable bibliographic record. These aspects are described first so that the examples used in subsequent sections of the LCRI will be understandable. Next is the basic guideline for title added entries for titles proper followed by guidelines related to permutations of titles proper. A section on items without collective title is followed by one on the guidelines related to other titles borne by an item. The LCRI concludes with sections on title changes related to monographs, integrating resources, and some electronic serials.

Data Constituting Title Added Entries/Means of Carrying Them in MARC Record

There are three ways to accommodate title added entries in the MARC record:

- 1) deriving a title added entry from the title—245 field (Title statement);
- 2) deriving a title added entry from a varying form of a title that is explicitly recorded in a field defined for that purpose—246 field (Varying form of title);
- 3) recording a title added entry for a related/analytical title in a field defined for that purpose—740 field (Added entry — uncontrolled related/analytical title).

Prior to February 1995, all title added entries in records for monographs not derived from the 245 field were recorded in a 740 field (then named Added entry — variant title).

1) *Title added entry derived from 245 field.* A title added entry is derived from the 245 title field on the basis of indicator position 1 (use value "1" (Title added entry)). The data constituting such a derived added entry are those of the \$a (Title), \$n (Number of part/section of a work), and \$p (Name of a part/section of a work) subfields as appropriate. In most cases a derived added entry equates to the title proper. Except for alternative titles and parts/designations of parts, the extent of a derived added entry is governed by the first mark of prescribed punctuation in the 245 field. When the added entry desired does not equate to the \$a, \$n, or \$p subfields of the 245 field as appropriate, it is necessary to use the 246 field for the added entry.

Retain initial articles and record an appropriate value in the non-filing indicator (indicator position 2). Use value "0" when an article is to be filed on as follows:

- a) the title begins with an article that appears as part of a personal, geographic, or corporate name and is retained in such a name according to LCRI 22.4, LCRI 23.2, or AACR2 rule 24.5A;
- b) the title begins with an article in a situation in which meaning and cataloger's judgment require its retention, e.g., such titles as

"The" as an introductory element of generic nouns
"El Cid" in literary criticism of the 20th century

Include in the added entry for a title proper alternative titles and parts or designations of parts (and see also the subsection 7) *Portion of title proper* below under the separate section "**Guidelines for Making Title Added Entries for Permutations Related to Titles Proper**").

For items without a collective title, the added entry derived from field 245 equates to the title of the first work; see below the separate section "**Items Without Collective Title**."

2) *Title added entry derived from 246 field.* The implementation in February 1995 of changes related to format integration introduced a major change in the mechanism used for providing title added entries for varying forms of titles in machine-readable bibliographic records for monographs. Whereas previously all title added entries for varying forms of title had been recorded in a 740 field (with statements about such titles recorded in 500 note fields), the 246 field now carries most varying forms of title (for an exception, see below subsection 2) *Title access to independent titles* under the section "**Items Without Collective Title**"). Title added entries can be derived from this field based on the value in

indicator position 1. Values in this indicator position provide for various combinations of data, including information that was previously conveyed in multiple fields (500/740).

Indicator position 1 (Note controller/title added entry) contains values that make it possible to generate notes/derive title added entries as follows:

<i>Ind. 1</i>	<i>Condition the value indicates</i>
0	Generate a note but not a title added entry
1	Generate a note and also a title added entry
2	Do not generate a note or a title added entry
3	Do not generate a note but do generate a title added entry

Indicator position 2 (Type of title) contains values that make it possible to generate display constants describing the type of title data recorded in the 246 field as follows:

<i>Ind. 2</i>	<i>Condition</i>	<i>Display constant the value indicates</i>
#	No information provided	[no display constant]
0	Portion of title	[no display constant]
1	Parallel title	[no display constant]
2	Distinctive title <i>(LC practice: Do not use this value for monographs)</i>	[Distinctive title]
3	Other title <i>(LC practice: Do not use this value for monographs)</i>	[Other title]
4	Cover title	[Cover title]
5	Added title page title	[Added title page title]
6	Caption title	[Caption title]
7	Running title	[Running title]
8	Spine title	[Spine title]

If the source of the varying title recorded in a 246 field is not one of those represented by values 4-8, the source may be explicitly recorded in an \$i subfield that precedes the title data:

246 1# \$i Source as supplied by cataloger: \$a Varying
form of title

Note the following input conventions used with the 246 field:

- a) position the 246 field(s) following the 245 field;
- b) do not end the field with a mark of punctuation unless it is part of the data (e.g., an abbreviation);
- c) do not record an initial article unless the intent is to file on it;
- d) add a colon at the end of the cataloger-supplied text recorded in an \$i subfield;
- e) *LC practice*: use three blank spaces for incomplete volume designation;
- f) *LC practice for input order*:

Input first

those 246 fields relating to the 245 field as identified by second indicator values 0, 1, and #, generally in that order, which reflects found form followed by any alternate form

followed by any others in the order judged best.

3) *Title added entry recorded in 740 field*. As the result of format integration, the 740 field was redefined to be limited to added entry access for the uncontrolled form of two kinds of titles:

- a) uncontrolled analytical added entries for titles of independent works contained within the item;
- b) uncontrolled added entries for titles of related works external to the item.
(*LC practice*: do not apply except in some of the cataloging of collections of special materials; use 700-730 controlled form according to AACR2)

Do not record an initial article unless the intent is to file on it. End the field with a mark of punctuation.

Note that the redefined 740 uncontrolled "analytical" added entry does not replace the 700-730 controlled analytical added entry (name/title or title) for the independent work called for by AACR2.

Basic Guideline for Making Title Added Entries for Titles Proper

Follow the provisions of the rule as written. *Option decision*. There are no conditions covered by the option decision for making "... such added entries in accordance with the policy of the cataloguing agency."

The provisions of the rule become effective September 1, 2003. *LC practice*: Catalogers may change the field from 245 00 to 245 10 only when updating a record for another reason.

Note: Prior to Dec. 1, 2002, the LC/CONSER practice was not to make a title added entry for a serial title consisting of no more than the English words 'Annual report.' Catalogers may change the field from 245 00 to 245 10 only when updating the record for another reason.

Guidelines for Making Title Added Entries for Permutations Related to Titles Proper

1) *General*. The guidelines in the following subsections represent an attempt to standardize, to a certain extent, practice in giving additional title added entries. They address title added entries for alternate forms (e.g., spelled-out form of an abbreviation, a number as a word) as well as other issues such as the treatment of alternative titles, corrected titles, items with collective titles. They are not meant to be an exhaustive treatment. Apply cataloger's judgment to situations not addressed here. When in doubt, be liberal in making additional title added entries. Note, however, when a single title exhibits several of the above conditions, it is not necessary to make all the possible added entries; instead, limit the additional added entries to those judged to be most useful.

```
245 10 $a XX centuries & Mt. St. Helens ...
246 3# $a 20 centuries and Mount Saint Helens
246 3# $a Twenty centuries and Mount Saint Helens
```

2) *Alternate forms*

a) *Abbreviations*. When an abbreviation occurs as one of the first five words filed on in a title proper, make a 246-derived title added entry substituting the corresponding spelled-out form of the abbreviation if it is thought that some catalog users might reasonably expect that the form was spelled out in the source.

```
245 10 $a Messrs. Ives of Bridgeport ...
246 3# $a Messieurs Ives of Bridgeport
```

```
245 10 $a Mt. St. Helens ...
246 3# $a Mount Saint Helens ...
```

```
245 10 $a St. Louis blues ...
246 3# $a Saint Louis blues ...
```

but 245 10 \$a M'Liss and Louie ...
(*Spelled out form of abbreviation unknown*)

b) *Ampersand*. When an ampersand (or other symbol, e.g., +, representing the word "and") occurs

as one of the first five words filed on in a title proper, make a 246-derived title added entry substituting the word "and" in the language of the title.

```
245 10 $a A & B roads & motorways atlas of Great  
      Britain ...  
246 3# $a A and B roads and motorways atlas of Great  
      Britain
```

c) *Letters and initialisms (including acronyms)*. When a series of letters or an initialism occurs as one of the first five words filed on in a title proper, apply the following:

(1) *With separating punctuation*.⁵ If the transcription shows separating punctuation, make a 246-derived title added entry in the form without any separating punctuation if it is thought that some catalog users might expect that the letters would be recorded in that form in the source.

```
245 10 $a A.-G. Chemie ...  
246 3# $a AG Chemie  
  
245 14 $a The A-B-C-D of successful college writing ...  
246 3# $a ABCD of successful college writing
```

(2) *Without spacing or separating punctuation*. If the transcription does not show spacing or separating punctuation, normally do not make a 246-derived title added entry with spacing or separating punctuation.

d) *Numbers*. When a number occurs as one of the first five words filed on in a title proper, make a 246-derived title added entry as follows:

(1) *Arabic numbers (excluding dates)*. Make a 246-derived title added entry substituting the corresponding spelled-out form of the number in the language of the title proper if it is thought that some users of the catalog might reasonably expect that the form was spelled out in words in the source. In spelling out numbers in English, follow the style indicated in *The Chicago Manual of Style*, University of Chicago Press. For other languages, follow the preferred style of the language.

```
101 = one hundred one; use also one hundred and one  
      (An exceptional form provided because of its frequent use.)  
425 = four hundred twenty-five, not four hundred and twenty-five  
1001 = one thousand one; use also one thousand and one  
      (An exceptional form provided because of its frequent use.)  
1226 = one thousand two hundred twenty-six, not twelve hundred  
      twenty-six or twelve hundred and twenty-six  
2500 = twenty-five hundred, not two thousand five hundred
```

```
245 14 $a The 1-2-3 guide to libraries ...  
246 3# $a One-two-three guide to libraries
```

```
245 10 $a 1 and 2 Thessalonians ...  
246 3# $a First and Second Thessalonians
```

```
245 10 $a 1a Mostra Toscana/scultura ...  
246 3# $a Prima Mostra Toscana/scultura
```

⁵Separating punctuation in LC's system includes the hyphen (-), period (.), and slash (/).

245 10 \$a 3 point 2 and what goes with it ...
 246 3# \$a 3.2 and what goes with it
 246 3# \$a Three point two and what goes with it

245 14 \$a The 3.2 beer law ...
 246 3# \$a Three-point-two beer law

245 10 \$a 3:10 to Yuma ...
 246 3# \$a Three ten to Yuma

245 10 \$a 27 wagons full of cotton ...
 246 3# \$a Twenty-seven wagons full of cotton

but 245 10 \$a A4D desert speed run ...

245 10 \$a 1/3 of an inch of French bread ...

245 10 \$a 1/10th fours of 48 hours ...

245 10 \$a 2° minute talk treasury ...

245 10 \$a .300 Vickers machine gun mechanism made easy
 ...

245 10 \$a 003° ...

245 10 \$a 3.1416 and all that ...

245 14 \$a The 5"/38 gun ...

When a music title that is to be traced begins with a cardinal number that is not an integral part of the title, make an added entry under the title with the number omitted.

245 10 \$a 3 romances sans paroles : \$b pour piano, op.
 17 / \$c par Gabriel Fauré.
 246 3# \$a Trois romances sans paroles
 246 30 \$a Romances sans paroles

245 10 \$a Symphony no. 3 \$h [sound recording] ; \$b
 Three pieces in old style / \$c Górecki.
 246 1# \$i Subtitle on container: \$a Symphony of
 sorrowful songs
 740 02 \$a Three pieces in old style
 740 02 \$a 3 pieces in old style
 740 02 \$a Pieces in old style

When such a title begins with an ordinal number that is not an integral part of the title, make only one title added entry: under the title with the number omitted.

245 10 \$a 3a suite brasileira : \$b sobre tēmas
 originais, para piano = 3rd Brazilian
 suite : about originals [sic] themes / \$c
 Lorenzo Fernandez
 246 30 \$a Suite brasileira
 246 30 \$a Brazilian suite

(2) *Dates*

(a) *Dates representing a single year or span of years.* Do not make a 246-derived title added entry substituting the corresponding spelled-out form for dates written in arabic numerals representing a single year or a span of years. (*Exceptionally*, make such a 246-derived title added entry when it is the custom in a particular language, e.g., Chinese, to expect access through the written-out form of a date.) If, however, such dates are written in roman numerals, make a 246-derived title added entry substituting arabic numerals for the roman numerals.

245 10 \$a 1915 : \$b revue de guerre en deux actes ...

245 10 \$a 1945-1975 Italia ...

(b) *Other dates.* If dates other than those representing a single year or a span of years are written in roman numerals, make a 246-derived title added entry substituting arabic numerals for the roman numerals. Make a 246-derived title added entry substituting the corresponding spelled-out form if it is thought that some users of the catalog might reasonably expect that the form was spelled out in words in the source. Make this judgment regardless of whether the numerals in the source are arabic or roman.

245 14 \$a The XXth century citizen's atlas of the world ...

246 3# \$a 20th century citizen's atlas of the world

246 3# \$a Twentieth century citizen's atlas of the world

245 13 \$a Le XVIIe & XVIIIe siècles ...

246 3# \$a 17. et 18. siècles

246 3# \$a Dix-septième et dix-huitième siècles

245 10 \$a Australian painting, XIX and XX centuries ...

246 3# \$a Australian painting, 19th and 20th centuries

246 3# \$a Australian painting, nineteenth and twentieth centuries

245 10 \$a XX. századi művészet ...

246 3# \$a 20. századi művészet

246 3# \$a Huszadik századi művészet

245 10 \$a Arabskie dokumenty IX-XX vv. : \$b Katalog ...

246 3# \$a Arabskie dokumenty 9.-20. vv.

246 3# \$a Arabskie dokumenty deviatogo-dvadsatogo vv.

(3) *Roman numerals (excluding dates).* Make a 246-derived title added entry substituting arabic numerals for the roman numerals. Make an additional 246-derived title added entry substituting the spelled-out form of the number in the language of the title proper if it is thought that some users of the catalog might reasonably expect that the form was spelled out in the source.

245 10 \$a World War II small arms ...

246 3# \$a World War 2 small arms

246 3# \$a World War Two small arms

245 10 \$a Title XX comprehensive annual services plan
 ...
 246 3# \$a Title 20 comprehensive annual services plan
 246 3# \$a Title twenty comprehensive annual services
 plan
 245 10 \$a XXV sēzd KPSS i problemy ideologicheskoi
 borby ...
 246 3# \$a 25. sēzd KPSS i problemy ideologicheskoi
 borby v stranakh Azii i Afriki
 246 3# \$a Dvadtsat' piātyi sēzd KPSS i problemy
 ideologicheskoi borby v stranakh Azii i
 Afriki

but

245 10 \$a Neotropical Microlepidoptera XIX ...
 246 3# \$a Neotropical Microlepidoptera 19
 (No derived added entry from spelled-out form)

(4) *Spelled-out form.* Make a 246-derived title added entry substituting an arabic numeral for the spelled-out form if it is thought that some users of the catalog might reasonably expect that was the form in the source.

245 14 \$a The road of a thousand wonders ...
 246 3# \$a Road of 1000 wonders
 245 12 \$a A thousand and one facts about Soviet
 Estonia ...
 246 3# \$a 1001 facts about Soviet Estonia
 245 10 \$a Eighty blocks from Tiffany's ...
 246 3# \$a 80 blocks from Tiffany's

but

245 10 \$a Two years before the mast ...

e) *Signs and symbols.* When a sign or symbol occurs as one or in one of the first five words filed on in a title proper, make a 246-derived title added entry substituting the name or a written form for the corresponding sign or symbol if this can be done concisely and if it is thought that some users of the catalog might reasonably expect that the sign/symbol would be recorded in that form in the source.

245 10 \$a Transforming #1 ...
 246 3# \$a Transforming number one
 245 10 \$a 100% cooperation with the United States ...
 246 3# \$a One hundred percent cooperation with the
 United States
 245 14 \$a The \$2 window on Wall Street ...
 246 3# \$a Two dollar window on Wall Street
 245 10 \$a Poe[try] : \$b a simple introduction ...
 246 3# \$a Poe
 246 30 \$a Simple introduction to experimental poetry
 500 ## \$a On t.p. "[try]" appears as an illustration
 of a tree.

but 245 10 \$a Tables of the error function and its derivative, [reproduction of equations for the functions] ...

f) *Other*. If a title proper contains data within the first five words filed on for which there could be an alternate form that would be filed differently, make a 246-derived title added entry under that form if it is thought that some users of the catalog might reasonably expect that form to be given in the source.

245 10 \$a Actfive and other poems ...
246 3# \$a Act five and other poems

3) *Alternative titles*. See the subsection 7) *Portion of title proper* below.

4) *Corrected titles proper*. (For corrected titles other than titles proper, see subsection 10) under "**Guidelines for Making Title Added Entries for Other Titles Borne by an Item**" below.) In encountering titles proper that contain an incorrect form of some kind, insure that there is title access through both the incorrect and the corrected forms.

a) *Titles of monographs corrected by "[i.e. ...]" and "[sic]" or by bracketing missing letters* (cf. 1.0F1). When the "[i.e. ...]," "[sic]" or bracketed letter(s) technique is used to correct a title proper, make two title added entries: a 246-derived one for the title in its uncorrected form and one in its correct form.

245 02 \$a A nev [i.e. new] mechanism for transnational media complaints ...
246 3# \$a Nev mechanism for transnational media complaints
246 3# \$a New mechanism for transnational media complaints

245 04 \$a The wolrd [sic] of television ...
246 3# \$a Wolrd of television
246 3# \$a World of television

100 1# \$a Patriot, John.
245 10 \$a One day's d[u]ty ...
246 3# \$a One day's dtu
246 3# \$a One day's duty

Previous LC practice: From November 1995 through November 2002, LC did not use the 246-derived added entry technique to provide access to a title in its uncorrected form. This reflected LC's use of a previous system in which certain data enclosed within brackets in field 245 were ignored in filing arrangements. There will be no systematic attempt to update these records.

b) *Titles of serials and integrating resources* (cf. 12.0F, 12.1B1). When the title proper has been transcribed in a corrected form without using brackets, also make a 246-derived title added entry for the title as it appears in the source. (This treatment assumes that the title on later issues will be in the correct form on the pieces.)

245 00 \$a Housing starts ...
246 1# \$i Title appears on v. 1, no. 1 as: \$a Housing sarts

110 2# \$a JLN Association.
245 10 \$a Annual report ...
246 1# \$i Title appears on 1999 report as: \$a Annul report
362 0# \$a 1999-

5) *Items with a collective title. LC practice:* If an item containing more than one work has a collective title, make a 245-derived title added entry only for the collective title.

6) *Items without a collective title.* See below the separate section "**Items Without Collective Title.**"

7) *Portion of title proper*

a) *Alternative title.* For titles proper that contain an "alternative title," insure title access as follows:

- 1) to the complete title proper (245-derived title added entry);
- 2) to the first part of the title proper up to the word "or" or its equivalent in another language (246-derived title added entry);
- 3) to the part following the word "or" or its equivalent in another language (246-derived title added entry).

```
100 1# $a Hoffmann, Heinrich, $d 1809-1894.
240 10 $a Struwelpeter. $l English
245 10 $a Slovenly Peter, or, Cheerful stories and funny
      pictures for good little folks.
246 30 $a Slovenly Peter
246 30 $a Cheerful stories and funny pictures for good
      little folks
```

b) *Part or designation of part.* If the title proper contains a part or a designation of a part or both, make a 246-derived title added entry (usually for the part) when it is judged intelligible enough to be a likely candidate for access.

```
245 04 $a The sophisticated traveler. $p Winter, love
      it or leave it / $c edited by A.M. Rosenthal
      ...
246 30 $a Winter, love it or leave it
```

c) *Partial title.* Make a 246-derived title added entry for a portion of a title proper when it is judged that some users would consider the portion as the title proper.

```
100 1# $a Byrne, Robert, $d 1928-
245 14 $a The New York times book of great chess
      victories and defeats / $c Robert Byrne.
246 30 $a Book of great chess victories and defeats
246 30 $a Great chess victories and defeats
```

This is often the case with art books whose title transcription begins with the artist's name; many users might perceive that name as a statement of responsibility rather than a title.

```
245 10 $a Paul Jenkins, anatomy of a cloud ...
246 30 $a Anatomy of a cloud
```

d) *Statement of responsibility.* When a title proper begins with a separable statement of responsibility, make a 246-derived title added entry for the title without the initial statement of responsibility. Note that this applies regardless of whether a uniform title has been assigned the work or not, since the function of providing access through a varying form of title is separate and distinct from the function of collocation provided through a uniform title.

```
100 1# $a Shakespeare, William, $d 1564-1616.
240 10 $a Midsummer night's dream
```

245 10 \$a Shakespeare's A midsummer night's dream ...
246 30 \$a Midsummer night's dream

8) *Introductory words to title proper.* If introductory words to the title proper were not transcribed as part of the title proper (1.1B1), make a 246-derived title added entry for the title including those words.

245 00 \$a NASA quest
246 1# \$i Title appears on item as: \$a Welcome to NASA
quest

9) *Uniform title. LC practice:* Do not make title added entries for uniform titles. There may, however, be instances in which a title added entry is the same as the uniform title (e.g., cf. subsection 7) d) immediately above).

Items Without Collective Title

1) *Change in AACR2/content designation.* For items without a collective title, *Amendments 1993* to the *Anglo-American Cataloguing Rules* changed the placement of the general material designation ("GMD"), which in turn changed the manner of providing title access in such cases. The GMD now follows the first title transcribed instead of the last. That change stimulated a change in the content designation for items without a collective title: the second title immediately adjacent to the first is now treated as "remainder of title" (subfield \$b). This change, effective 1994, applies in all cases even when a GMD is not being assigned to the item.

With GMD

pre-1994 policy

245 10 \$a Title A ; Title B ; Title C \$h [GMD] / \$c
statement of responsibility

1994- policy

245 10 \$a Title A \$h [GMD] ; \$b Title B ; Title C /
\$c statement of responsibility

Without GMD

pre-1994 policy

245 10 \$a Title A ; Title B / \$c statement of
responsibility

1994- policy

245 10 \$a Title A ; \$b Title B / \$c statement of
responsibility

This change in content designation meant some changes in the existing policy on providing access to the titles being recorded in the title and statement of responsibility area, since the titles immediately following the first are no longer included in the same subfield as the first (subfield \$a). Subfield \$a now ends before any other data element that follows the first title (the GMD, the second title, the first parallel title, the first other title information, the first statement

of responsibility).

2) *Title access to independent titles.* Make a title added entry for each title being recorded if there are two or three titles. Usually make a 245-derived title added entry for the first. The second and third titles must be provided for explicitly by using the redefined 740 field (Added entry — Uncontrolled related/analytical title) and recording value "2" in the second indicator position (Analytical entry). (Cf. the examples in 3) *Title access to 245 title string* immediately below). If there are four or more titles being recorded, make a 245-derived title added entry only for the first.

NOTE: record in a 246 field varying forms of an independent title occurring in a 245 \$a subfield; record in a 740 field varying forms of an independent title occurring elsewhere.

3) *Title access to 245 title string. Previous LC practice:* For the period February 1994 to November 2002, LC made a title added entry for the complement of titles immediately adjacent to one another appearing at the beginning of the title and statement of responsibility area and treated as a unit by recording the titles without the GMD but with the prescribed punctuation used in the title and statement of responsibility area. For the period February 1994-November 1995, field 740 0# was used to provide this added entry; from December 1995 to November 2002 field 246 3# was used. As of December 2002, LC follows the current practice described above in 2) *Title access to independent titles*. There will be no systematic attempt to update records done under the previous practice.

Previous practice (December 1995-November 2002) showing use of field 246 3# to provide access to the 245 title string as it appears on the source.

```
100 1# $a Berkeley, George, $d 1685-1753.
240 10 $a Treatise concerning the principles of human
      knowledge
245 10 $a Principles of human knowledge ; $b and,
      Three dialogues / $c edited with
      introduction by Howard Robinson.
246 3# $a Principles of human knowledge ; and, Three
      dialogues
700 12 $a Berkeley, George, $d 1685-1753. $t Three
      dialogues.
740 02 $a Three dialogues.
```

Current practice (December 2002-) showing that field 246 3# is no longer used to provide access to the 245 title string as it appears on the source.

```
100 1# $a Berkeley, George, $d 1685-1753.
240 10 $a Treatise concerning the principles of human
      knowledge
245 10 $a Principles of human knowledge ; $b and,
      Three dialogues / $c edited with
      introduction by Howard Robinson.
700 12 $a Berkeley, George, $d 1685-1753. $t Three
      dialogues.
740 02 $a Three dialogues.
```

4) *Models illustrating title access.* The following models illustrate the various conditions of title access that may occur for items without a collective title. These models are **LIMITED** to showing the various patterns that may occur. They do **NOT** include any controlled forms of added entries, e.g., controlled analytic added entries, that might

also be appropriate.

245 10 \$a Title A \$h [GMD] ; \$b Title B / \$c statement
of responsibility.

740 02 \$a Title B.

245 10 \$a Title A ; \$b Title B / \$c statement of
responsibility.

740 02 \$a Title B.

245 10 \$a Title A \$h [GMD]. \$b Title B.

740 02 \$a Title B.

245 10 \$a Title A. \$b Title B.

740 02 \$a Title B.

245 10 \$a Title A \$h [GMD] ; \$b Title B ; Title C / \$c
statement of responsibility.

740 02 \$a Title B.

740 02 \$a Title C.

245 10 \$a Title A ; \$b Title B ; Title C / \$c
statement of responsibility.

740 02 \$a Title B.

740 02 \$a Title C.

245 10 \$a Title A \$h [GMD]. \$b Title B : other title
information. Title C.

740 02 \$a Title B.

740 02 \$a Title C.

245 10 \$a Title A. \$b Title B : other title
information. Title C.

740 02 \$a Title B.

740 02 \$a Title C.

245 10 \$a Title A \$h [GMD] / \$c statement of
responsibility. Title B / statement of
responsibility.

740 02 \$a Title B.

245 10 \$a Title A / \$c statement of responsibility.
Title B / statement of responsibility.

740 02 \$a Title B.

245 10 \$a Title A \$h [GMD] : \$b other title
information / \$c statement of
responsibility. Title B : other title
information / statement of responsibility.

740 02 \$a Title B.

245 10 \$a Title A : \$b other title information / \$c statement of responsibility. Title B : other title information / statement of responsibility.

740 02 \$a Title B.

245 10 \$a Title A \$h [GMD] = \$b Parallel title A / \$c statement of responsibility. Title B = Parallel title B / statement of responsibility.

246 31 \$a Parallel title A

740 02 \$a Title B.

740 02 \$a Parallel title B.

245 10 \$a Title A = \$b Parallel title A / \$c statement of responsibility. Title B = Parallel title B / statement of responsibility.

246 31 \$a Parallel title A

740 02 \$a Title B.

740 02 \$a Parallel title B.

245 10 \$a Title A \$h [GMD] = \$b Parallel title A ; Title B = Parallel title B / \$c statement of responsibility.

246 31 \$a Parallel title A

740 02 \$a Title B.

740 02 \$a Parallel title B.

245 10 \$a Title A = \$b Parallel title A ; Title B = Parallel title B / \$c statement of responsibility.

246 31 \$a Parallel title A

740 02 \$a Title B.

740 02 \$a Parallel title B.

245 10 \$a Title A \$h [GMD] : \$b other title information ; Title B : other title information / \$c statement of responsibility.

740 02 \$a Title B.

245 10 \$a Title A : \$b other title information ; Title B : other title information / \$c statement of responsibility.

740 02 \$a Title B.

Guidelines for Making Title Added Entries for Other Titles Borne by an Item

1) *246 indicators*. For ease of reference, the values of the indicator positions of the 246 field are repeated here. For more complete information, see above the subsection 2) *Title added entry derived from 246 field* under the section

"Data Constituting Title Added Entries/Means of Carrying Them in the MARC Record."

<i>Ind. 1</i>	<i>Condition the value indicates</i>	
0	Generate a note but not a title added entry	
1	Generate a note and also a title added entry	
2	Do not generate a note or a title added entry	
3	Do not generate a note but do generate a title added entry	
<i>Ind. 2</i>	<i>Condition</i>	<i>Display constant the value indicates</i>
#	No information provided	[no display constant]
0	Portion of title	[no display constant]
1	Parallel title	[no display constant]
2	Distinctive title	[Distinctive title]
	<i>(LC practice: Do not use this value for monographs)</i>	
3	Other title	[Other title]
	<i>(LC practice: Do not use this value for monographs)</i>	
4	Cover title	[Cover title]
5	Added title page title	[Added title page title]
6	Caption title	[Caption title]
7	Running title	[Running title]
8	Spine title	[Spine title]

If the source of the varying title recorded in a 246 field is not one of those represented by values 4-8, the source may be explicitly recorded in an \$i subfield that precedes the title data:

246 1# \$i Source as supplied by cataloger: \$a Varying
form of title

2) *Scope.* The guidelines in the following subsections represent an attempt to standardize, to a certain extent, practice in giving additional title added entries. They address varying forms of title other than those related to the title proper. They are not meant to be an exhaustive treatment. Apply cataloger's judgment to situations not addressed here. When a single title exhibits several conditions, limit the additional title added entries to those judged to be most useful.

a) *General guideline.* Make 246-derived title added entries more or less automatically for cover titles, parallel titles, and added title page titles when they are significantly different from the title proper. *LC practice:* Be more restrictive about caption titles, half titles, running titles for monographs, and other title information. Generally, make added entries for these only if one of the following is true:

- 1) the work was also published under the title;
- 2) the work is cited in reference sources under the title;
- 3) the title is given such prominence by typography or by other means that it is reasonable to assume that the publication may be known by it or that persons examining the item might think that it is the main title of the publication.

b) *Source vs. type.* In the 246 field, the categories for types of titles expressed by the second indicator are not mutually exclusive. *LC practice:* In general, for titles from sources other than 245, for monographs, prefer to give

the source using either one of the following second indicator values for source

- 4 Cover title
- 5 Added title page title
- 6 Caption title
- 7 Running title
- 8 Spine title

or subfield \$i

```
245 10 $a Title of work ...
246 1# $i Title from colophon: $a Varying form of title

245 10 $a Title of work ...
246 1# $i Title on container: $a Parallel title on
        container
```

instead of stating the "nature" of the title itself, e.g.,

- 1 Parallel title
- 2 Distinctive title
- 3 Other title

Thus, for a title from a source other than 245 that is also a particular kind of title, e.g., a parallel title, prefer its source over the fact that it is a parallel title:

```
245 10 $a Title of work ...
246 14 $a Parallel title from cover
```

This does not preclude, however, also stating the "nature" of the title in subfield #i when judged appropriate:

```
245 10 $a Title of work ...
246 0# $i Subtitle on jacket: $a Varying form of title
        that is subtitle on jacket
```

3) *Alternate forms. LC practice:* With respect to making 246-derived title added entries for alternate forms (cf. subsection 2) *Alternate forms* under "**Guidelines for Making Title Added Entries for Permutations Related to Titles Proper**" above), use judgment on a case-by-case basis. If in doubt, do not make a 246-derived title added entry for a "variant of a variant."

4) *Accompanying material.* Treat the title of an accompanying item as an independent title of a work contained within the item. Provide a title added entry using field 740 with indicator values 02. In general, provide title access through varying forms of the title of an accompanying item in those cases judged to provide useful access, using the 740 02 field also as the means of stating any varying forms of independent titles.

245 00 \$a OSHA plan writer \$h [electronic resource]
 ...
 300 ## \$a 1 computer disk ; \$c 5 1/4 in. + \$e 1 manual
 (1 v.) ...
 500 ## \$a Title on manual: Dr. Young's OSHA plan
 writer.
 740 02 \$a Dr. Young's OSHA plan writer.

5) *Added title page title*

100 1# \$a Abbott, R.
 245 14 \$a The supply of liner shipping to Canada / \$c
 by R. Abbott, Z. Mockus, N. Farinaccio.
 246 15 \$a Offre de transport maritime de ligne
 régulière au Canada

6) *At head of title.* When title data appear at head of title, use a 246 field.

110 1# \$a Colorado. \$b Office of State Auditor.
 245 10 \$a Highway users tax fund performance audit.
 246 1# \$i At head of title: \$a Report of the State
 Auditor

When data other than title data appear at head of title that are to be combined with the title proper in an added entry, record the "at head of title" data in a 500 note, and provide the title added entry through a 246 3# field:

110 2# \$a Rand McNally and Company.
 245 10 \$a Chicago & vicinity 6 county StreetFinder /
 \$c Rand McNally ...
 246 3# \$a Chicago and vicinity six county StreetFinder
 246 3# \$a Rand McNally, Chicago Tribune, Chicago &
 vicinity 6 county StreetFinder
 500 ## \$a At head of cover title: Rand McNally,
 Chicago Tribune.

7) *Binder's title.* If a binder's title varies significantly from the title proper, record the title in 246 1#.

100 1# \$a Shaver, John I.
 245 10 \$a Mixed Commission on British and American
 Claims, John I. Shaver vs. United States, no.
 51 : \$b brief for claim.
 246 1# \$i Binder's title: \$a Shaver vs. United States

LC practice: If a monograph has been bound only for LC's collections (i.e., it was not bound by the publisher or it was not one of the multiple copies that were bound subsequent to publication as part of a cooperative acquisitions program), record only the note and not the added entry. In such a case, make the note a copy-specific one (LCRI 1.7B20), e.g., "LC copy has binder's title: ..." In case of doubt, do not assume that the item was bound only for LC.

8) *Caption title*

100 1# \$a Ettlting, E. \$q (Emile)
245 10 \$a Suite de valeses sur l'opéra L'Africaine de
Meyerbeer / \$c E. Ettlting.
246 16 \$a Africaine

9) *Colophon title*

100 1# \$a Melit'auri, K.
245 10 \$a Varzia ...
246 1# \$i Title in colophon: \$a Vardzia

100 1# \$a Deng, Xiaoping, \$d 1904-
240 10 \$a Selections. \$f 1983
245 10 \$a Deng Xiaoping wen xuan, 1975-1982 nian ...
246 1# \$i Colophon title: \$a Deng Xiaoping wenxuan

10) *Corrected titles other than title proper* (cf. 1.0F1) above under "**Guidelines for Making Title Added Entries for Permutations Related to Titles Proper.**") In encountering titles other than title proper that contain an incorrect form of some kind, use judgment to determine when to give access to incorrect and/or corrected forms.

a) *Titles of monographs corrected by "[i.e. ...]" and "[sic]."* When either the "[i.e. ...]" or "[sic]" technique is used, make two title added entries: a 246-derived one for the title in its uncorrected form, and one in its correct form.

110 2# \$a Katholiek Sociaal-Kerkelijk Instituut.
245 10 \$a Etude cartographique de la structure
économique et démographique de l'Europe
occidentale = \$b Kleiner Atlas der
oekonomischen und demografischen Struktur
von West Europa = Cartografic [sic] study on
the economic and demografic [sic] structure
of western Europe.
246 31 \$a Kleiner Atlas der oekonomischen und
demografischen Struktur von West Europa
246 31 \$a Cartografic study on the economic and
demografic structure of western Europe
246 3# \$a Cartographic study on the economic and
demographic structure of western Europe

b) *Titles of monographs with missing letters.* If the varying title contains a missing letter or letters, use one 246 field to provide a 246-derived title added entry for the variation as it appears in the source.

100 1# \$a Gold, Robert.
245 14 \$a The hills of home ...
246 34 \$a Hlls of home
(*Varying form of title on cover*)

c) *Titles of serials and integrating resources.* When the varying title has been transcribed in a corrected form without using brackets, also make a 246-derived title added entry for the varying title as it appears in the source.

245 00 \$a Linguistic research today ...
246 18 \$a Research in linguistics
246 1# \$i Spine title on v. 1: \$a Resarch in
linguistics

11) *Cover title*

111 2# \$a SPWD-NABARD Seminar on Economics of Wastelands
Development \$d (1984 : \$c Suraj Kund, India)
245 10 \$a SPWD-NABARD Seminar on Economics of Wastelands
Development : \$b proceedings of the seminar
held at Suraj Kund on March 8th, 9th, 10th 1984
/ \$c sponsored by National Bank for Agriculture
and Rural Development ; editor, Kamal Sharma.
246 14 \$a Economics of wastelands development

12) *Distinctive title. LC practice:* Do not use for monographs.

13) *Half title*

111 2# \$a Bruckner-Symposion \$n (8th : \$d 1986 : \$c
Linz, Austria)
245 10 \$a Bruckner Symposion ...
246 1# \$i Half title: \$a Bruckner-Symposion Linz 1986

14) *No title added entry derived from varying form of title data recorded.* There may be occasions when the information in a varying form of title is judged useful in aiding identification or showing the nature/scope of a work, but an added entry is judged not to be needed.

245 03 \$a La fabbrica eterna / \$c [coordinamento del
Convegno e del volume, Ernesto Brivio].
246 0# \$i Subtitle on jacket: \$a Cultura, logica
strutturale, conservazione delle cattedrali
gotiche

15) *Other title.* This category is available as a general kind of source not otherwise specified by another value in the second indicator position of 246. *LC practice:* Do not use for monographs; use subfield \$i to state the specific location.

245 00 \$a Ammunition.
246 13 \$a UAW ammunition
(*The publication is a serial*)

16) *Other title information from 245*

a) *General*

111 2# \$a Bruckner-Symposion \$n (8th : \$d 1986 : \$c
Linz, Austria)
245 10 \$a Bruckner Symposion : \$b Bruckner, Liszt, Mahler
und die Moderne, im Rahmen des Internationalen
Brucknerfestes Linz 1986, 17.-21. September 1986
: Bericht ...

246 30 \$a Bruckner, Liszt, Mahler und die Moderne

b) *Acronym/initialism of full form of title proper of a serial or an integrating resource.* When other title information consists of an acronym/initialism of the the full form of the title recorded as the title proper in a bibliographic record for a serial or an integrating resource (rule 12.1B2), make a 246-derived title added entry for the acronym or initialism.

245 00 \$a Research in biology : \$b RIB
246 30 \$a RIB

17) *Parallel titles.* If a title in another language appears prominently on the publication, make a 246-derived title added entry for it. (It does not matter if the source is an added title page or if there is text in the language of the title.)

In the 246 field, the categories for types of titles expressed by the second indicator are not mutually exclusive. *LC practice:* In general, for titles from sources other than 245, prefer, for monographs, to give the source (using either one of the second indicator values for source exclusive of values "2-3") or subfield \$i instead of stating the "nature" of the title itself. Thus for a title from a source other than 245 that is also a parallel title, prefer its source over the fact that it is a parallel title.

a) *Parallel title from 245*

100 1# \$a Mossolow, N.
245 14 \$a Die Geschichte von Namutoni \$b = Die Verhaal
van Namutoni = The history of Namutoni / \$c
N. Mossolow.
246 31 \$a Verhaal van Namutoni
246 31 \$a History of Namutoni

b) *Parallel title from other than 245.* Insure that the source is always indicated.

(1) *Indicate source by indicator*

100 1# \$a Abbott, R.
245 14 \$a The supply of liner shipping to Canada / \$c
by R. Abbott, Z. Mockus, N. Farinaccio.
246 15 \$a Offre de transport maritime de ligne
régulière au Canada

(2) *Indicate source by \$i subfield*

100 1# \$a Brander Jonsson, Hedvig, \$d 1949-
245 10 \$a Bild och fromhetsliv i 1800-talets Sverige /
\$c Hedvig Brander Jonsson.
246 1# \$i Parallel title on p. [4] of cover: \$a
Picture and piety in 19th century Sweden

18) *Running title*

100 0# \$a Gregory, \$c of Nyssa, Saint, \$d ca. 335-ca.
394.
240 10 \$a Commentarius in Canticum canticorum
245 10 \$a Gregorii Nysseni In Canticum canticorum ...

246 17 \$a Commentarius in Canticum canticorum
245 00 \$a Bangladesh Education Extension Centre
bulletin.
246 17 \$a B.E.E.C. bulletin

19) *Spine title*

100 1# \$a Parmentier, Henri.
245 10 \$a On vacation / \$c [illustrations by Henri
Parmentier].
246 18 \$a Animal pals on vacation

20) *Other source*

245 00 \$a Recent developments in real property law
practice, 1984/1985 \$h [sound recording].
246 1# \$i Title on container: \$a Recent developments
in real property law practice (spring 1985)

Title Changes Related to Subsequent Editions of Monographs

LC practice: When the title or choice of entry, or both, changes between editions cataloged separately (LCRI 1.7A4), state the fact of the change in a 500 note and link the two editions by means of a 700-730 controlled related work added entry for the heading for the previous edition in the record for the edition being cataloged.

100 1# \$a Fortuyn, Pim, \$d 1948-
245 13 \$a De islamisering van onze cultuur ...
500 ## \$a Rev. ed. of: Tegen de islamisering van onze
cultuur
700 1# \$a Fortuyn, Pim, \$d 1948- \$t Tegen de
islamisering van onze cultuur

Title Change for Parts of a Multipart Item

If the title proper changes between parts of a multipart item, give the other title proper in 246 1#. Identify the part(s) with that title in subfield \$i.

245 00 \$a Reactions and processes ...
246 1# \$i Pt. H has title: \$a Chemometrics in
environmental chemistry

100 1# \$a Wood, Neil S.
245 10 \$a Evolution of the pedal car and other riding
toys, with prices ...
246 1# \$i Vols. 2-<4> have title: \$a Evolution of
the pedal car, with price guide

Minor Change in Title of a Serial

If the change in title proper of a later issue or part of a serial is only a minor change (cf. rule 21.2C2 give that title proper in a 246 1#. Identify the issue(s) or part(s) with that title in subfield \$I.


```
245 00 $a Research report on literacy efforts.
246 1# $i No. 17- have title: $a Research reports
      on literacy efforts
```

Title Added Entries for Integrating Resources

1) *Title proper.* When the title proper on the latest iteration (e.g., on replacement title page of an updating loose-leaf, on updated Web site) differs from the earlier title proper, give the later title proper in the 245 field; give an added entry for the earlier title proper in a 247 field. See LCRI 12.7A2 for the content of the 247 field.

2) *Other title information and titles other than the title proper.* When other title information or a title other than the title proper has been added, changed, or deleted on the latest iteration and it is considered important to make a note, give the other title information or the title in a 246 field and explain the situation in subfield \$i. See LCRI 12.7B4.1, LCRI 12.7B5.2, and LCRI 12.7B6.2.

Title Added Entries for Electronic Serials That Don't Retain Earlier Titles

If an electronic serial is reformatted so that all evidence of the earlier title is removed, give an added entry for the earlier title proper in a 247 11 field. See LCRI 12.7B4.2 for information about the related 547 field. Also give such added entries if an aggregator presents a range of issues and does not retain earlier titles.

existing record

```
245 00 $a Asian age $h [electronic resource]
```

same record updated

```
245 00 $a Asian age online $h [electronic resource]
247 11 $a Asian age $f <Mar. 6, 2001>
547 ## $a All issues originally published with title
      Asian age have been reformatted with the new
      title: Asian age online.
```

21.30L. SERIES. [Rev.]

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Unless a specific category is mentioned, the term "series" in this LCRI means any of these comprehensive items: monographic series, other serial, multipart item.

See AACR2 rules for the series area (1.6 ff.) and related LCRIs for information about series statements.

Option Decision

LC practice: Apply the optional provision for adding the numeric, etc., designation of the series in the series added entry. Give it in the form established in the series authority record.

Series Added Entry Guidelines

LC practice: Make added entries for all analyzed series established after August 31, 1989. For series established before September 1, 1989, do not change decisions calling for not tracing.

All the material in the remainder of this LCRI assumes the series decision recorded on the series authority record is to "trace" the series.

Form of Series Added Entries

Although a series statement may include a parallel title (1.6C), other title information (1.6D), a statement of responsibility (1.6E), or an ISSN (1.6F), the heading for a series consists only of one of the following: a title proper, a uniform title heading, a name heading/title proper, or a name heading/uniform title.

There are two ways to accommodate series added entries in the MARC record:

1) derive a series added entry from the series statement: 440 field (Series statement/Added entry--Title);

2) record a series added entry in a field defined for that purpose: 8XX (Series added entries).

LC practice: Derive a series added entry (tag the 4XX field as 440) if the series statement and the numbering (if the series is numbered) are in exactly the same form as the series heading and form of numbering on the series

authority record. Also derive a series added entry if the only difference between the series statement and the established heading/form of number is one or more of the following conditions:

1) the presence of an initial article;

a) set the non-filing indicator for an article at the beginning of the series area according to the guidelines stated for the title proper in the 245 section of LCRI 21.30J;

b) do not derive a series added entry if the subseries title (including a subseries title preceded by a numeric or alphabetic designation) begins with an article—cf. LCRI 25.5B;

2) the presence of an ISSN;

3) the presence or absence of quotation marks around one or more words in the title;

4) the presence of brackets around the entire series statement or any part of it.

LC practice: Explicitly provide a series added entry (tag the 4XX field as 490 1 and add an 8XX field) if there is any difference between the series statement and the numbering (if the series is numbered) and the established form of the series heading and form of numbering on the series authority record other than the conditions mentioned above.

Multipart Item in a Series

LC practice: If the parts of a multipart item are separately numbered within a series, give the numbers in the series added entry as they are given in the series statement (cf. LCRI 1.6G2) and in the form established in the series authority record. It is no longer necessary to create an 8XX added entry solely because the numbering is not consecutive or the first number is not permanent; it is not necessary to change existing records that reflect the old practice until the record is closed.

Integrating Resource in One or More Series

LC practice: Also provide an 8XX series added entry for any traced series included in a note. (Series not present on the latest iteration will be given in the note area instead of in the series area — cf. rule 12.6B2 and 12.7B14.2b.)

existing record

```
260 ## $a Chicago : $b CJ Press, $c 1983-  
440 #0 $a Real estate professional series
```

same record updated later

```
260 ## $a Chicago : $b CJ Press, $c 1983-  
no 4XX field  
500 ## $a Series title, 1983-1995: Real estate  
professional series.  
500 ## $a Description based on: release 23, published  
in Jan. 1996.  
830 #0 $a Real estate professional series.
```

existing record

```
260 ## $a Denver : $b Smith Pub. Co.  
440 #0 $a Research in library acquisitions
```

500 ## \$a Description based on: update 2, published in 1991.

same record updated later

260 ## \$a Denver : \$b Smith Pub. Co.

490 1# \$a Library acquisitions

500 ## \$a Series title <1991 >: Research in library acquisitions.

500 ## \$a Description based on: update 9, published in 2000.

830 #0 \$a Research in library acquisitions.

830 #0 \$a Library acquisitions (Denver, Colo.)

Republications

LC practice: If a republication contains the original series statement (transcribed in parentheses in the bibliographic history note—cf. LCRI 2.7B7), provide an 8XX series added entry for the series. Do not give a series added entry if the original series statement is lacking on the item even if information about the series is recorded in the bibliographic history note.

Numbering Grammatically Integrated with Series Title

If the numbering, etc., of the series volume is grammatically integrated with the series title (cf. rule 1.6B1), explicitly make the series added entry so the numbering can be omitted from the title and recorded in subfield \$v of an 8XX field.

490 1# \$a Publication number 22 of the Southwestern Iowa History Society

830 #0 \$a Publication ... of the Southwestern Iowa History Society ; \$v no. 22.

490 1# \$a The twenty-sixth L. Ray Buckendale lecture

830 #0 \$a L. Ray Buckendale lecture ; \$v 26th.

490 1# \$a 31. tom Biblioteki SIB

830 #0 \$a Biblioteka SIB ; \$v 31. t.

More Than One System of Numbering

LC practice: If more than one system of numbering is transcribed in the series statement (cf. LCRI 1.6G), explicitly make the series added entry to record in subfield \$v the one system specified in the series authority record.

490 1# \$a _____ ; \$v Bd. 6, Nr. 2 = Nr. 32

830 #0 \$a _____ ; \$v Bd. 6, Nr. 2.

Numbering Errors

If the number has been corrected in the series statement (cf. rule 1.6G1), explicitly make the series added entry to give only the correct number.

490 1# \$a Kieler historische Studien ; \$v Bd. 24 [i.e.
25]
830 #0 \$a Kieler historische Studien ; \$v Bd. 25.

Number Preceded by One or More Letters

LC practice: When the numbers of items in the same series are preceded by a letter or letters varying from item to item (cf. LCRI 1.6B and LCRI 1.6G), explicitly make the series added entry to omit the letter or letters from subfield \$v.

in sources of different items in series: D1, C2, SW3, F4, etc.
490 1 \$a _____ ; \$v D1
830 #0 \$a _____ ; \$v 1.

LC practice: When the only information available is from the one item in hand, assume all items in that series will have the same letter(s) preceding the number until differing information is available. Record the letter(s) in subfield \$v.

Numbering for Publications of the U.S. Congress

LC practice: Explicitly make a series added entry for publications of the U.S. Congress to give the numbering relating to the numbering of the Congress and Session as the first part of subfield \$v, followed by the number of the publication within that Congress and Session.

490 1# \$a Mis. doc / 49th Congress, 1st Session,
Senate ; \$v no. 82
830 #0 \$a Mis. doc (United States. Congress. Senate) ;
\$v 49th Congress, 1st session, no. 82.

LC practice: Transcribe the information for series publications of other legislatures as above if the situations are the same.

Main Series and Indirectly Entered Subseries⁶

1) *Main series is unnumbered*

LC practice. Do not give a separate series added entry for the main series unless the main series has already appeared by itself on other publications. Instead, give a series added entry for the main series/subseries combination. Derive the series added entry or make it explicitly, depending upon whether the series statement and the numbering of the subseries (if the subseries is numbered) are in exactly the same form as the heading and form of numbering on the series authority record.

440 #0 \$a Progress in nuclear energy. \$n Series V, \$p
Metallurgy and fuels

⁶[Recommended future placement: include in a new introductory Chapter 21 LCRI addressing number of series headings]

490 1# \$a University publications series. The social sciences ; \$v no. 4
 830 #0 \$a University publications series. \$p Social sciences ; \$v no. 4.

(made-up example)

Exception. If the main series appears on a later publication without any subseries, at that point establish the main series separately and make the series added entry separately for this and any other item showing only the main series. However, if later forms show both the main series and a subseries, use in the added entry only the form in which the subseries is already established.

2) *Main series is numbered*

LC practice. Give two series added entries: one for the main series and one for the main series/subseries combination.

490 1# \$a Biblioteca de arte hispánico ; \$v 8. \$a Artes aplicadas ; \$v 1
 830 #0 \$a Biblioteca de arte hispánico ; \$v 8.
 830 #0 \$a Biblioteca de arte hispánico. \$p Artes aplicadas ; \$v 1.

3) *Hierarchy of numbered and unnumbered main series/subseries*

LC practice. If a hierarchy of main series and multiple subseries is involved and only some are numbered, treat the unnumbered ones under 1) above and the numbered ones under 2) above.

Single Series Statement Encompassing More Than One Series

When a single series statement encompassing more than one series has been included in the bibliographic record either in the series area or as a quoted note, provide a series added entry for each traced series.

490 1 \$a Publicación núm. 3 del Centro de Estudios Bilbitanos y núm 750 de la Institución "Fernando el Católico"
 830 #0 \$a Publicación ... del Centro de Estudios Bilbitanos ; \$v no. 3.
 830 #0 \$a Publicación ... de la Institución "Fernando el Católico" ; \$v no. 750.
 500 \$a "Ce volume fait également partie de ... Grandes publications tome XXVIII, et de la collection des Cahiers de l'Association interuniversitaire de l'Est dont il constitue le no 21."
 830 #0 \$a Collection "Grandes publications" ; \$v t. 23.
 830 #0 \$a Cahiers de l'Association interuniversitaire de l'Est ; \$v 21.

Collected Musical Works of Composers

The Library of Congress classifies collected works of composers as collected sets in M3. Many such

publications are divided into sections by medium of performance or genre, and individual volumes are numbered only within each section. In such cases LCRI 21.30L requires that each section be established separately (cf. the "Progress in nuclear energy" example in LCRI 21.30L). This would preclude making a collected set record for the set as a whole and would therefore require classifying each section according to its content (Piano music in M22, Operas in M1500, etc.). To avoid this, the following exception to the instructions above has been authorized:

For collected works that are issued in numbered (or alphabetically designated) sections, with individual volumes numbered only within the section, make only one series authority record and only one collected-set bibliographic record--for the set as a whole. In bibliographic records for analyzed volumes (cf. LCRI 13.3), transcribe series statements as instructed above, but in series added entries omit the section title and consider the numerical designation of the section to be part of the series numbering. Include an explanatory note in the series authority record.

Bibliographic record

```
490 1# $a Neue Ausgabe sämtlicher Werke. Serie II,  
Messen, Passionen, oratorische Werke /  
Johann Sebastian Bach ; $v Bd. 8  
800 1# $a Bach, Johann Sebastian, $d 1685-1750. $t  
Works. $f 1954 ; $v Ser. 2, Bd. 8.
```

Series authority record

```
100 10 $a Bach, Johann Sebastian, $d 1685-1750. $t  
Works. $f 1954  
667 ## $a Issued in 9 numbered "Serien."
```

(Do not include the title of the "Serie" in the series tracing, but include the number of the "Serie" in the series numbering)

In contents notes in collected-set records for collected works treated in this way, list only the numerical designations and the titles of the sections, not the numbers and titles of individual volumes.

```
505 1# $a Contents: Ser. 1. Kantaten -- Ser. 2.  
Messen, Passionen, oratorische Werke
```

22.17. DATES. [Rev.]

Headings That Do Not Conflict

Apply the optional provision. This means adding a date whenever it is known.

Post Nineteenth Century Persons

For persons living in the twentieth century, the date upon which the heading is based should be a precise one. Specifically, add the date to headings for these persons only if it falls into any of the following categories:

- 1) The person is still living and the year of birth is known ("1900-").
- 2) The person is no longer living and the years of birth and death are known ("1900-1981").
- 3) The person is no longer living and only the year of birth is known ("b. 1900").
- 4) The person is no longer living and only the date of death is known ("d. 1981").

Note: If a date is a specific non-Gregorian year, add the Gregorian equivalent to the heading even if this means using a date in the form "1921 or 2."

Pre-Twentieth Century Persons

For pre-twentieth century persons, less precise dates may be used. Consult the examples under 22.17A for guidance. Note one detail about the use of "flourished" dates: "Flourished" dates acceptable for addition to headings for pre-twentieth century persons normally express a span of years of activity. A single year "fl." may be used only in exceptional cases, as when a reference source itself designates the date in this way or there is one publication or other event in the person's life known to be the single or at least primary basis for a single year.

Existing Headings Already Coded for AACR2

Do not add the date (birth or death) to an existing heading represented by a name authority record that has already been coded "AACR2" or "AACR2 compatible" (including in either case those labeled "preliminary"—008 byte 33 = d). However, if such a heading must be revised later, add the date.

Existing Headings Being Coded for AACR2

Do not add the date (birth or death) to a heading being coded for AACR2 when the heading is represented by an access point on an existing bibliographic record in the catalog (i.e., the file against which the cataloging and searching is done) and is otherwise in accord with current policy. However, if the person is no longer living and the existing heading contains a date, change the date if it is obsolete in either form or fact. For example, if the existing heading has an open birth date such as "1861- ", either add the death date (if available) or change the open birth date to "b. 1861," or, if the existing heading has an approximate date and the exact date is now available, use the exact date in the AACR2 heading.

Abbreviations B.C. and A.D.

Use the abbreviation B.C. for dates in the pre-Christian era. Place the abbreviation at the end of a date or span of dates in that era.

```
100 0# $a Nefertiti, $c Queen of Egypt, $d 14th cent.  
      B.C.  
100 0# $a Spartacus, $d d. 71 B.C.  
100 0# $a Pericles, $d 499-429 B.C.  
100 0# $a Ajātaśatru, $c King of Magadha, $d ca. 494-ca.  
      467 B.C.
```

Use the abbreviation A.D. only when the dates span both eras.

```
100 0# $a Augustus, $c Emperor of Rome, $d 63 B.C.-14  
      A.D.  
100 0# $a Ovid, $d 43 B.C.-17 or 18 A.D.  
100 1# $a Seneca, Lucius Annaeus, $d ca. 4 B.C.-65 A.D.
```

If a date is questionable, place the question mark immediately following the date.

```
100 0# $a Antonius Marcus, $d 83?-30 B.C.  
100 0# $a Vercingetorix, $c Chief of the Arverni, $d d.  
      45? B.C.
```


24.1. GENERAL RULE. [Rev.]

24.1A.

When the name of an individual performer appears in conjunction with the name of a performing group, ordinarily do not consider the person's name to be part of the name of the group, in the absence of evidence to the contrary.

On item: J.D. Crowe and the New South

Corporate heading: 110 2# \$a New South (Musical group)

On item: Artie Shaw and his orchestra

No corporate heading (body is unnamed; cf. 21.1B1)

See also LCRI 21.23C, LCRI 21.29D

Ambiguous Entities

Treat the ambiguous entities listed below as general corporate bodies and establish them under the provisions of chapter 24, AACR2, tagging them as X10.

Airplanes, Named
Airports
Almshouses
Aquariums, Public
Arboretums
Artificial satellites
Bars
Biological stations
Boards of trade (Chambers of commerce)
Botanical gardens
Cemeteries
Chambers of commerce
Concentration camps
Concert halls
Country clubs
Crematories
Dance halls
Ecological stations
Factories
Forests, parks, preserves, etc.⁷
Funeral homes, mortuaries
Halfway houses
Herbariums
Hotels
Markets
Morgues
Motels
Night clubs
Nursing homes

⁷Refers only to these entities when need as main or added entries.

Old age homes
Opera houses
Orphanages
Planetariums
Plans (Programs)
Poorhouses
Port authorities
Projects
Railroads
Research stations
Restaurants
Sanitariums
School districts
Service stations
Ships
Shipyards
Space vehicles
Stores, Retail
Studies (Research projects)
Tribes (as legal entities only)
Undertakers
Zoological gardens

Special Letter/Symbol

If the form of name selected as the heading includes a Greek letter or a letter or symbol used to indicate a trademark, a patent, copyright, etc., follow the guidelines in LCRI 1.0E.

Punctuation/Spacing

These guidelines appear also in LCRI 1.0C.

1) *Quotation marks.* If the form of name selected as the heading includes quotation marks around an element or elements of the name, retain them (*cf.* example in rule 24.7B4). Use American-style double quotation marks in the heading, instead of other forms of quotation marks.

2) *Initials.* If the form of name selected as the heading consists of or contains initials, regularize the spacing and put one space after an initial that is followed by a word or other element that is not an initial and no space after an initial that is followed by another initial consisting of one letter.

source: F&H Denby

heading: 110 2# \$a F & H Denby

source: U. S. D. A. Symposium ...

heading: 111 2# \$a U.S.D.A. Symposium ...

source: B B C Symphony ...

heading: 110 2# \$a BBC Symphony ...

3) *Abbreviations.* Precede or follow initials consisting of two or more letters with a space, e.g., "Gauley Bridge (W. Va.)," "Ph. D. Associates." If the form of name selected as the heading includes an abbreviation, retain in the heading the abbreviation as found.

source: Dirección de la Energía//Div. Estadística//Secc.Información
heading: 110 1# \$a Buenos Aires (Argentina : Province).
\$b Dirección de la Energía. \$b Div.
Estadística. \$b Secc. Información

4) Place name at end. If the form of name selected as the heading includes a place name at the end and the place is enclosed within parentheses or is preceded by a comma-space, retain in the heading the punctuation as found.

110 2# \$a California State University, Northridge

5) Numerical or alphabetical designation. When the name of a body consists of both a numerical or alphabetical designation and words indicating the body's function, include both in the heading for the body. Separate the two parts with a dash (two hyphens).

source: Abteilung V - Vermessungswesen
heading: 110 2# \$a [Parent body]. \$b Abteilung V--
Vermessungswesen

source: Social and Economic Sciences (Section K)
heading: 110 2# \$a [Parent body]. \$b Social and Economic
Sciences--Section K

source: Sub-task Force I, Gas Dissolved in Water
heading: 110 2# \$a [Parent body]. \$b Sub-task Force I--Gas
Dissolved in Water

6) Dash or hyphen. If the form of name selected as the heading includes a dash or a hyphen that sets off a data element (usually a place name), regularize the punctuation by using a dash (two hyphens) without spacing on either side.

source: University of Nebraska--Lincoln
heading: 110 2# \$a University of Nebraska--Lincoln

source: Centro abruzzese di ricerche storiche - Teramo
heading: 110 2# \$a Centro abruzzese di ricerche
storiche--Teramo

7) *Year in conference name.* If the form of name of a conference selected as the heading contains an abbreviated or full form of a year, regularize the spacing by insuring that one space precedes the year regardless of the configuration of the year (e.g., use of an apostrophe or other character as a substitute for a portion of the year; the full form of a year combined with another element without spacing).

source: CDS2000
heading: 111 2# \$aCDS 2000 ...

source: CP 2000
heading: 111 2# \$aCP 2000 ...

source: CP98
heading: 111 2# CP 98 ...

source: ECOOP'99 SCM-9 Symposium
heading: 111 2# \$aECOOP '99 SCM-9 Symposium...

8) Series of words. Add a comma to a series of words appearing in an English-language name except before an ampersand. *Exceptions:*

a) For British headings, follow the punctuation in the publication, which normally will not include a comma before the conjunction in the series of words, e.g.,

```
110 1# $a Great Britain. $b Ministry of Agriculture,  
Fisheries and Food  
not 110 1# $a Great Britain. $b Ministry of Agriculture,  
Fisheries, and Food
```

b) For Canadian headings, follow the punctuation provided by the Library and Archives Canada.

Note: Headings originally established before January 1981 that are in accord with current policy except for punctuating words in series were coded "AACR2" before September 1982. Continue to use the existing form of the established heading in post-August 1982 cataloging. (Headings other than those from the Library and Archives Canada or British or Irish headings coded after August 1982 will be in accord with AACR2 and current LC policy.)

Canadian Headings

If the Library and Archives Canada (LAC) form differs from LC/AACR2 form for capitalization, diacritics, or punctuation, follow LAC.

If a corporate name in French includes the diphthong œ, which appears in the LAC form as separate letters, use the LAC form in the heading.

Although LAC practice is to establish *all* corporate names in both English and French, LC practice is to use English whenever possible. *Exception:* Generally establish Québec corporate names in French.

If the LAC French-language heading is used and that heading has a qualifying term in French, change the term to the English term used in the LAC English-language equivalent heading.

```
LAC: CHAU-TV (Station de télévision : Carleton, Québec)  
LAC equivalent: CHAU-TV (Television station : Carleton, Quebec)  
heading: 110 2# $a CHAU-TV (Television station :  
Carleton, Québec)
```

If an LAC corporate heading contains a geographic qualifier, use the LC-established form of the geographic name as the qualifier.

```
LAC: Douglas Hospital (Verdun, Quebec)  
heading: 110 2# $a Douglas Hospital (Verdun, Québec)
```

"AACR2 Compatible" Headings

1) *General.* All headings newly coded after August 1982 will be in accord with AACR2 and current policy and will be designated "AACR2" (with two exceptions). A heading already coded "AACR2 compatible" will continue to be used in its existing form in post-August 1982 cataloging. The two situations in which a newly coded heading will be coded "AACR2 compatible" are

a) The heading is for a body that is entered subordinately to another body whose heading has already been coded "AACR2 compatible."

b) The heading is for a uniform title entered under a name heading that has already been coded "AACR2 compatible."

Before September 1982, headings were coded "AACR2 compatible" if they had been established before 1981 and fell into one or more of the categories listed below. Also coded "AACR2 compatible" were headings established after 1980 for bodies that were entered subordinately to bodies whose headings had already been coded "AACR2 compatible" and headings for uniform titles entered under name headings that had already been coded "AACR2 compatible."

2) *Categories coded "AACR2 compatible."* The categories of headings that were coded "AACR2 compatible" were as follows:

a) *Quotation marks.* The existing heading lacked quotation marks even though the body's predominant usage showed quotation marks around one or more elements.

compatible heading: 110 2# \$a Istituto tecnico C.
Gemmellaro di Catani
(AACR2 form: Istituto tecnico "C. Gemmellaro" di Catani)

b) *Acronyms.* The existing heading contained an acronym in lower-cased letters after an initial capital letter even though the body's predominant usage showed the acronym all in capital letters.

compatible heading: 110 2# \$a Amacom
(AACR2 form: AMACOM (Organization))

Note: If the body was famous, the heading was re-established in its AACR2 form.

c) *Terms of incorporation*

(1) The existing heading contained a term of incorporation that did not agree with AACR2 capitalization.

compatible heading: 110 2# \$a Art Nouveau, inc.
(AACR2 form: Art Nouveau, Inc.)

(2) The existing heading contained a term of incorporation that would not be retained under AACR2.

compatible heading: 110 2# \$a Press Association, ltd.
(AACR2 form: Press Association)

compatible heading: 110 2# \$a Schweizerisches Ost-Institut,
A.G.
(AACR2 form: Schweizerisches Ost-Institut)

(3) The existing heading lacked a term of incorporation that would be included under AACR2.

compatible heading: 110 2# \$a Daumier Prints
(AACR2 form: Daumier Prints Inc.)

d) *Hierarchy.* The existing heading for a Chinese, Japanese, or Korean corporate body contained more hierarchy than AACR2 would permit.

compatible heading: 110 1# \$a Japan. ‡b Hōmushō. \$b
Keijikyoku
(AACR2 form: Japan. Keijikyoku)

Airports

Before August 1996, airports were established as geographic names under the provisions of chapter 23 AACR2, tagged X51. After July 1996, establish airports under the provisions of chapter 24, AACR2, tagged X10. If the name of the airport does not include the name of the place it serves, add the appropriate local place name qualifier. Do not make a reference through the local place in which the airport is located.

LC practice: Headings for airports existing in the name authority and bibliographic databases will be revised as a project by the Cataloging Policy and Support Office (CPSO), but revise existing headings needed in current cataloging as encountered.

110 2# \$a Dallas-Fort Worth International Airport
110 2# \$a Heathrow Airport (London, England)
110 2# \$a Shin Tōkyō Kokusai Kūkō
110 2# \$a Davis Airport (Luzerne County, Pa.)
110 2# \$a Davis Airport (Montgomery County, Md.)

Cemeteries

Before August 1996 cemeteries were established either as name or subject headings, tagged X51. After July 1996 establish all cemeteries as name headings, tagged X10.

LC practice: Headings for cemeteries existing in the subject authority file will be converted to name headings as a project by CPSO. CPSO will also revise existing name authority and bibliographic records as a project, but revise existing headings needed in current cataloging as encountered.

Establish cemeteries according to the provisions of chapter 24, AACR2. Qualify the name of the cemetery with the name of the local geographic place in which it is located, i.e., city, county, etc., even if the cemetery is national, state, provincial, etc., in character. (Revise existing headings that do not reflect this policy when such headings are needed in current cataloging.) Do not make a reference through the place in which the cemetery is located.

110 2# \$a National Memorial Cemetery of the Pacific
(Honolulu, Hawaii)
110 2# \$a Cimetière de Champeaux (Montmorency, France)
110 2# \$a McMillan Cemetery (Marshall County, Okla.)

110 2# \$a Cmentarz Ewangelicko-Augsburski w Warszawie
(Warsaw, Poland)
110 2# \$a Necrópolis Cristóbal Colón (Havana, Cuba)

Concentration Camps

Before August 1996, concentration camps were established either as name or subject headings, tagged X51. After July 1996, establish all concentration camps as name headings, tagged X10.

Establish concentration camps according to the provisions of chapter 24, AACR2. Construct headings based upon information found on items issued by the body or information found in authoritative reference sources. Do not routinely construct the name of a concentration camp to reflect solely the local place name. If the form of the heading cannot be determined from reference sources, use the form as found in the item being cataloged. Qualify the heading

for a concentration camp that consists solely of the name of a place with "(Concentration camp)." (Revise existing headings and associated bibliographic records that do not reflect this policy when such headings are needed in current cataloging. Do not retain the post-1980, pre-August 1996 heading as a reference, unless it is a valid AACR2 reference.) Do not make a reference through the local place in which the concentration camp is located.

LC practice: Convert headings for concentration camps existing in the subject authority file to name headings as needed. In converting subject authority records to name authority records, copy the subject authority record into the name authority file. Add the control number of the subject authority record as a 010#z; revise the form of heading and the tagging; evaluate existing references (revise or delete), add additional references as appropriate, delete any 550 fields⁸; retain any 670 field(s) as is (including "Work cat." preceding the citation), add a 670 field that justifies the heading chosen (item being cataloged or LC database citation); and change FFD 8 to value n, code FFD 12 as appropriate, and add the cataloger's code in FFD 25. Submit a proposal to delete the record from the subject authority file to the Subject Headings Editorial Team, Cataloging Policy and Support Office in accordance with procedures in *Subject Cataloging Manual: Subject Headings* H193, section 11, and H193.5. (*NACO libraries:* Submit the proposal to Cooperative Cataloging Team, Regional and Cooperative Cataloging Division.)

```
110 2# $a Auschwitz (Concentration camp)
410 2# $a Konzentrationslager Auschwitz
410 2# $a KL Auschwitz
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```
110 2# $a Konsentrasiekamp te Bethulie
410 2# $a Bethulie (Concentration camp)
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```
110 2# $a Nēsos Gyaros
410 2# $a Gioura (Concentration camp)
```

Plans, Programs, and Projects

Treat plans, programs, and projects as corporate bodies whether or not they have a staff. Do not consider that headings for entities with these words in their names need the addition of a qualifier that conveys the idea of a corporate body (cf. 24.4B).

Printers

The purpose of this section is to provide guidance in the formulation of headings for printers for use in the cataloging of rare materials. In the context of rare materials, the word "printer" also means "publisher," "bookseller," "associated name," etc.

Establish names of printers in the form found in modern reference sources in the language of the country in which the printer is located when that varies from the chief source of information in the item being cataloged, according to the principle for form of pre-1801 names (LCRI 22.1B) and persons not known primarily as an author (AACR2 22.1B). If a corporate name is not clearly indicative of a corporate body, add the qualifier "Printer," "Bookseller," "Firm," etc., as appropriate (cf. LCRI 24.4B). Make *see* references from unused variant forms and *see also* references from the established forms of related persons or corporate bodies.

Establish a firm as a corporate body, in direct order.

⁸Note that the order of fields when copying a subject authority record differs from the traditional order of fields for name authority records. Do not reorder the fields.

source: Ex Officina Elzeviriana
heading: 110 2# \$a Officina Elzeviriana

source: Viduae & haeredum Ioannis Stelsii
heading: 110 2# \$a Vidua & Haeredes Ioannis Stelsii

Heirs, Assigns, Estate

Establish phrases denoting the heirs or estate of a printer in direct order in the nominative case with a *see also* reference from the established form of the printer's name.

source: Gli heredi di Filippo de Giunta
heading: 110 2# \$a Heredi di Filippo de Giunta
410 2# \$a Haeredes Philippi Iuntae Florentini
410 2# \$a Junta (Firm : Florence, Italy)
410 2# \$a Giunti (Firm : Florence, Italy)
500 1# \$a Giunta, Filippo, \$d 1450-1517

source: Haeredes Christiani Egenolphi
heading: 110 2# \$a Chr. Egenolffs Erben
410 2# \$a Haeredes Christiani Egenolphi
410 2# \$a Christian Egenolffs Erben
410 2# \$a Egenolffs Erben
500 1# \$a Egenolff, Christian, \$d 1502-1555
670 ## \$a Benzing \$b (Chr. Egenolffs Erben)

source: Reprinted at Edinburgh : By the Heirs and Successors of
Andrew Anderson
heading: 110 2# \$a Heirs and Successors of Andrew Anderson
500 1# \$a Anderson, Andrew, \$d d. 1676
500 1# \$a Anderson, James, \$d fl. 1676-1694
500 1# \$a Anderson, Agnes, \$d d. 1716
670 ## \$a A dict. of the printers and booksellers
in England, Scotland and Ireland from
1641 to 1667, 1908:\$bp. 5 (Andrew
Anderson, d. 1676, was succeeded by his
widow Agnes and his son James)
670 ## \$a A dict. of the printers and booksellers
In England, Scotland and Ireland from
1668 to 1725, 1922:\$bp. 5-6 (Andrew
Anderson's widow Agnes, conducted the
business under the style Heirs and
Successors of Andrew Anderson until her
death in 1716)

source: London : Printed by John Basket ... and by the Assigns of
Henry Hills
heading: 110 2# \$a Assigns of Henry Hills
500 1# \$a Hills, Henry, \$d d. 1713

source: De erven F. Bohn
heading: 110 2# \$a Erven F. Bohn
500 1# \$a Bohn, F.

source: The Paul M. Fekula collection : a catalogue / published by the
estate of Paul M. Fekula

heading: 110 2# \$a Estate of Paul M. Fekula
500 1# \$a Fekula, Paul M.

Officina, etc.

source: Ex officina Oporiniana

heading: 110 2# \$a Officina Oporiniana
500 1# \$a Oporinus, Joannes, \$d 1507-1568

source: Typographia Komarek in Via Cursus [Latin name]

source: Nella Stamperia del Komarek [Vernacular name]

source: Stamperia Komarek, a spese di G. Ughetti [Vernacular variant]

heading: 110 2# \$a Stamperia del Komarek
410 2# \$a Typographia Komarek
410 2# \$a Stamperia Komarek
410 2# \$a Komarek (Firm : Rome, Italy)
500 1# \$a Komarek, Francesco Bezzarrini
500 1# \$a Komarek, Giovanni Jacopo

source: Ex Officina Plantiniana [Latin name]

source: Plantijnsche Drukkerij [Vernacular name]

heading: 110 2# \$a Plantijnsche Drukkerij
410 2# \$a Officina Plantiniana
500 1# \$a Plantin, Christophe, \$d ca. 1520-1589

Partnerships, etc.

1) If there is clear evidence that the partnership is a formally established, stable entity, establish the phrase as a corporate body with a qualifier as appropriate. Make *see also* references from the headings for the partners.

source: Books Printed for A. and J. Churchill at the Black Swan in
Pater Noster Row [Vernacular name]

source: Impensis Awnscham & Johan. Churchill [Latin name]

heading: 110 2# \$a A. and J. Churchill (Booksellers :
London, England)
410 2# \$a A. & J. Churchill (Booksellers :
London, England)
410 2# \$a Awnscham and John Churchill (Booksellers
: London, England)
410 2# \$a Awnscham & Johan. Churchill (Booksellers
: London, England)
500 1# \$a Churchill, Awnscham, \$d d. 1728
500 1# \$a Churchill, John

source: In aedibus viduae & haeredum Ioannis Stelsii

heading: 110 2# \$a Vidua & Haeredes Ioannis Stelsii
410 2# \$a Vidua et Haeredes Joannis Stelsii
410 2# \$a Vidua & Haeredes Ioannis Steelsii
410 2# \$a Veuve et Héritiers de Jean Steelsius
500 0# \$a Veuve de Jean Steelsius
500 1# \$a Steelsius, Jean, \$d 1533-1575

source: Printed for Don Allen by Grabhorn-Hoyem
source: R. Grabhorn & A. Hoyem
source: San Francisco tel. dir. (Grabhorn-Hoyem, prntrs & graphic
desgnrs)
heading: 110 2# \$a Grabhorn-Hoyem (Firm)
500 1# \$a Grabhorn, Robert
500 1# \$a Hoyem, Andrew

2) In the absence of clear evidence that the relationship is a formal or legal partnership, do not establish as a corporate body. Rather, establish the names of the various persons, and any related corporate body, separately. On a specific bibliographic record, make added entries as indicated in the imprint and colophon of the item being cataloged.

source: Printed by Robert and Edwin Grabhorn, 1928
heading: 100 1# \$a Grabhorn, Robert
510 2# \$a Grabhorn Press
heading: 100 1# \$a Grabhorn, Edwin E.
510 2# \$a Grabhorn Press

source: Printed at the Grabhorn Press for the Book Club of California,
1940
heading: 110 2# \$a Grabhorn Press
500 1# \$a Grabhorn, Edwin E.
500 1# \$a Grabhorn, Robert

source: Per Andream de Torresanis de Asula 1496
heading: 100 1# \$a Torresanus, Andreas, \$c de Asula, \$d
1451-1529
400 1# \$a Asulanus, Andreas, \$d 1451-1529
400 1# \$a Torresani, Andrea, \$c de Asula, \$d
1451-1529
400 0# \$a Andrea, \$c socerus, \$d 1451-1529
400 0# \$a Andrea, \$c d'Asola, \$d 1451-1529
400 1# \$a Torrigiani, Andrea dei, \$c de Asula,
\$d 1451-1529
510 2# \$q Aedes Aldi et Andreae Soceri

source: In aedibus Aldi et Andreae Soceri 1515
heading: 110 2# \$a Aedes Aldi et Andreae Soceri
500 1# \$a Manuzio, Aldo, \$d 1449 or 50-1515
500 1# \$a Torresanus, Andreas, \$c de Asula, \$d
1451-1529

source: Ex Officina Plantiniana, apud Franciscum Raphelengium
heading: 110 2# \$a Plantijnsche Drukkerij
heading: 100 1# \$a Raphelengius, Franciscus, \$d 1539-1597

Forests, Parks, Preserves, etc.

When a forest, park, preserve, etc. (commonly a unit of the United States National Park Service or the United States Forest Service), is needed as a main or added entry on a bibliographic record because the forest, park, preserve, etc., has some responsibility for the intellectual content of the item, create a name authority record for the forest, park, preserve, etc., under its name as a corporate body and qualify the name with "(Agency)."

110 2# \$a Chugach National Forest (Agency)
410 1# \$a United States. \$b Forest Service. \$bChugach
National Forest

110 2# \$a Aniakchak National Monument and Preserve
(Agency)
410 1# \$a United States. \$b National Park Service. \$b
Aniakchak National Monument and Preserve

25.5B CONFLICT RESOLUTION. [Rev.]

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U.S. Census Publications

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Appendix 1: Motion Pictures, Television Programs, Radio Programs

The first part of this LCRI addresses conflict resolution for serials (including numbered and unnumbered monographic series). This part of the LCRI represents *LC/PCC practice*.

Also, see the sections “Monographs” and “Integrating Resources” below for guidelines about the use of qualifiers for single-volume monographs, multipart items, and integrating resources.

Note: Indicators are not given in the examples when the heading could be used in either an authority or a bibliographic record because the indicators in authority and bibliographic records are not the same for the 130 field.

General

1) *The "catalog" when testing for conflict.* When searching the catalog to determine if a uniform title is needed for a serial/series or multipart item, define the "catalog" as the file against which the searching and cataloging is being done. In addition, catalogers (including LC overseas offices' catalogers and PCC participants) may take into account *any* serial/series or multipart item with the same title of which they know, whether or not it is in the catalog.

2) *Eligible title fields for conflict*

a) Take into account the title proper of a serial/series/multipart item; such a title proper can be found in the 245, 247, 4XX, 730, 760-787, 8XX fields of bibliographic records and the 1XX field of series authority records (SARS).

b) Do not take into account variant forms of title represented by added entries (246, 740 fields) in bibliographic records or by cross references (4XX fields) in name and series authority records. (*Note:* according to LCRI 26.5A, a qualifier is added to a cross reference in the authority record to break the conflict with a title proper in the same or another record.)

3) Resolve the conflict by using a uniform title heading or name heading/uniform title in the bibliographic or series authority record being created. Do not also add a uniform title heading or a name heading/uniform title to the existing record.

Exceptions

a) See the paragraph for physical medium under “Choice of qualifying term” in “Serials (Including Numbered and Unnumbered Monographic Series) ...” entered under title and under name heading.

b) See 5) in the "Serials (Including Numbered and Unnumbered Monographic Series) Entered Under Title" section below for adding "(Unnumbered)" as qualifier.

c) See 1)b), 1)c), 4), and 5) in the "Monographs" section below.

d) See 2) in the "Title/Phrase Heading in Series Authority Record Identical to Personal or Corporate Name" section below.

4) Use the uniform title heading or name heading/uniform title whenever the serial/series or multipart item is referred to in other access points (added or subject entries, subseries headings, etc.) and in linking notes.

5) Do not predict a conflict.

6) *Republications.* When a serial/series/multipart item is republished or reproduced (as a text, as a microform, as large print, as a braille edition, as a digitized reproduction, etc.), do not use a uniform title to distinguish one of these republications from the original. If the original itself has a uniform title, use the same uniform title for the republication.

Serials (Including Numbered and Unnumbered Monographic Series) Series Entered Under Title

1) *General.* When creating a bibliographic record for a serial, a series authority record for a serial/series, or a name authority record for a serial, construct a uniform title made up of the title proper plus a parenthetical qualifier to distinguish the serial/series from another with the same title proper in a bibliographic record, in the heading of any series authority record (for series, multipart item, phrase, or serial), or in the heading of any name authority record. Also construct a uniform title when a serial becomes an integrating resource (or vice versa) but doesn't change its title proper.

2) Choice of qualifying term

a) *Title proper is a "generic" title (i.e., it consists solely of an indication of type of publication and/or periodicity, exclusive of articles, prepositions, and conjunctions).* Use as the qualifier the heading for the body issuing or publishing the serial/series. If more than one corporate body is associated with the work, choose the body responsible for issuing the serial/series, rather than the one only publishing it. If multiple bodies are performing the same function, generally choose the one named first.

- 130 \$a Bulletin (American Dairy Products Institute)
- 130 \$a Bulletin (British Columbia. Dept. of Mines and Petroleum Resources)
- 130 \$a Bulletin (Université libre de Bruxelles. Service de physique des particules élémentaires)

- 130 \$a Occasional paper (Australia. Bureau of Industry Economics)
- 130 \$a Occasional paper (King's College (University of London). Dept. of Geography)
- 130 \$a Occasional paper (Spark M. Matsunaga Institute for Peace)

b) *Other situations.* Use judgment in determining the *most appropriate* qualifier for the serial/series being cataloged. Possible qualifiers are given in the following list; the listing is not prescriptive and is not in priority order. If none of these qualifiers is appropriate, use any word(s) that will serve to distinguish the one serial/series from the other. Use more than one qualifier if needed to make the uniform title unique.

- corporate body
- date of publication⁹
- descriptive data elements, e.g., edition statement, GMD, physical medium
- place of publication¹⁰

130 0# \$a Social sciences index (CD-ROM)
245 10 \$a Social sciences index \$h [electronic resource]

130 0# \$a Peterson's financial aid service (IBM version)
245 10 \$a Peterson's financial aid service \$h [electronic resource]

130 0# \$a Peterson's financial aid service (Macintosh version)
245 10 \$a Peterson's financial aid service \$h [electronic resource]

Generally avoid use of the terms “print” and “text” as qualifiers because they are vague and there is not a consensus as to their appropriate use. When breaking the conflict between separate headings for the same title published in multiple physical media, add a qualifier to the heading for the physical medium that isn’t printed text on paper (even if that means assigning a qualifier to a heading in an existing record).

130 \$a Genetic research update

130 \$a Genetic research update (CD-ROM)

3) *Form of qualifying term*

a) *Corporate body.* Use the AACR2 form of the name exactly as given on the name authority record for the corporate body.

130 \$a Special report (Northern Illinois University.
Center for Southeast Asian Studies)

130 \$a Occasional publication (Popular Archaeology
(Firm))

b) *Place of publication.* Use the AACR2 form from the name authority record for the place minus any cataloger's addition (cf. AACR2 24.4C1); record the name of the larger place preceded by a comma (cf. AACR2 23.4A1).

130 \$a African primary texts (Madison, Wis.)

130 \$a Rural development studies (Uppsala, Sweden)

130 \$a New age journal (Brighton, Boston, Mass.)

⁹Choose the date of publication (not date from chronological designation) of the first issue published or the earliest issue in hand, in that order of preference.

¹⁰If the serial/series is published in more than one place, choose as the qualifying term the place that would be named first in the publication, distribution, etc., area for the first issue published, the earliest issue for which a place is known, or the earliest issue in hand, in that order of preference. If the name of the local place has changed, use in the qualifier the name the place had at the time the first/earliest issue was published.

c) *Multiple qualifiers.* If more than one qualifier is needed, separate the qualifiers with a space-colon-space within one set of parentheses. Exception: if one of the qualifiers is "(Series)," give that qualifier first and enclose each qualifier in its own set of parentheses.

130 \$a Bulletin (Canadian Association of University
Teachers : 1973)
130 \$a Washington gazette (Washington, D.C. : Daily)
130 \$a WP (Series) (United States. Bureau of the Census)

4) *Change in qualifier*

a) *Body used as qualifier*

i) If the name of the body changes or the body is no longer involved with the serial/series, create a new record for the serial/series.

130 \$a Monograph series (American Bar Association.
Special Committee on Alternative Means of Dispute
Resolution)
130 \$a Monograph series (American Bar Association.
Special Committee on Dispute Resolution)

ii) If the name of the body changes but one name authority record is used for both forms of name or if the heading on the one name authority record is revised, do not create a new record for the serial/series. Change the form of name in the qualifier, as necessary, to match the heading in the name authority record.

130 \$a _____ (Instytut belaruskaj kul'tury
(Minsk, Byelorussian S.S.R.))
would be changed to
130 \$a _____ (Instytut belaruskaj kul'tury
(Minsk, Belarus))

b) *Place used as qualifier.*

i) If the serial/series "moves" to another city, do not create a new record. On a series authority record, add a reference from title proper with the new place as qualifier. In a serial bibliographic record, add information about the change in place of publication.

130 \$a _____ (Chicago, Ill.)
430 \$a _____ (Boston, Mass.)

ii) If the name of the place changes and a separate name authority record is created for that name, do not create a new record for the serial/series. Do not change the qualifier. In a series authority record, give a reference using the later form as the qualifier.

130 \$a _____ (Leningrad, R.S.F.S.R.)
430 \$a _____ (Saint Petersburg, Russia)
(two name authority records exist)

iii) if the name for the place changes but one name authority record is used for both forms of name or if the heading on the one name authority record is revised, do not create a new record for the serial/series. Change the form of name in the qualifier, as necessary, to match the heading in the name authority record.

130 \$a _____ (Kinshasa, Zaire)

would be changed to:

130 \$a _____ (Kinshasa, Congo)

c) *Other qualifiers.* If the information used as qualifier changes in form or fact, do not create a new record. In a series authority record, add a reference from the title proper and the changed qualifier if it would help in identification. In a serial bibliographic record, add information if appropriate.

130 \$a _____ (Middle Atlantic ed.)
(current items labelled as "Mid-Atlantic edition")

5) *Unnumbered/numbered titles from the same body.* If one body issues both an unnumbered series and a numbered series/serial with the same title, add the qualifier "(Unnumbered)" to the title for the unnumbered series in all cases of such a conflict. (For example, if the new title is numbered and the existing title is unnumbered, change the existing unnumbered series to add "(Unnumbered)" to the title.) Do not apply this technique when some issues of a series lack numbering.

6) *Serial section title or subseries title with initial article.* If the title of a section of a serial or the title of a subseries begins with an initial article, create a uniform title to delete that initial article. Delete the initial article even if the section or subseries title is preceded by a numeric or alphabetic designation. In the series statement in an analytic record or in the title proper and statement of responsibility area of a serial record, give the title as found.

title proper: American men and women of science. The medical sciences

serial record:

130 \$a American men and women of science. \$p
Medical sciences.

245 \$a American men and women of science. \$p
The medical sciences.

title proper: Progress in nuclear energy. Series VIII, The economics of nuclear power

analytic record:

490 1 \$a Progress in nuclear energy. Series
VIII, The economics of nuclear
power

830 0 \$a Progress in nuclear energy. \$n,
Series VIII, \$p Economics of
nuclear power

series authority record:

130 \$a Progress in nuclear energy. \$n Series
VIII, \$p Economics of nuclear power

7) *Numbering grammatically integrated with title proper.* If the title proper with grammatically-integrated numbering is not in the nominative case, create a uniform title to change the title to the nominative case. In the series statement in an analytic record, give the title as found (i.e., including the grammatically-integrated numbering). In the title proper and statement of responsibility area in a serial record, apply rule 12.1B7.

title proper: 31. tom Biblioteki SIB

analytic record:

490 1# \$a 31. tom Biblioteki SIB
830 #0 \$a Biblioteka SIB ; \$v 31. tom.

series authority record:

130 #0 \$a Biblioteka SIB
430 #0 \$a Biblioteki SIB

serial record:

130 0# \$a Biblioteka SIB
245 10 \$a Biblioteki SIB

title proper: Monumenta. Epistolarum tomus 1

analytic record:

490 1# \$a Monumenta. Epistolarum tomus 1
830 #0 \$a Monumenta. \$p Epistolae ; \$v tomus
1.

series authority record:

130 #0 \$a Monumenta. \$p Epistolae
430 #0 \$a Monumenta. \$p Epistolarum

serial record:

130 0# \$a Monumenta. \$p Epistolae
245 10 \$a Monumenta. \$p Epistolarum ...

8) *Serial common title or main series title not issued alone or lacking numbering.* Do not test such a serial common title or main series title for conflict by itself. Test the entire title proper (the serial common title and its section title or the unnumbered main series and its subseries) for conflict. If the entire title proper conflicts with another title proper, add a qualifier at the end of the title proper.

title proper: Bulletin. Series W
search in catalog for entire title = no conflict
130 \$a Bulletin. \$n Series W

title proper: Bulletin. Series A
search in catalog for entire title = a conflict with another "Bulletin.
Series A"
130 \$a Bulletin. \$n Series A ([qualifier])

9) *Serial common title or main series title has been issued alone or has numbering.* First, test the serial common title or the main series title by itself for conflict and add a qualifier if needed at the end of that title. Then, test that title (plus qualifier if needed) and the section or subseries title together for conflict; add a qualifier if needed at the end of the section or subseries title.

title proper of numbered main series & subseries: University papers. History series
search in catalog for main series title = a conflict with another "University papers"
130 \$a University papers ([qualifier])

search in catalog for main series title plus qualifier and subseries title = no conflict
130 \$a University papers ([qualifier]). \$p History series

10) *Supplement title entered subordinately to main title.* If the main title is already in the catalog, use its heading (may or may not have a qualifier) in the heading for the supplement. If the main title is not in the catalog, establish its AACR2 form (cf. LCRI 26.5B). Then, test the main title (plus qualifier if needed) and the supplement title together for conflict; add a qualifier if needed at the end of the supplement title.

title proper of main title with supplement: Statistical bulletin. Supplement
search in catalog for main title = a conflict with another "Statistical bulletin"
130 \$a Statistical bulletin ([qualifier])

search in catalog for main title plus qualifier and supplement title = no conflict
130 \$a Statistical bulletin ([qualifier]). \$p Supplement

Serials (Including Numbered and Unnumbered Monographic Series) Entered Under Name Heading

1) *General.* When creating a bibliographic record for a serial, a series authority record for a serial/series, or a name authority record for a serial, construct a uniform title made up of the title proper plus a parenthetical qualifier to distinguish the serial/series from another with the same title proper entered under the same name heading in a bibliographic record, in the heading of any series authority record (for series, multipart item, phrase, serial), or in the heading of any name authority record. Also construct a uniform title when a serial becomes an integrating resource (or vice versa) but doesn't change its title proper.

2) *Choice of qualifying term.* Use judgment in determining the *most appropriate* qualifier for the serial/series being cataloged. Possible qualifiers are given in the following list; the listing is not in priority order. If none of these qualifiers is appropriate, use any word(s) that will serve to distinguish the one serial/series from the other. Use more than one qualifier if needed to make the uniform title unique.

- date of publication¹¹
- descriptive data elements, e.g., edition statement

110 2# \$a World Food Programme.
240 10 \$a Annual report (1993)
245 10 \$a Annual report

Generally avoid use of the terms "print" and "text" as qualifiers because they are vague and there is not a consensus as to their appropriate use. When breaking the conflict between separate headings for the same title published in multiple physical media, add a qualifier to the heading for the physical medium that isn't printed text on paper (even

¹¹Choose the date of publication (not date from chronological designation) of the first issue published or the earliest issue in hand, in that order of preference.

if that means assigning a qualifier to a heading in an existing record).

Monographs¹²

LC practice:

1) *Single-part monograph or not-analyzed multipart item*

a) *Conflict in the database.* If the main entry is the same as the main entry of another work represented by a bibliographic record or name/series authority record, do not assign a uniform title to either work simply to distinguish them, even if there are multiple editions of either work.

```
245 00 $a France / $c préface de Pierre Mendès-France.  
260 ## $a Genève ; $a New York :$b Nagel, $c 1955.
```

```
245 00 $a France.  
260 ## $a Paris : $b Librairie Larousse, $c 1967.
```

```
245 00 $a France.  
260 ## $a Paris : $b Documentation française, $c 1972.
```

b) *Needed for subject or related work added entry.* If the main entry is the same as the main entry of another work represented by a bibliographic record or name/series authority record, construct a uniform title consisting of the title proper plus a parenthetical qualifier.

i) Determine the qualifier according to the guidelines below in 2)a) for title proper main entry or 3)a) for name heading main entry.

ii) Change existing records in which the work appears as an access point (main entry, added entry, subject heading).

```
245 00 $a Gazetteer of Argentina : $b names approved by  
the United States Board on Geographic Names.  
250 ## $a 3rd ed.  
260 ## $a Washington : $b Defense Mapping Agency,  
$c 1992.  
500 ## $a Rev. ed. of: Argentina. 1968.  
730 0# $a Argentina (United States. Office of Geography)
```

revised bibliographic record for the 1968 work cited in 500 field above

¹²Past practice for monographic electronic resources:

Prior to June 1990, a qualifier was added to the title of monographic electronic resources whenever the heading was needed in a secondary entry, without regard to conflict. Generally continue to use such headings in main, subject, and added entries on records for items cataloged after May 1990 (name authority records created in accord with these policies are routinely retained although they would not necessarily be needed under current policies).

Prior to December 2002, the qualifier used on monographic electronic resources was the general material designation "(Computer file)," sometimes in combination with the name of the producer of the resource. Headings that exist with this qualifier should not be changed to reflect current policy unless the heading needs to be changed for another reason.

130 0# \$a Argentina (United States. Office of Geography)
245 10 \$a Argentina : \$b official standard names approved
by the United States Board on Geographic Names.
260 ## \$a Washington : \$b Office of Geography, Dept. of
the Interior, \$c 1968.

c) *Another manifestation requiring a uniform title.* If the main entry of the original is the same as the main entry of another work represented by a bibliographic record or name/series authority record, construct a uniform title for the original consisting of the title proper plus a parenthetical qualifier. Then assign a uniform title to the manifestation (cf. AACR2 25.5C for translations, AACR2 25.6B3 for excerpts, etc.).

i) Determine the qualifier for the original according to the guidelines below in 2)a) for title proper main entry or 3)a) for name heading main entry.

ii) Change existing records in which the original work appears as an access point (main entry, added entry, subject heading).

translation of the 1955 work above

130 0# \$a France (Geneva, Switzerland). \$l English.
245 10 \$a France / \$c preface by Pierre Mendès-France ;
translated by William H. Parker.
260 ## \$a Geneva ; \$a New York : \$b Nagel, \$c 1956.

revised bibliographic record for the 1955 work above

130 0# \$a France (Geneva, Switzerland)
245 10 \$a France / \$c préface de Pierre Mendès-France.
260 ## \$a Genève ; \$a New York : \$b Nagel, \$c 1955.

2) *Analyzed multipart item entered under a title proper*

a) *Conflict in the database.* If the title proper of the multipart item is the same as the title proper of another work represented by a bibliographic record or a name/series authority record, construct a uniform title made up of the title proper plus a parenthetical qualifier.

(i) Use judgment in determining the *most appropriate* qualifier. Possible qualifiers are given in the following list; the listing is *not* prescriptive and is *not* in priority order.

- corporate body
- date of publication¹³
- descriptive data elements, e.g., edition statement, GMD, physical medium
- place of publication¹⁴

¹³Choose the date of publication of the first part published or the earliest part in hand, in that order of preference.

¹⁴If the multipart item is published in more than one place, choose as the qualifying term the place that would be named first in the publication, distribution, etc. area for the first part published, the earliest part for which a place is known, or the earliest part in hand, in that order of preference. If the name of the local place has changed, use in the qualifier the name the place had at the time the first/earliest part was published.

130 \$a Continents of the world (Chicago, Ill.)

(ii) If none of these qualifiers is appropriate, use any word(s) that will serve to distinguish the one work from the other. Use more than one qualifier if needed to make the uniform title unique.

b) *Needed for subject or related work added entry.* Use the heading in the series authority record for that multipart item.

c) *Another manifestation requiring a uniform title.* Use the heading in the series authority record for the original multipart item. Then assign a uniform title to the manifestation (cf. AACR2 25.5C for translations, AACR2 25.6B3 for excerpts, etc.).

3) *Analyzed multipart item entered under a name heading*

a) *Conflict in the database.* If that name heading/title proper of the multipart item is the same as the name heading/title proper of another work represented by a bibliographic record or a name/series authority record, construct a uniform title made up of the title proper plus a parenthetical qualifier.

(i) Use judgment in determining the *most appropriate* qualifier. Possible qualifiers are given in the following list; the listing is not in priority order.

- date of publication¹⁵
- descriptive data elements, e.g., edition statement, GMD, physical medium
- place of publication¹⁶

100 1# \$a Elias, Norbert. \$t Über den Prozess der
Zivilisation. \$l English (Oxford, England)

(ii) If none of these qualifiers is appropriate, use any word(s) that will serve to distinguish the one work from the other. Use more than one qualifier if needed to make the uniform title unique.

b) *Needed for subject or related work added entry.* Use the heading in the series authority record for that multipart item.

c) *Another manifestation requiring a uniform title.* Use the heading in the series authority record for the original multipart item. Then assign a uniform title to the manifestation (cf. AACR2 25.5C for translations, AACR2 25.6B3 for excerpts, etc.).

4) *Collective uniform title headings “Works” and “Selections”:* NAR and SAR for different multipart items.

LC/PCC practice: To break the conflict between headings created per LCRIS for rules 25.8 and 25.9, add a brief form of the publisher’s name in subfield \$s of the series authority record (even if that means revising a heading in an existing record). If there is still a conflict, add a parenthetical qualifier at the end of subfield \$s.

¹⁵Choose the date of publication of the first part published or the earliest part in hand, in that order of preference.

¹⁶If the multipart item is published in more than one place, choose as the qualifying term the place that would be named first in the publication, distribution, etc. area for the first part published, the earliest part for which a place is known, or the earliest part in hand, in that order of preference. If the name of the local place has changed, use in the qualifier the name the place had at the time the first/earliest part was published.

100 1# \$a Twain, Mark, \$d 1835-1910. \$t Works. \$f 1996
(name authority record for a multipart item)

100 1# \$a Twain, Mark, \$d 1835-1910. \$t Works. \$f 1996.
\$s Whiting
(series authority record for a different multipart item)

100 1# \$a Twain, Mark, \$d 1835-1910. \$t Works. \$f 1996.
\$s Whiting (Annotated ed.)
(series authority record for a different multipart item also published by Whiting
in 1996)

Exception: *LC music practice for analyzed multipart items with uniform title heading "Selections"*: Subfield \$f is not used to break a conflict between music headings. Instead, add a parenthetical qualifier at the end of subfield \$t. Use judgment in determining the most appropriate qualifier; give the qualifier in a brief form.

100 1# \$a Britten, Benjamin, \$d 1913-1976. \$t Selections
100 1# \$a Britten, Benjamin, \$d 1913-1976. \$t Selections
(Collins Classics)

100 1# \$a Telemann, Georg Philipp, \$d 1681-1767. \$t
Selections

100 1# \$a Telemann, Georg Philipp, \$d 1681-1767. \$t
Selections (Telemann-Archiv)

5) Generally avoid use of the terms "print" and "text" as qualifiers because they are vague and there is not a consensus as to their appropriate use. When breaking the conflict between separate headings for the same title published in multiple physical media, add a qualifier to the heading for the physical medium that isn't printed text on paper (even if that means assigning a qualifier to a heading in an existing record).

Integrating Resources

LC/PCC practice: Apply the guidelines given above under "Monographs" also to integrating resources. Also construct a uniform title when a serial becomes an integrating resource (or vice versa) but doesn't change its title proper.

Series-Like Phrases

1) *Entry under title*. Construct a uniform title made up of the phrase plus a parenthetical qualifier for any phrase entered under title if the phrase is identical to the title proper of a serial/series found in the catalog in a bibliographic record or the title proper in the heading of a series authority record for a series, multipart item, or serial. Follow the guidelines for adding a qualifier to a serial/series title (above).

130 \$a Interim reports (Australian National Antarctic
Research Expeditions)

2) *Entry under name heading*. Construct a uniform title made up of the phrase plus a parenthetical qualifier for any phrase entered under a name heading if the phrase is identical to a title proper of a serial/series entered under the same name heading in the catalog in a bibliographic record or in the heading of a series authority record for a series, multipart item, or serial. Follow the guidelines for adding a qualifier to a serial/series title (above).

3) *Conflict with another phrase heading*. Do not create a separate series authority record for the second series-like phrase, constructing a uniform title made up of the phrase plus a parenthetical qualifier. Instead, modify the existing series authority record to make it an undifferentiated phrase record.

130 \$a Yolla Bolly Press book
130 \$a Quarto book

Title/Phrase Heading in Series Authority Record Identical to Personal or Corporate Name

1) If the title or phrase is identical to a personal or corporate (including geographic) name, construct a uniform title made up of the title proper or phrase plus the parenthetical qualifier "(Series)." That name may be found on the item being cataloged or in a heading or reference in a name authority record related or not related to the item being cataloged. Apply this technique also to subseries titles entered subordinately.

130 \$a Centre de recherches d'histoire ancienne (Series)
130 \$a Oxford Historical Society (Series)
130 \$a HAZ (Series)

130 \$a Facultat de Dret de l'Estudi General de Lleida
(Series)
130 \$a Marco Polo (Series)
130 \$a United States (Series)
130 \$a DOD (Series)
130 \$a Metropolitan Books (Series)
130 \$a Posebna izdanja (Crnogorska akademija nauka i
umjetnosti). \$p Odjeljenje društvenih nauka
(Series)

2) If an existing title or phrase heading later conflicts with a name, add the qualifier "(Series)" to the series authority record heading.

Radio and Television Programs

See Appendix 1: Motion Pictures, Television Programs, Radio Programs

U.S. Census Publications

For U.S. Bureau of the Census publications that contain the census or parts of it, use a uniform title consisting of the name of the census, qualified by the year of the census. Add to this basic uniform title parts of the census as subdivisions.

title proper: 1972 census of construction industries
uniform title: 130 \$a Census of construction industries
(1972)

title proper: Numerical list of manufactured products: 1972
census of manufactures
uniform title: 130 \$a Census of manufactures (1972).
\$p Numerical list of manufactured
products

title proper: Census of housing, 1960
uniform title: 130 \$a Census of housing (1960)

Comics

If a comic strip, single panel cartoon, etc., is entered under its title, establish a uniform title

for the work that consists of its title, followed by an appropriate parenthetical qualifier (e.g., "Batman (Comic strip)").

Motion Pictures

See Appendix 1: Motion Pictures, Television Programs, Radio Programs

Choreographic Works

1) *Background*

In catalogs dealing with dance material, there is a need both to collocate different versions of the same basic work under the same title and to differentiate between the different versions of the work in a meaningful way. A choreographic dance work, i.e., a dance created by a specific person, will often have a title that is the same as or similar to a musical or literary work that accompanies or is related to it. In addition, many dance works, though known by the same title, have been revised or adapted by different choreographers. The Dance Heritage Coalition, a group of several institutions, including the Library of Congress, has received funding for a project to prepare a catalog of primary research resources in dance history, including manuscript and archival materials, audio and videotape, printed texts and music, and visual collections. The coalition will add authority records to the national authority file for these materials, including newly created authority records and retrospective records from the files of the Dance Collection of the New York Public Library.

AACR2 does not include specific rules for the creation of uniform titles for choreographic works, and in the past LC has treated headings for individual choreographic dance works as subject headings, rather than name headings. However, because they do represent individual creative works and to meet the needs of the dance cataloging community, these headings should now be treated as name headings, and uniform titles for them will be constructed according to the guidelines below recommended by the Dance Heritage Coalition.

2) *Uniform titles for choreographic works*

a) *Qualifiers.* When the title of a choreographic dance work is needed as a subject or added entry, construct a uniform title consisting of the title of the work followed by the qualifier "(Choreographic work)." In addition, when the item represents a particular choreographer's version of the work, include the surname of the choreographer as part of the qualifier. Use the form of the surname found in the 100 field of the authority record for the choreographer.

130 \$a Romeo and Juliet (Choreographic work)
(for a book of photographs from various productions of choreographic works based on Shakespeare's play)

130 \$a Romeo and Juliet (Choreographic work : Smuin)
(for a series of photographs taken during a dress rehearsal of the first production of Michael Smuin's choreographic adaptation of Shakespeare's play)

If two or more choreographers share responsibility for the work, give their names in alphabetical order, unless one person is clearly principally responsible for the choreography, in which case that name should be listed first. Connect the names with the word "and."

130 \$a Return of the native (Choreographic work : Jones and Zane)

130 \$a Giselle (Choreographic work : Coralli and Perrot)

As appropriate, also include the following additions to the qualifier:

i) Choreographer's surname, after the original choreographer's surname.

If the choreographic work is derived from another choreographic work, follow the name of the choreographer with a comma, the word "after," and the surname of the original choreographer.

130 \$a How long brethren (Choreographic work : Tamiris)
130 \$a How long brethren (Choreographic work : McIntyre,
after Tamiris)
(for a notation score for a reconstruction of Helen Tamiris's original work)

ii) Date of a reconstruction

Optionally, if the material being cataloged relates to a reconstruction of a choreographic work that was originally staged at an earlier date, include in the qualifier the date of the reconstruction.

130 \$a Afternoon of a faun (Choreographic work :
Nijinsky)
130 \$a Afternoon of a faun (Choreographic work :
Markova, after Nijinsky : 1935)

b) *Language of the title*

Use as the uniform title the title in the original language unless the work has become generally known in another language through extensive adaptation, e.g., when the choreographic work has been restaged in a number of different countries. In such cases, use the title found in the following reference work, making references from the title in other languages:

New York Public Library. *Dictionary Catalog of the Dance Collection*. Boston : G.K. Hall, 1974. 10 v. Annual supplement, *Bibliographic Guide to Dance*, 1975-

If the title is not found in the above source, consult the sources below, which are listed in order of precedence.

Beaumont, C.W. *Complete Book of Ballets*
Chujoy, A., and Manchester, P.W. *The Dance Encyclopedia*. Rev. ed.
Enciclopedia dello spettacolo
The New Grove Dictionary of Music and Musicians
Koegler, H. *The Concise Oxford Dictionary of Ballet*. 2nd ed.
McDonagh, D. *The Complete Guide to Modern Dance*

130 \$a Cinderella (Choreographic work)
430 \$a Cendrillon (Choreographic work)
430 \$a Cenerentola (Choreographic work)

130 \$a Sylphide (Choreographic work)
430 \$a Sylph of the Highlands (Choreographic work)

Named Individual Works of Art

Add in parentheses an appropriate designation or designations (e.g., date, medium, size, owner, *catalogue raisonné* number, alternative title, location, state, color, owner's accession number) to distinguish between identical

uniform titles for works entered under the same heading.¹⁷

- 100 1# \$a Eyck, Jan van, \$d 1390-1440. \$t Saint Francis receiving the stigmata (Galleria sabauda (Turin, Italy))
- 100 1# \$a Eyck, Jan van, \$d 1390-1440. \$t Saint Francis receiving the stigmata (Philadelphia Museum of Art)
- 100 1# \$a Cézanne, Paul, \$d 1839-1906. \$t Card players (Barnes Foundation)
- 100 1# \$a Cézanne, Paul, \$d 1839-1906. \$t Card players (Courtauld Institute Galleries)
- 100 1# \$a Cézanne, Paul, \$d 1839-1906. \$t Card players (Metropolitan Museum of Art (New York, N.Y.))
- 100 1# \$a Cézanne, Paul, \$d 1839-1906. \$t Card players (Musée d'Orsay)
- 100 1# \$a Pollock, Jackson, \$d 1912-1956. \$t Untitled (1936)
- 100 1# \$a Pollock, Jackson, \$d 1912-1956. \$t Untitled (1937)
(title of both works is Untitled)
- 100 1# \$a Picasso, Pablo, \$d 1881-1973. \$t Frugal repast (1904, 1913 printing : etching)
- 100 1# \$a Picasso, Pablo, \$d 1881-1973. \$t Frugal repast (1904, 1913 printing : etching : 2nd state)

25.5B. APPENDIX I. [New]

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- 4) *Motion picture with translated intertitles*
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- 6) *Motion picture filmed simultaneously in different languages under different titles*
- 7) *Comprehensive title/Individual title*

¹⁷While date or owner (usually a museum) will often be the best qualifier, “appropriate” will depend upon the particular work of art, e.g., for a print, the state may be the best qualifier.

PCC/LC Practice for Assigning Uniform Titles (Providing Related Work/Subject Access When Cataloging Any Resource Related to a Motion Picture)

- 1) *General*
- 2) *Various types of versions of motion pictures released under a different title*
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- 4) *Comprehensive title/Individual title*

Television Programs (including video and film formats)

Background

Guidelines

PCC Practice for Assigning Uniform Titles (Cataloging a Television Program Itself)

- 1) *Same title, different resources*
- 2) *Comprehensive title/Individual title*
- 3) *Compilations*

PCC/LC Practice for Assigning Uniform Titles (Providing Related Work/Subject Access When Cataloging Any Resource Related to a Television Program)

Radio Programs

Background

Guidelines

Assigning Uniform Titles (Cataloging a Radio Program Itself)

- 1) *Same title, different resources*
- 2) *Comprehensive title/Individual title*
- 3) *Compilations*

Assigning Uniform Titles (Providing Related Work/Subject Access When Cataloging Any Resource Related to a Radio Program)

Motion Pictures (including film and video formats)

Background

Because LC's Motion Picture, Broadcasting, and Recorded Sound Division (M/B/RS) uses *Archival Moving Image Materials*, 2nd ed. (AMIM2) in cataloging motion pictures instead of AACR2 chapter 7, one of the purposes of this section of the LCRI is to provide guidance for those libraries using AACR2 (including LC when cataloging resources that are related to motion pictures). For informational purposes, the LCRI notes those instances in which the AMIM2 practice differs from the "PCC practice:" (i.e., AACR2 interpretation).

The approach taken for the PCC practice is a practical one, resulting in the following departures from a strict AACR2 approach:

- 1) consistent use of the qualifier "(Motion picture)" whenever a qualifier is needed;
- 2) limiting name authority records for motion pictures to the "work" level to the exclusion of name authority records for "language expressions" of the work, e.g., dubbed motion pictures.

These departures stem from various factors:

- 1) the character of moving image materials themselves;
- 2) the need to provide consistency to accommodate PCC participants working in a shared environment;
- 3) the need to accommodate two sets of rules that take different approaches on some points (e.g., AMIM2 treats simultaneously released motion pictures in different languages as separate works, whereas AACR2 treats one release as the original and the other releases as translations; AACR2 calls for using language as an element in a uniform title for dubbed motion pictures, whereas AMIM2 does not);
- 4) the need to manage in a clear way what could be confusing situations related to certain language conditions.

Because AMIM2 does not ever call for using a language element in a uniform title for moving image resources, limiting uniform titles to the "work" level precludes the possible confusion of authority records at both the "work" and "language expression" levels in support of disparate practices.

Guidelines

The guidelines are based on the *Anglo-American Cataloguing Rules*, 2nd ed. (AACR2).

PCC Practice for Assigning Uniform Titles (Cataloging a Motion Picture Itself)¹⁸

Assign a uniform title for a motion picture in the following situations. (If cataloging an individual title that is part of a comprehensive title (e.g., an episode of a theatrical serial), follow also the guidelines in paragraph 7 of this section below.)

1) *Same title, different resources.* Assign a uniform title to distinguish a motion picture entered under a title proper from another resource entered under that same title proper (*cf.* rule 25.1A). In determining a possible conflict, follow the guidelines set out in "1) The 'catalog' when testing for conflict" and "2) Eligible title fields for conflict" under the section headed "General" at the beginning of LCRI 25.5B.

When it is necessary to qualify a uniform title for a motion picture to break a conflict, use the qualifier "(Motion picture)." In such cases create a uniform title name authority record for the motion picture. (Use this uniform title in all entries for the particular work; update existing records as needed to insure this uniformity.) Do not create separate name authority records for separate language versions of a particular motion picture. Instead, treat the titles of separate language versions as variant titles, and make *see* references from them on the name authority record for the motion picture.

Bibliographic record for a previously cataloged resource:

245 00 \$a Stardust ...

Bibliographic record for a motion picture with the same title now being cataloged:

¹⁸Past PCC practice: PCC practice for primary access to motion pictures prior to 2005 may not reflect the guidelines in this LCRI with respect to the instances of qualification, to the form of qualification, or to the creation of a name authority record. Generally, continue to use such headings and name authority records. Do not make changes solely to reflect new practice. Limit changes to those stimulated by other conditions. Note that aside from creating a Name Authority Record (NAR) to qualify a heading for a motion picture, the usual conditions for creating a NAR as stated in the Introduction to Descriptive Cataloging Manual (DCM) Z1 continue to obtain.

130 0# \$a Stardust (Motion picture)
245 10 \$a Stardust ...

Name authority record for the motion picture:

130 #0 \$a Stardust (Motion picture)

Note: AMIM2 does not follow this practice. Under AMIM2, a uniform title is not assigned solely to distinguish a motion picture entered under a title proper from another resource entered under that same title.

If a resource has been distributed theatrically, nontheatrically, as a home video, and/or aired on television, use the qualifier applicable to the original distribution. When the original distribution is unknown, cannot be determined, or is not applicable (e.g., undistributed home movies), use the qualifier “(Motion picture).” Use the qualifier “(Motion picture)” when the original distribution is directly to the home video market. Use the qualifier “(Television program)” for those resources originally aired on television whether or not they have subsequent home video releases.

If the uniform titles of different motion pictures would be the same, resolve the conflict by using the following additional qualifiers, in this order:

year of original release (if unreleased, year of original production)
director or filmmaker (use the shortest intelligible form of the name)
production company (use the AACR2 form of the name exactly as given on the name authority record;
in cases of multiple production companies, use the first one recorded in the statement of responsibility in the title and statement of responsibility area)

Change existing headings to insure, to the extent possible, synchronization between headings for different motion pictures with the same title.

Bibliographic record for a previously cataloged motion picture:

245 00 \$a King Kong ...
260 ## \$a Hollywood : \$b RKO Radio Pictures, \$c
1933.

Bibliographic record for another motion picture with the same title now being cataloged:

130 0# \$a King Kong (Motion picture : 1976)
245 10 \$a King Kong ...
260 ## \$a Hollywood : \$b Paramount Pictures, \$c
1976 ...

Name authority record for the motion picture now being cataloged:

130 #0 \$a King Kong (Motion picture : 1976)

Updated bibliographic record for the previously cataloged motion picture:

130 0# \$a King Kong (Motion picture : 1933)
245 10 \$a King Kong ...
260 ## \$a Hollywood : \$b RKO Radio Pictures, \$c
1933.

Name authority record for the previously cataloged motion picture:

130 #0 \$a King Kong (Motion picture : 1933)

When a preferred qualifier does not resolve a conflict, retain that qualifier and add another. This structure will preserve synchronization between the headings for different motion pictures with the same title.

Bibliographic records:

130 0# \$a Harlow (Motion picture : 1965 : Douglas)

130 0# \$a Harlow (Motion picture : 1965 : Segal)

130 0# \$a San Francisco (Motion picture : 1986 : Kaw
Valley Films)

130 0# \$a San Francisco (Motion picture : 1986 : Cycle
Vision Tours, Inc.)

2) *Different titles in the same language.* Assign a uniform title for a motion picture released under different titles in the same language (*cf.* rule 25.3C1).

Bibliographic record for the U.S. version of a motion picture released earlier in the U.K. under a different title and the U.K. title conflicts with the title of another resource:

130 0# \$a Stardust (Motion picture)

245 10 \$a He loved an actress ...

Name authority record for the motion picture:

130 #0 \$a Stardust (Motion picture)

430 #0 \$a He loved an actress

<p>Note: AMIM2 assigns a uniform title to the original motion picture and links the original to any subsequent versions released under different titles through related-work uniform title added entries.</p>
--

3) *Dubbed motion picture.* Assign a uniform title for a dubbed motion picture (*cf.* rule 25.5C1).

Bibliographic record for a dubbed version of a motion picture:

130 0# \$a Battaglia di Algeri. \$l English.

245 14 \$a The battle of Algiers ...

(The rule calls for adding language in the case of a dubbed motion picture)

Name authority record for the motion picture:

130 #0 \$a Battaglia di Algeri

430 #0 \$a Battle of Algiers

not 130 #0 \$a Battaglia di Algeri. \$l English

Note: AMIM2 assigns a uniform title to the motion picture in the original language and links the original to the dubbed version through a related-work uniform title added entry.

Today's technology makes it possible to issue resources that contain various language-related conditions. In general, assign a uniform title and name the language(s) as specified in rule 25.5C1. For example, if a resource contains an original version of a motion picture and one dubbed in another language, name the original language second. If the resource contains two dubbed versions but not the original version, name both languages in the order specified by the rule. If a resource contains three or more dubbed versions, or the original and two or more dubbed versions, use the term "Polyglot" to identify the language in the uniform title.

Bibliographic record for a motion picture with the original language and two dubbed versions:

```
130 0# $a To live and die in L.A. $l Polyglot.
245 10 $a To live and die in L.A. ...
      (Original in English, dubbed in French and Spanish)
```

A name authority record for the motion picture is not necessary.

Note, however, that if a resource contains a mixture of options, some of which are language-related selections and others not (in terms of the cataloging rules), apply the language-related specifications accordingly. For example, if a resource contains an original version in English, a dubbed version in French, and a subtitled version in Spanish, assign a uniform title followed by the language French (dubbed version) and English (original version). This applies because although three versions are present, the rule only calls for the use of language in the uniform title for two (dubbed and original). The rule does not call for adding language in the case of a motion picture with subtitles.

Bibliographic record for a motion picture with the original language, one dubbed version, and one subtitled version:

```
130 0# $a Raising Arizona. $l French & English.
245 10 $a Raising Arizona ...
      (Original in English, dubbed in French, subtitled in Spanish)
```

A name authority record for the motion picture is not necessary.

4) *Motion picture with translated intertitles.* By analogy (there is no rule), apply to a silent motion picture that contains intertitles in a language different from that of the original release the same treatment as that applied to a dubbed motion picture.

Bibliographic record for a version of a motion picture with translated intertitles:

```
130 0# $a Bronenoseŧs "Potemkin" (Motion picture) .
      $l English.
245 14 $a The battleship Potemkin ...
      (Add the language of the translated intertitles)
```

Name authority record for the motion picture:

```
130 #0 $a Bronenoseŧs "Potemkin" (Motion picture)
```

430 #0 \$a Battleship Potemkin

not 130 #0 \$a Bronenosets "Potemkin" (Motion picture).
\$l English

5) *Subtitled motion picture released under a different title.* Assign a uniform title for a subtitled motion picture released under a different title (*cf.* rule 25.5C1). (The rule does not call for adding language in the case of a motion picture with subtitles.)

Bibliographic record for a subtitled version of a motion picture released under a different title:

130 0# \$a Shichinin no samurai.
245 10 \$a Seven samurai ...

Name authority record for the motion picture:

130 #0 \$a Shichinin no samurai
430 #0 \$a Seven samurai

Note: AMIM2 assigns a uniform title to the motion picture in the original language and links the original to the subtitled version through a related-work uniform title added entry.

6) *Motion picture filmed simultaneously in different languages under different titles.* Assign a uniform title for a motion picture filmed simultaneously in different language versions (*cf.* rule 25.3C3). Use the uniform title called for by the rule.

Bibliographic record for a German version of a motion picture filmed simultaneously in French and German:

130 0# \$a Coup de grâce.
245 14 \$a Der Fangschuss ...

Name authority record for the motion picture:

130 #0 \$a Coup de grâce
430 #0 \$a Fangschuss

Note: AMIM2 does not collocate under one title but treats each simultaneous production as a separate resource and links them through related-work uniform title added entries.

7) *Comprehensive title/Individual title.* When cataloging an individual title that is part of a comprehensive title, determine whether the individual titles were intended to be viewed consecutively or not. If the individual titles are to be viewed consecutively (e.g., theatrical serials, certain educational and technical materials), use as the title proper a structured combination of the components that consists of a comprehensive title and either an individual title or a numeric designation (e.g., episode number, chapter number) or both. In case of doubt, treat the individual title as intended to be viewed consecutively. Apply this treatment also to newsreels.

Bibliographic record:

245 04 \$a The nature of communism. \$n Vol. 1,
\$p Introduction to the course ...
*(246 given or not based on the character of the individual title and a judgment of
the usefulness of title access in that form)*

Bibliographic record:

245 04 \$a The Lightning Raider. \$n Episode 11, \$p The
bars of death ...
246 30 \$a Bars of death
*(246 given or not based on the character of the individual title and a judgment of
the usefulness of title access in that form. Illustrates that, unlike serial publications,
a uniform title is not assigned solely to remove an initial article preceding an
individual title but when one is assigned for some other reason, an initial article
preceding an individual title is not retained)*

Bibliographic record:

245 00 \$a Works. \$n Volume 1 ...
4XX \$a MacAcademy, the video training series
(Videorecording used for training for Microsoft Works)

Bibliographic record:

130 0# \$a Introduction to mathematics (Motion picture).
\$n No. 1, \$p Numeration.
245 10 \$a Introduction to mathematics. \$n No. 1,
\$p Numeration ...
*(Illustrates a conflict with another resource. When the comprehensive title is in
conflict, add a qualifier after the comprehensive title. Giving 246 title access or not
is based on the character of the individual title and a judgment of the usefulness of
title access in that form)*

Name authority record:

130 #0 \$a Introduction to mathematics (Motion picture)

If the comprehensive title represents a publisher/distributor series, treat it as a series statement.

Bibliographic record:

245 00 \$a 12 angry men ...
4XX \$a Criterion collection
*(“Criterion collection” is a series used by The Voyager Company when reissuing
the motion picture on videodisc)*

Bibliographic record:

245 00 \$a Boogie nights ...
4XX \$a New Line platinum series

PCC/LC Practice for Assigning Uniform Titles (Providing Related Work/Subject Access When Cataloging Any Resource Related to a Motion Picture)¹⁹

1) *General.* In cataloging a resource related to a motion picture (e.g., a screenplay, a recording of music from a motion picture), use a related work (*cf.* rule 21.28)/subject added entry to provide related work/subject access to the motion picture. If it is necessary to distinguish a motion picture entered under a title proper from another resource entered under that same title, add the qualifier “(Motion picture).” In determining a possible conflict, follow the guidelines set out in “1) The ‘catalog’ when testing for conflict” and “2) Eligible title fields for conflict” under the section headed “General” at the beginning of LCRI 25.5B. If the motion picture for which related-work/subject access is being provided is an individual title associated with a comprehensive title, e.g., an episode of a theatrical serial, follow also the guidelines in paragraph 5 of this section below.

Bibliographic record for the music for a motion picture:

100 1# \$a Copland, Aaron, \$d 1900-
245 14 \$a The red pony ...

Related-work added entry for the motion picture that conflicts with the title of another motion picture:

730 0# \$a Red pony (Motion picture : 1949)
(Date added to break conflict with another motion picture with the same title)

Name authority record for the motion picture:

130 #0 \$a Red pony (Motion picture : 1949)

Bibliographic record for a book about a motion picture:

100 1# \$a Coppola, Eleanor.
245 10 \$a Notes ...

Subject access for the motion picture that conflicts with another resource:

630 00 \$a Apocalypse now (Motion picture)

Name authority record for the motion picture:

130 #0 \$a Apocalypse now (Motion picture)

¹⁹ Past PCC/LC practice: PCC/LC practice for secondary access for motion pictures prior to 2005 will have resulted in instances of qualification now no longer called for. Generally, continue to use such headings in main, subject, and added entries on records for items cataloged after 2004 (routinely retain name authority records created in accord with these policies although they would not necessarily be needed under current policies).

2) *Various types of versions of motion pictures released under a different title.* If the related resource is a dubbed motion picture, a motion picture with translated intertitles, a subtitled motion picture, or a motion picture that has been released under a different title in the same language, use the uniform title of the original-release motion picture.

Title of original motion picture: La battaglia di Algeri

Title of English language dubbed or subtitled motion picture: The battle of Algiers

Title of translated screenplay for the motion picture: Gillo Pontecorvo's The battle of Algiers

Bibliographic record for the screenplay:

```
100 1# $a Solinas, Franco, $d 1927-
240 10 $a Battaglia di Algeri. $l English
245 10 $a Gillo Pontecorvo's The battle of Algiers /
      $c a film written by Franco Solinas ...
```

Related-work added entry for the motion picture:

```
730 0# $a Battaglia di Algeri.
```

Name authority record for the motion picture:

```
130 #0 $a Battaglia di Algeri
430 #0 $a Battle of Algiers
```

Title of original motion picture: Cabinet des Dr. Caligari

Title of motion picture with translated intertitles: The cabinet of Dr. Caligari

Title of screenplay for motion picture with translated intertitles: The cabinet of Dr. Caligari

Bibliographic record for a related work:

```
100 1# $a Adkinson, R. V. $q (Robert V.)
245 14 $a The cabinet of Dr. Caligari : $b a film by
      Robert Wiene, Carl Mayer, and Hans Janowitz
      : English translation and description of
      action / $c by R.V. Adkinson.
4XX   $a Classic film scripts
```

Related-work added entry for the motion picture:

```
730 0# $a Cabinet des Dr. Caligari.
```

Name authority record for the motion picture:

```
130 #0 $a Cabinet des Dr. Caligari
430 #0 $a Cabinet of Dr. Caligari
```

Title of original motion picture: Shichinin no samurai
Title of subtitled motion picture: Seven samurai
Title of screenplay for subtitled motion picture: Seven samurai

Bibliographic record for a screenplay:

```
100 1# $a Kurosawa, Akira, $d 1910-
240 10 $a Shichinin no samurai. $l English
245 14 $a Seven samurai ...
```

Related-work added entry for the motion picture:

```
730 0# $a Shichinin no samurai.
```

Name authority record for the motion picture:

```
130 #0 $a Shichinin no samurai
430 #0 $a Seven samurai
```

3) *Motion picture filmed simultaneously in different languages under different titles.* If the related resource is a motion picture filmed simultaneously in different languages (*cf.* rule 25.3C3), use the uniform title called for by the rule.

Title of motion picture in French: Coup de grâce
Title of motion picture in German: Der Fangschuss
Title of English translation of screenplay for German version: Screenplay
for Der Fangschuss

Bibliographic record for a screenplay:

```
100 1# $a [Author]
240 10 $a [Title of original screenplay in German].
    $l English
245 10 $a Screenplay for Der Fangschuss ...
```

Related-work added entry for the motion picture:

```
730 0# $a Coup de grâce
```

Name authority record for the motion picture:

```
130 #0 $a Coup de grâce
430 #0 $a Fangschuss
```

4) *Comprehensive title/Individual title.* If the related resource is an individual title that is part of a comprehensive title, determine whether the individual titles were intended to be viewed consecutively or not. If they were not intended to be viewed consecutively, provide the related access to the individual title alone. If they were intended to be viewed consecutively (e.g., theatrical serials, certain educational and technical materials), provide as the related access a structured combination of components that consists of a comprehensive title and either an individual title or a numeric designation (e.g., episode number, chapter number) or both. Apply this treatment also when the resource

being cataloged is related to a newsreel.

Bibliographic record for a novelization of a motion picture:

```
100 1# $a Goddard, Charles.
245 14 $a The perils of Pauline : $b a motion picture
      novel ...
```

Related-work added entry for a motion picture that conflicts with another motion picture with the same title:

```
730 0# $a Perils of Pauline (Motion picture : 1914) .
      $n Episode 12.
      (When the comprehensive title is in conflict, add a qualifier after the comprehensive
      title)
```

Name authority record for the motion picture:

```
130 #0 $a Perils of Pauline (Motion picture : 1914)
```

Television Programs (including video and film formats)

Background

Because LC's Motion Picture, Broadcasting, and Recorded Sound Division (M/B/RS) uses *Archival Moving Image Materials*, 2nd ed. (AMIM2) in cataloging television programs and because AACR2 is silent on the cataloging of television programs, one of the purposes of this section of the LCRI is to provide guidance for those libraries using AACR2 (including LC when cataloging resources that are related to television programs).

The approach taken for the PCC practice is a practical one, resulting in the following departures from a strict AACR2 approach:

- 1) consistent use of the qualifier "(Television program)" whenever a qualifier is needed for programs originally aired on television;
- 2) limiting name authority records for television programs to the "work" level to the exclusion of name authority records for "language expressions" of the work., e.g., dubbed television programs.

Guidelines

The guidelines are based on the *Anglo-American Cataloguing Rules*, 2nd ed. (AACR2).

PCC Practice for Assigning Uniform Titles (Cataloging a Television Program Itself)²⁰

²⁰Past PCC practice: PCC practice for primary access to television programs prior to 2005 may not reflect the guidelines in this LCRI with respect to the instances of qualification, to the form of qualification, or to the creation of a name authority record. Generally, continue to use such headings and name authority records. Do not make changes solely to reflect new practice. Limit changes to those stimulated by other conditions. Note that aside from creating a NAR to qualify a heading for a television program, the usual conditions for creating a NAR as stated in the Introduction to DCM Z1 continue to obtain.

Assign a uniform title under the conditions listed for motion pictures that apply also to television programs. If cataloging an individual title that is part of a comprehensive title (e.g., an episode of a television series), follow also the guidelines in paragraph 2 of this section below. Note especially the following situations.

1) *Same title, different resources.* Assign a uniform title to distinguish a television program entered under a title proper from another resource entered under that same title (*cf.* rule 25.1A). In determining a possible conflict, follow the guidelines set out in “1) The ‘catalog’ when testing for conflict” and “2) Eligible title fields for conflict” under the section headed “General” at the beginning of LCRI 25.5B.

When it is necessary to qualify a uniform title for a television program to break a conflict, use the qualifier “(Television program).” In such cases create a uniform title name authority record for the television program. (Use this uniform title in all entries for the particular work; update existing records as needed to insure this uniformity.) Do not create separate name authority records for separate language versions of a particular television program or for variant titles. Instead, treat the titles of separate language versions as variant titles and make *see* references from them as well as other variant titles on the name authority record for the television program.

Note: AMIM2 does not follow this practice. Under AMIM2, a uniform title is not assigned solely to distinguish a television program entered under a title proper from another resource entered under that same title.

If a resource has been distributed theatrically, nontheatrically, as a home video, and/or aired on television, use the qualifier applicable to the original distribution. When the original distribution is unknown, cannot be determined, or is not applicable (e.g., undistributed home movies), use the qualifier “(Motion picture).” Use the qualifier “(Motion picture)” when the original distribution is directly to the home video market. Use the qualifier “(Television program)” for those resources originally aired on television whether or not they have subsequent home video releases.

If the uniform titles of different television programs would be the same, resolve the conflict by using the following additional qualifiers, in this order:

- year first telecast
- production company or network (use the AACR2 form of the name exactly as given on the name authority record; in cases of multiple production companies, use the first one recorded in the statement of responsibility in the title and statement of responsibility area)
- country of production (use the AACR2 form from the name authority record for the country minus any cataloger’s addition (*cf.* rule 24.4C1))

Change existing headings to insure, to the extent possible, synchronization between headings for different television programs with the same title. When a preferred qualifier does not resolve a conflict, retain that qualifier and add another. This structure will preserve synchronization between the headings for different television programs with the same title.

Bibliographic records:

130 0# \$a Othello (Television program : 1963 :
Canadian Broadcasting Corporation)

130 0# \$a Othello (Television program : 1963 : WOR-TV
(Television station : New York, N.Y.))
(*Illustrates that a television station can be a production company*)

2) *Comprehensive title/Individual title.* When cataloging an individual title that is part of a comprehensive title (i.e., an original telecast series and not a publisher/distributor series that would be treated as a series statement), such as an episode of a television series, use as the title proper a structured combination that consists of a comprehensive title and either an individual title or a numeric designation (e.g., an episode number) or both.

a) *Individual titles intended to be viewed consecutively.* Determine whether the individual titles are to be viewed consecutively (e.g., certain limited series such as “Roots,” historical documentaries covering a specified time sequence, educational programs in which the material is presented sequentially). Viewing the individual titles consecutively actively contributes to, indeed may be dependent upon, an intelligible grasp of the material presented. If in doubt, treat the individual titles as not intended to be viewed consecutively.

Use as the title proper a structured combination that consists of a comprehensive title, a numeric designation (e.g., episode number, show number, production number), and an individual title when one is available.

Bibliographic records:

245 04 \$a The Civil War. \$n Episode 1, \$p 1861--the
cause ...

245 04 \$a The Civil War. \$n Episode 2, \$p 1862--a very
bloody affair ...

Bibliographic record:

130 0# \$a Introduction to mathematics (Television
program). \$n No. 1, \$p Basic.

245 10 \$a Introduction to mathematics. \$n No. 1,
\$p Basic ...

*(Illustrates that when the comprehensive title conflicts with another resource, the
qualifier is added after the comprehensive title. Giving 246 title access or not is based
on the character of the individual title and a judgment of the usefulness of title access
in that form)*

Name authority record:

130 #0 \$a Introduction to mathematics (Television
program)

Bibliographic records:

245 00 \$a Roots--the next generations. \$n Show no. 1 ...

245 00 \$a Roots--the next generations. \$n Show no. 2 ...
(Illustrates the absence of individual titles)

A name authority record for the television series is not necessary.

In the absence of both a numeric designation and an individual title, use the date of telecast in the form [yyyy-mm-dd].

b) *Individual titles not intended to be viewed consecutively.* Because there is not a consistent approach in the world of television distribution regarding the assignment of numbers used to identify episodes of television series (episode/production/show numbers), use as the title proper a structured combination that consists of a comprehensive title and an individual title when one is available. In the absence of an individual title, use a numeric designation (e.g., episode number, show number, production number). When an individual title is used and a numeric designation is available, provide access to the numeric designation through varying title.

Bibliographic record:

245 00 \$a Mary Tyler Moore. \$p Chuckles bites the dust

...

246 30 \$a Chuckles bites the dust

246 3# \$a Mary Tyler Moore. \$n Episode no. 233

246 3# \$a Mary Tyler Moore. \$n Show no. 7507

(246 for the individual title given or not based on the character of the individual title and a judgment of the usefulness of title access in that form. Illustrates that a single episode may have more than one type of number)

A name authority record for the television series is not necessary.

Bibliographic record:

130 0# \$a Paper chase (Television program). \$p Man who could be king.

245 14 \$a The paper chase. \$p The man who could be king ...

246 30 \$a Man who could be king

246 3# \$a Paper chase. \$n Program no. T-704

(Illustrates that when the comprehensive title conflicts with another resource, the qualifier is added after the comprehensive title. Illustrates that, unlike serials, a uniform title is not assigned solely to remove an initial article preceding an individual title, but when one is assigned for some other reason, an initial article preceding an individual title is not retained. Giving 246 title access or not to the individual title is based on the character of the individual title and a judgment of the usefulness of title access in that form. Illustrates that when giving access to the episode number, the comprehensive title used is the same as that used in field 245 except for initial articles)

Name authority record for the television series:

130 #0 \$a Paper chase (Television program)

In the absence of an individual title, use a numeric designation. In the absence of both a numeric designation and an individual title, use the date of telecast in the form [yyyy-mm-dd].

Bibliographic records:

245 00 America 2night. \$n Episode no. 233 ...

245 00 Panorama. \$n [1983-07-09] ...

If the comprehensive title represents a publisher/distributor series, treat it as a series statement:

Bibliographic record:

```
245 00 $a Tanner '88. $p The night of the
      Twinkies ...
246 30 $a Night of the Twinkies
246 3# $a Tanner '88. $n Volume 1
4XX   $a Criterion television
      ("Criterion television" is a series used by The Voyager Company when reissuing
      the television program on videodisc. Giving 246 title access or not to the individual
      title is based on the character of the individual title and a judgment of the usefulness
      of title access in that form)
```

3) *Compilations.* These are usually selected portions of a television series. They may or may not relate to a particular season; treat them accordingly as follows:

1) for those that are a compilation of all the programs telecast in a particular season, collocate them by using the uniform title of the work as a whole followed by the term "Season" as the standard term to denote what may be called variously "year 1," "season one," "first season," "vol. 1," "first year," etc., followed by the number of the season;

Bibliographic record

```
130 0# $a All in the family. $n Season 1.
245 10 $a All in the family. $n The complete first
      season $h [videorecording] ...
```

Name authority record for the television series:

```
130 #0 All in the family (Television program)
```

Caution: Do not inadvertently treat a compilation of a complete series telecast over a short period of time as a season.

2) for selections from a particular season, use the pattern in 1) directly above and add the term "Selections";

Bibliographic record

```
130 0# $a I love Lucy (Television program).
      $n Season 1. $k Selections.
245 10 $a I love Lucy. $n Season one. $n V. 9
      $h [videorecording] ...
```

Name authority record for the television series:

```
130 #0 I love Lucy (Television program)
```

Bibliographic record:

```
130 0# $a Rhoda. $n Season 3. $k Selections.
245 14 $a The very best of Rhoda. $n Season 3
      $h [videorecording] ...
      (Two episodes of the television show broadcast in 1976)
```

A name authority record for the television series is not necessary.

3) for selections from two or more seasons or for those covered by a special rubric such as “The best of...”, use the uniform title of the work as a whole followed only by the term “Selections”; when a selection with a special rubric relates to a single season, however, use the pattern in 2) directly above.

Bibliographic records:

```
130 0# $a Simpsons (Television program) .
      $k Selections.
245 14 $a The best of the Simpsons $h
      [videorecording] ...

130 0# $a Simpsons (Television program) .
      $k Selections.
245 14 $a The Simpsons $h [videorecording]
      :$b political party ...
      (A compilation of politically themed episodes from the show)
```

Name authority record:

```
130 #0 $a Simpsons (Television program)
```

PCC/LC Practice for Assigning Uniform Titles (Providing Related Work/Subject Access When Cataloging Any Resource Related to a Television Program)²¹

In cataloging a resource related to a television program/series (e.g., a teleplay, a music recording for the television program/series), use a related work (*cf.* rule 21.28)/subject added entry to provide related-work/subject access to the television program/series. If it is necessary to distinguish a television program/series entered under a title proper from another resource entered under that same title, add the qualifier “(Television program).” In determining a possible conflict, follow the guidelines set out in “1) The ‘catalog’ when testing for conflict” and “2) Eligible title fields for conflict” under the section headed “General” at the beginning of LCRI 25.5B.

When a resource relates to a television series whose comprehensive title is not in conflict, do not use a qualifier.

²¹Past PCC/LC practice: PCC/LC practice for secondary access for television programs prior to 2005 will have resulted in instances of qualification now no longer called for. Generally, continue to use such headings in main, subject, and added entries on records for items cataloged after 2004 (routinely retain name authority records created in accord with these policies although they would not necessarily be needed under current policies).

Bibliographic record:

```
100 1# $a Fates, Gil, $d 1913-
245 10 $a What's my line? : $b the inside history of TV's
      most famous panel show ...
```

Subject added entry for the television series:

```
630 00 $a What's my line?
```

A name authority record for the television series is not necessary.

When a resource relates to a television series whose title is in conflict with another resource entered under the same title, use a qualifier to break the conflict.

Bibliographic record:

```
100 1# $a Dunning, Jennifer.
245 10 $a Great performances : $b a celebration ...
```

Subject added entry for the television series that conflicts with another resource:

```
630 00 Great performances (Television program)
```

Name authority record for the television series:

```
130 #0 Great performances (Television program)
```

In such a case standard procedure calls for applying the uniform title to all instances of the comprehensive title, including the instances of structured combinations used for individual episodes of the television series:

Bibliographic record for an episode of Great performances:

```
130 0# $a Great performances (Television program). $p
      Solti conducts Mendelssohn ...
245 00 $a Great performances. $p Solti conducts
      Mendelssohn ...
```

LC practice: Since in LC's catalog the actual episodes of a television series are cataloged according to AMIM2 rules, catalogers following AACR2 practice in providing related access to the television series will not update AMIM2 records to reflect the practice illustrated above. This is the result of applying one set of rules to the actual cataloging of the materials and another set when providing secondary/subject access.

Radio Programs

Background

For cataloging radio programs, LC follows the AACR2 approach stated in this LCRI. Therefore, PCC and LC practice are the same.

Guidelines

The guidelines are based on the *Anglo-American Cataloguing Rules*, 2nd ed. (AACR2).

Assigning Uniform Titles (Cataloging a Radio Program Itself)²²

Assign a uniform title for a radio program in the following situations.

1) *Same title, different resources.* Assign a uniform title to distinguish a radio program entered under a title proper from another bibliographic resource entered under that same title (*cf.* rule 25.1A). In determining a possible conflict, follow the guidelines set out in “1) The ‘catalog’ when testing for conflict” and “2) Eligible title fields for conflict” under the section headed “General” at the beginning of LCRI 25.5B.

When it is necessary to qualify a uniform title for a radio program to break a conflict, use the qualifier "(Radio program)." In such cases create a uniform title name authority record for the radio program. (Use this uniform title in all entries for the particular work; update existing records as needed to insure this uniformity.) Do not create separate name authority records for separate language versions of a particular radio program or for variant titles. Instead, treat the titles of separate language versions as variant titles and make *see* references from them as well as other variant titles on the name authority record for the radio program.

If the uniform titles of different radio programs would be the same, resolve the conflict by using the following additional qualifiers, in this order:

year first broadcast

production company or network (use the AACR2 form of the name exactly as given on the name authority record; in cases of multiple production companies, use the first one recorded in the statement of responsibility in the title and statement of responsibility area)

country of production (use the AACR2 form from the name authority record for the place minus any cataloger's addition (*cf.* rule 24.4C1))

Change existing headings to insure, to the extent possible, synchronization between headings for different radio programs with the same title. When a preferred qualifier does not resolve a conflict, retain that qualifier and add another. This structure will preserve synchronization between the headings for different radio programs with the same title.

Bibliographic records:

130 0# \$a Morning jazz (Radio program : 2004 : WPFW
(Radio station : Washington, D.C.))

130 0# \$a Morning jazz (Radio program : 2004 : WWUH
(Radio station : West Hartford, Conn.))

(Illustrates that a radio station can be a production company)

²²Past PCC/LC practice: PCC/LC practice for primary access to radio programs prior to 2005 may not reflect the guidelines in this LCRI with respect to the instances of qualification, to the form of qualification, or to the creation of a name authority record. Generally, continue to use such headings and name authority records. Do not make changes solely to reflect new practice. Limit changes to those stimulated by other conditions. Note that aside from creating a NAR to qualify a heading for a radio program, the usual conditions for creating a NAR as stated in the Introduction to DCM Z1 continue to obtain.

2) *Comprehensive title/Individual title*. When cataloging an individual title that is part of a comprehensive title (i.e., an original broadcast series and not a publisher/distributor series that would be treated as a series statement), such as an episode of a radio series, use as the title proper a structured combination that consists of a comprehensive title and either an individual title or a numeric designation (e.g., episode number, program number, show number) or both.

Bibliographic record:

245 00 \$a Hollywood radio theatre. \$n Program no. 133,
\$p Lost in the storm ...

Bibliographic record:

245 00 \$a Adventures in research. \$n No. 586, \$p The
moldy saucer ...

246 30 \$a Moldy saucer

(246 given or not based on the character of the individual title and a judgment of the usefulness of title access in that form. Illustrates that, unlike serials, a uniform title is not assigned solely to remove an initial article preceding an individual title but when one is assigned for some other reason, an initial article preceding an individual title is not retained)

Bibliographic record:

130 0# \$a American folk music (Radio program). \$n
Program no. C-21.

245 10 \$a American folk music. \$n Program no. C-21 ...

(Illustrates that when the comprehensive title conflicts with another resource, the qualifier is added after the comprehensive title. Illustrates the absence of an individual title)

Name authority record for the radio program:

130 #0 \$a American folk music (Radio program)

In the absence of a numeric designation or an individual title, the date of broadcast can be used, if available, in the form [yyyy-mm-dd].

Bibliographic record:

130 0# \$a Jack Benny program (Radio program). \$n 1946-
03-10.

245 14 \$a The Jack Benny show. \$n [1946-03-10] ...

Name authority record for the radio program:

130 #0 \$a Jack Benny program (Radio program)

If the comprehensive title represents a publisher/distributor series, treat as a series statement:

Bibliographic record:

```
245 04 $a The Bob Hope show. $p Bob and Bing stop
      feuding ...
4XX   $a Golden days of radio
      ("Golden days of radio" is a series the Armed Forces Radio and Television Service
      used to reissue various radio shows)
```

3) *Compilations.* These are usually selected portions of a radio series. They may or may not relate to a particular season; treat them accordingly as follows:

1) for those that are a compilation of all the programs broadcast in a particular season, collocate them by using the uniform title of the work as a whole followed by the term "Season" as the standard term to denote what may be called variously "year 1," "season one," "first season," "vol. 1," "first year," etc., followed by the number of the season;

Bibliographic record

```
130 0# $a American Radio Company of the Air (Radio
      program). $n Season 1.
245 10 $a Garrison Keillor's American Radio Company.
      $n The first season ...
```

Name authority record for the radio series:

```
130 #0 $a American Radio Company of the Air (Radio
      program)
```

Caution: Do not inadvertently treat a compilation of a complete series broadcast over a short period of time as a season.

2) for selections from a particular season, use the pattern in 1) directly above and add the term "Selections";

Bibliographic record

```
130 0# $a Shadow (Radio program). $n Season 2.
      $k Selections.
245 14 $a The Shadow $n The best of season two ...
      (Made up example)
```

Name authority record for the radio series:

```
130 #0 $a Shadow (Radio program)
```

3) for selections from two or more seasons or for those covered by a special rubric such as "The best of ...", use the uniform title of the work as a whole followed only by the term "Selections"; when a selection with a special rubric relates to a single season, however, use the pattern in 2) directly above.

Bibliographic record:

```
130 0# $a All things considered (Radio program) .  
    $k Selections.  
245 14 $a The best of All things considered ...
```

Name authority record for the radio series:

```
130 #0 $a All things considered (Radio program)
```

Assigning Uniform Titles (Providing Related Work/Subject Access When Cataloging Any Resource Related to a Radio Program)²³

In cataloging a resource related to a radio program/series (e.g., a radio script, a recording of music from a radio program/series), use a related work (cf. rule 21.28)/subject added entry to provide related work/subject access to the radio program/series. If it is necessary to distinguish a radio program/series entered under a title proper from another resource entered under that same title, add the qualifier “(Radio program).” In determining a possible conflict, follow the guidelines set out in “1) The ‘catalog’ when testing for conflict” and “2) Eligible title fields for conflict” under the section headed “General” at the beginning of this LCRI. If the radio program/series for which related-work/subject access is being provided is an individual title associated with a comprehensive title, e.g., an episode of a radio serial, follow also the guidelines in 2. *Comprehensive/Individual title* immediately above.

25.6B3. PARTS OF A WORK. [New]

Television and Radio Series

PCC practice; LC practice for radio series; LC practice for secondary access only related to television series: Compilations of selected portions of television and radio series may or may not relate to a particular season; treat them accordingly as follows:

1) for those that are a compilation of all the programs telecast or broadcast in a particular season, collocate them by using the uniform title of the work as a whole followed by the term “Season” as the standard term to denote what may be called variously “year 1,” “season one,” “first season,” “vol. 1,” “first year,” etc., followed by a number of the season;

```
130 0# $a All in the family. $n Season 1.  
245 10 $a All in the family. $n The complete first  
    season $h [videorecording] ...  
  
130 0# $a American Radio Company of the Air (Radio  
    program). $n Season 1.  
245 10 $a Garrison Keillor’s American Radio Company.  
    $n The first season ...
```

2) for selections from a particular season, use the pattern in 1) directly above and add the term “Selections”;

²³Past PCC/LC practice: PCC/LC practice for secondary access for radio programs prior to 2005 will have resulted in instances of qualification now no longer called for. Generally, continue to use such headings in main, subject, and added entries on records for items cataloged after 2004 (routinely retain name authority records created in accord with these policies although they would not necessarily be needed under current policies).

130 0# \$a I love Lucy (Television program). \$n Season
1. \$k Selections.

245 10 \$a I love Lucy. \$n Season one. \$n V. 9 \$h
[videorecording] ...

130 0# \$a Rhoda. \$n Season 3. \$k Selections

245 14 \$a The very best of Rhoda. \$n Season 3
\$h [videorecording] ...

(Two episodes of the television show broadcast in 1976)

130 0# \$a Shadow (Radio program). \$n Season 2.
\$k Selections.

245 14 \$a The Shadow \$n The best of season two ...

(Made up example)

3) for selections from two or more seasons or for those covered by a special rubric such as "The best of...", use the uniform title of the work as a whole followed only by the term "Selections"; when a selection with a special rubric relates to a single season, however, use the pattern in 2) directly above.

130 0# \$a Simpsons (Television program). \$k Selections.

245 14 \$a The best of the Simpsons \$h [videorecording]
...

130 0# \$a Simpsons (Television program). \$k Selections.

245 14 \$a The Simpsons \$h [videorecording]: \$b political
party ...

(A compilation of politically themed episodes from the show)

130 0# \$a All things considered (Radio program).
\$k Selections.

245 14 \$a The best of All things considered ...

25.8-25.11. COLLECTIVE TITLES. [Rev.]

Except as noted in LCRI 25.9 and LCRI 25.10, assign a collective uniform title to an item at the first instance of appropriateness, e.g., do not defer the adding of a collective uniform title until the file under the heading is voluminous.

Extend the use of collective uniform titles to collections entered under a corporate name whenever the particular circumstances warrant it (e.g., collections of official communications by a head of state, collections of encyclicals). Note that the application of 25.8-25.11 is not restricted to collections for which a single person or a single corporate body is responsible.

In any case of a collection covered by 25.8-25.11 containing three or more works, generally, do not make analytical added entries for any of the works in the collection. This applies both to collections with a uniform title and those without. (For the exception for music sound recordings, see LCRI 25.34B-25.34C.)

Under any of the collective uniform titles ("Short stories," "Laws, etc.") other than "Works" (see LCRI 25.8) or "Selections" (see LCRI 25.9: but for musical works see LCRI 25.34B1) a difference in titles proper would separate originals from translations and likewise would separate unrevised editions as well as the various publications of a single edition. Such collective uniform titles are also not adequate for the proper identification of a work being used in a secondary entry. Because of these inadequacies, apply collective uniform titles with the principle found in 25.5B always in mind.

The "appropriate designation to distinguish" between one work and another (or to bring them together) will usually be the title proper of each work. Note, however, that the designation should be tailored to fit each case, so that there are possibilities other than the title proper (editor, translator, publisher, compiler, etc.) and that the title proper, if used, may be shortened. Do whatever makes the most sense in the particular case. The following examples are merely illustrative of this point; they are not meant to be prescriptive for the particular works shown:

```
100 1# $a Maugham, W. Somerset
240 10 $a Short stories (Heinemann)
245 10 $a Complete short stories ...
```

Apply this technique of qualifications only retrospectively, i.e., after the need to bring together differently titled items becomes an actuality or to refer to a particular work in a secondary entry when this work is not the only one bearing the same collective uniform title in the catalog. Then, it will be necessary to revise the earlier entry or entries.

25.25. GENERAL RULE. [New]

LC practice. When the uniform title assigned to a particular manifestation of a musical work is identical (except for the deletion of an initial article) to the title proper of the item, do not include the uniform title in the bibliographic record for the item, even though a name authority record must be generated in order to trace references to the uniform title, unless one or more of the exceptions below applies.

1) If the uniform title contains any of the elements prescribed as additions in 25.30–25.32 and 25.35, include the uniform title in the bibliographic record.

2) If the uniform title is for one or more parts of a musical work (25.32), include it in the bibliographic record.

3) If the uniform title is a collective one (25.34), include it in the bibliographic record.

4) If a uniform title is required for a work entered under title and a qualifier must be added to the uniform title to distinguish the work from others with the same title, include the uniform title in the bibliographic records for all manifestations of the work (LCRI 25.5B, "Monographs That Conflict").

Note that an alternative title is part of the title proper (1.1B1). Therefore when the title proper contains an alternative title, the uniform title, which will not include the alternative title LCRI 25.27), will be different from the title proper and must be included in the bibliographic record.

For collections without a collective title, apply the above provisions to the first title transcribed in the title and statement of responsibility area (inclusive of part titles and alternative titles but exclusive of parallel titles and other title information).

25.25A, footnote 9. MUSICAL WORK. [New]

If a composer changes the title and/or assigns a new opus number for his or her revised, transcribed, recomposed, reordered, altered, arranged, or adapted version of an earlier work, treat this new version as another work, not as a part of, or as an arrangement of, the earlier work.

```
100 1# $a Stravinsky, Igor, $d 1882-1971.
245 14 $a Les cinq doigts : $b 8 pièces très faciles
sur 5 notes, pour piano ...
```

100 1# \$a Stravinsky, Igor, \$d 1882-1971.
 240 10 \$a Instrumental miniatures
 245 10 \$a Eight instrumental miniatures ...
(Recomposed in 1962 for 15 winds and strings)

100 1# \$a Prokofiev, Sergey, \$d 1891-1953.
 240 10 \$a Romeo i Dzhul'etta (Ballet)
 245 10 \$a Romeo and Juliet : \$b complete ballet, op. 64
 ...

100 1# \$a Prokofiev, Sergey, \$d 1891-1953.
 240 10 \$a Romeo i Dzhul'etta (Piano work)
 245 10 \$a Romeo i Dzhul'etta : \$b desiāt' p'es dliā
 fortepiano, op. 75 ...

If the new version's title has not been changed and identifying elements (such as opus number) unique to the new version are lacking, yet the revision and/or addition of new material by the composer is extensive, treat the new version as another work.

100 1# \$a Hindemith, Paul, \$d 1895-1963.
 240 10 \$a Marienleben, \$m soprano, piano \$n (1923)
 245 14 \$a Das Marienleben : \$b (original version) ...
(Fifteen songs)

100 1# \$a Hindemith, Paul, \$d 1895-1963. \$t
 Marienleben, \$m soprano, piano \$n (1923). \$k
 Selections; \$o arr.

400 1# \$a Hindemith, Paul, \$d 1895-1963. \$t
 Marienleben, \$m soprano, orchestra \$n (1939)
(Arrangements of four songs)

100 1# \$a Hindemith, Paul, \$d 1895-1963.
 240 10 \$a Marienleben, \$m soprano, piano \$n (1948)
 245 14 \$a Das Marienleben ...
(“Neue Fassung (1948) der Original-Ausgabe, Opus 27 (1922-1923)”)

100 1# \$a Hindemith, Paul, \$d 1895-1963.
 240 10 \$a Marienleben, \$m soprano, orchestra \$n (1959)
 245 14 \$a Das Marienleben : \$b op. 27 ...
(Orchestrations of four songs from the 1923 version and two from the 1948 version)

If the revised version or edition of a composer's work retains the same title and opus number as the original version, and the revision is one of different instrumentation within the same broad medium (e.g., orchestra, instrumental ensemble, band) rather than extensive overall revision and the introduction of new material, use the same uniform title for the original and revised versions.

100 1# \$a Schoenberg, Arnold, \$d 1874-1951.
 240 10 \$a Stücke, \$m orchestra, \$n op. 16
 245 10 \$a Fünf Orchesterstücke, op. 16 : \$b
 Originalfassung ...

100 1# \$a Schoenberg, Arnold, \$d 1874-1951.
240 10 \$a Stücke, \$m orchestra, \$n op. 16
245 10 \$a Five pieces for orchestra, op. 16 : \$b new
version = Fünf Orchesterstücke ...
(*“Revised edition, reduced for normal-sized orchestra by the composer”*)

100 1# \$a Stravinsky, Igor, \$d 1882-1971.
245 10 \$a Petrushka : \$b complete original 1911
version ...

100 1# \$a Stravinsky, Igor, \$d 1882-1971.
240 10 \$a Petrushka
245 10 \$a Petrouchka : \$b burleske in four scenes
(revised 1947 version) ...

25.27. SELECTION OF TITLE. [New]

Although according to 1.1B1 an alternative title is part of the title proper of an item, for uniform title purposes consider the main title and the alternative title to be two separate titles of a work, i.e., two members of the universe of titles from which one is selected as the basis of the uniform title (cf. 25.2A and LCRI 25.3B).

100 1# \$a Costa, Onorato.
240 10 \$a Souvenir d'Orient
245 10 \$a Souvenir d'Orient, ou, Fantaisie brillante ...

100 1# \$a Piccinni, Niccolò, \$d 1728-1800.
240 10 \$a Buona figliuola
245 13 \$a La Cecchina, ossia, La buona figliuola ...

25.27A1. SELECTION OF TITLE. GENERAL RULE. [New]

If the title of the first edition of a work is not known to be different in wording or language from the composer's original title, use the first edition title as the basis for the uniform title unless a later title in the same language is better known.

25.27A1, footnote 10. SELECTION OF TITLE. GENERAL RULE. [New]

When a composer uses a word which is normally the name of a type of composition as the title of a work which is definitely not a work of the type designated by the word, do not consider the title to be the name of a type of composition.

100 1# \$a Carlid, Göte.
245 10 \$a Mässa : \$a för stråkar ...

not

100 1# \$a Carlid, Göte.
240 10 \$a Mass, \$m string orchestra
245 10 \$a Mässa för stråkar ...

100 1# \$a Poulenc, Francis, \$d 1899-1963.
245 10 \$a Aubade : \$b concerto chorégraphique pour
piano et 18 instruments ...

not

100 1# \$a Poulenc, Francis, \$d 1899-1963.
240 10 \$a Aubade, \$m piano, instrumental ensemble
245 10 \$a Aubade pour piano et 18 instruments : \$b
concerto chorégraphique ...

100 1# \$a Ravel, Maurice, \$d 1875-1937.
245 13 \$a La valse : \$b poème chorégraphique ...

not

100 1# \$a Ravel, Maurice, \$d 1875-1937.
240 10 \$a Waltzes, \$m orchestra
245 13 \$a La valse : \$b poème chorégraphique ...

100 1# \$a Sculthorpe, Peter, \$d 1929-
245 10 \$a Requiem : \$b for cello alone ...

not

100 1# \$a Sculthorpe, Peter, \$d 1929-
240 10 \$a Requiem, \$m violoncello
245 10 \$a Requiem for cello alone ...

100 1# \$a Sims, Ezra, \$d 1928-
245 10 \$a String quartet #2 (1962) ...

not

100 1# \$a Sims, Ezra, \$d 1928-
240 10 \$a Quartets, \$m strings ...
245 10 \$a String quartet #2 (1962) ...

not

100 1# \$a Sims, Ezra, \$d 1928-
240 10 \$a Quintet, \$m flute, clarinet, violin, viola,
violoncello
245 10 \$a String quartet #2 (1962) ...

Do not consider such titles as “Double concerto,” “Tripelkonzert” to be names of types of compositions.

25.27D1. TITLES INCLUDING THE NAME OF A TYPE OF COMPOSITION. [New]

Note that this rule does not apply if a work is cited as one of a numbered sequence of compositions of a particular type but the title selected according to 25.27A–25.27C does not include the name of the type.

100 1# \$a Kelterborn, Rudolf, \$d 1931-
245 10 \$a Espansioni : \$b Sinfonie III ...

(Uniform title, [Espansioni], not included in bibliographic record; cf. LCRI 25.25)

but

100 1# \$a Hovhaness, Alan, \$d 1911-
240 10 \$a Symphonies, \$n no. 21, op. 234
245 10 \$a Symphony Etchmiadzin : \$b Symphony no. 21 ...

The word “cited” means that the work must be explicitly identified as one of a numbered sequence of compositions in at least one reference source or manifestation.

25.28. ISOLATION OF INITIAL TITLE ELEMENT. [New]

For alternative titles, see LCRI 25.27.

For pre-twentieth century works, normally consider phrases such as “a due,” “a cinque” to be statements of medium of performance and not part of the title as defined in this rule.

For pre-twentieth century works with titles such as Duo concertant, Quartetto concertante (but not titles naming a form, such as Sinfonia concertante (cf. rule 25.29A), Rondeau concertant), consider the word “concertant” or its equivalent to be an adjective or epithet not part of the original title of the work, and omit it from the uniform title.

```
100 1# $a Vanhal, Johann Baptist, $d 1739-1813.
240 10 $a Quartets, $m flute, violin, viola,
      violoncello, $n op. 14
245 10 $a Sei quartetti concertantte : $b a flauto o
      violino, violino, alto e basso, op. 14 ...
```

```
100 1# $a Vanhal, Johann Baptist, 4d 1739-1813.
240 10 $a Quartets, $m strings, $n op. 1
245 10 $a Six quatuors concertantes : $b a 2 violons,
      alto et basse, oeuvre 1 ...
```

```
100 1# $a Vanhal, Johann Baptist, 4d 1739-1813.
240 10 $a Quartets, $m strings, $n op. 13
245 10 $a Sei quartetti a due violini, alto et basso,
      opera 13a ...
```

When the title selected as the basis for a uniform title contains a number that causes other words to be inflected, if the number is to be omitted, change the inflected words to the nominative case so that the uniform title will be grammatically correct.

```
100 1# $a Shostakovich, Dmitriĭ Dmitrievich, $d 1906-
      1975.
240 10 $a Fantasticheskie tant͡sy
245 10 $a Tri fantasticheskikh tant͡sa ...
```

25.30. ADDITIONS TO INITIAL TITLE ELEMENTS CONSISTING OF THE NAME(S) OF ONE OR MORE TYPE(S) OF COMPOSITION. [New]

Do not apply this rule to titles consisting of two words each of which alone would be the name of a type of composition, when the combination of the two words produces a distinctive title.

```
240 10 $a Humoreske-bagateller
not
240 10 $a Humoreske-bagateller, $m piano, $n op. 11
```

Note, however, that “trio sonata” (cf. 25.29C1) and “chorale prelude” are each the name of one type of

composition.

25.30B1. GENERAL RULE. [New]

Although section a) of 25.30B1 seems to prohibit the use of statements of medium of performance in uniform titles whose initial title element (as formulated under 25.27-25.29) is "Mass(es)" or "Requiem(s)," add the medium of performance to such uniform titles when no other information is available to distinguish between two or more works by the same composer.

100 1# \$a Byrd, William, \$d 1542 or 3-1623.
240 10 \$a Masses, \$m voices (3)

100 1# \$a Byrd, William, \$d 1542 or 3-1623.
240 10 \$a Masses, \$m voices (5)

For the title Melody or Melodies and its cognates in other languages, and for commonly used liturgical titles such as Requiem, Te Deum, Salve Regina, Dixit Dominus, see LCRI 25.29A.

25.30B3. STANDARD COMBINATIONS OF INSTRUMENTS.

Use a standard combination from the list in 25.30B3 only in the singular, and only if no other instruments, standard combinations, groups of instruments (other than an accompanying ensemble), or voices are named in the statement of medium of performance. Use it to designate the solo group in a work for solo instruments and accompanying ensemble (25.30B7) or the accompanying ensemble in a work with the initial title element Songs, Lieder, etc. (25.30B10), provided that the above condition is met.

100 1# \$a Celis, Frits.
240 10 \$a Divertimento, \$m wind quintet, \$n op. 32
245 10 \$a Divertimento per flauto, oboe, clarinetto,
corno e fagotto ...

(A standard combination)

100 1# \$a Laderman, Ezra.
240 10 \$a Octets, \$m violins (4), violas, violoncellos
245 10 \$a Double string quartet octet ...

not

240 10 \$a Octets, \$m string quartets (2)
(Not a standard combination although one, doubled, is included)

100 1# \$a Konarski, Jan.
240 10 \$a Music, \$m woodwinds, strings
245 10 \$a Muziek voor 8 instrumenten ...

not

240 10 \$a Music, \$m woodwind quartet, string quartet
(Not a standard combination although two are included)

100 1# \$a Spohr, Louis, \$d 1784-1859.
240 10 \$a Septet, \$m piano, winds, strings, \$n op.
147, \$r A minor
245 10 \$a Septet in A minor for flute, clarinet, horn,
bassoon, violin, violoncello, and piano ...

not

240 10 \$a Septet, \$m woodwinds, horn, piano trio ...
(*Not a standard combination although one is included*)

100 1# \$a Stanford, Charles Villiers, \$c Sir, \$d 1852-
1924.
240 10 \$a Fantasies, \$m clarinet, strings, \$n no. 1
245 10 \$a Fantasy no. 1 for clarinet and string quartet
...

not

240 10 \$a Fantasies, \$m clarinet, string quartet ...
(*Not a standard combination; not a solo with accompanying ensemble*)

100 1# \$a Weigl, Joseph, \$d 1766-1846.
240 10 \$a Concertinos, \$m harp, woodwind ensemble, \$r
B \flat major
245 10 \$a Concertino for harp and woodwinds ...

not

240 10 \$a Concertinos, \$m harp, woodwind quartet ...
(*For harp with accompaniment of flute, oboe, clarinet, and bassoon—a standard combination*)

100 1# \$a Françaix, Jean, \$d 1912-
240 10 \$a Duets, \$m sopranos, string ensemble
245 10 \$a Trois duos pour deux sopranos et quatuor à
cordes ...

not

240 10 \$a Duets, \$m sopranos, string quartet
(*Voices with accompaniment of a standard combination*)

100 1# \$a Beethoven, Ludwig van, \$d 1770-1827.
240 10 \$a Concertos, \$m piano trio, orchestra, \$n op.
56, \$r C major
245 10 \$a Konzert in C für Klavier, Violine,
Violoncello und Orchester ...
(*Solo group is a standard combination*)

100 1# \$a Lessard, John, \$d 1920-
240 10 \$a Concertos, \$m woodwinds, strings, string
orchestra
245 10 \$a Concerto for flute, clarinet, bassoon, string
quartet, and string orchestra ...

not

240 10 \$a Concertos, \$m woodwinds, string quartet,
string orchestra
(Solo group is not a standard combination although it includes one)

100 1# \$a Pizzetti, Ildebrando, \$d 1880-1968.
240 10 \$a Canzoni, \$m string quartet acc.
245 10 \$a Tre canzoni per canto e quartetto d'archi
...
(Songs with accompaniment of a standard combination)

100 1# \$a Routh, Francis.
240 10 \$a Vocalise, \$m instrumental ensemble acc., \$n
op. 38
245 10 \$a Vocalise, op. 38, for soprano, clarinet,
piano, violin, violoncello ...

not

240 10 \$a Vocalise, \$m clarinet, piano trio acc. ...
(Accompanying ensemble is not a standard combination although it includes one)

25.30B4. Individual instruments. [Rev.]

Use the following instrument names: violoncello, English horn, contrabassoon, and timpani.

The list of terms for keyboard instruments in this rule is illustrative, not restrictive. Other terms may be used as necessary.

clavichord, 3 hands
harpsichords (3)
player piano

If the application of 25.30B4 results in the separation of a composer's works between harpsichord or clavichord on the one hand and piano on the other, choose the instrument for which the major portion of the works of a given type was intended and use that instrument name for all works of the type. If the "major" instrument is not apparent, use "keyboard instrument."

25.30B5. Groups of instruments. [Rev.]

Use "winds" in uniform titles for chamber music combinations only when it is either not possible (e.g., because of the three-element limitation in 25.30B1) or not more informative to use "woodwinds" or "brasses" together with the names of individual instruments. Specifically:

1) For works for two different woodwind instruments and two different brass instruments, state the medium of performance simply as "winds." Do not list the woodwind instruments individually and group the brass instruments (e.g., "flute, oboe, brasses") or group the woodwind instruments and list the brass instruments individually (e.g., "woodwinds, trumpets (2), horn"), since the choice of which to list and which to group is arbitrary; do not use "woodwinds, brasses," since this would convey no additional information.

2) For works for two different woodwind instruments and three or more different brass instruments or for two different brass instruments and three or more different woodwind instruments, list the two and group the others.

240 10 \$a Serenade, \$m woodwinds, horn, trombone ...
240 10 \$a Suite, \$m flutes (2), oboe, brasses ...

3) For works for two or more different woodwind instruments, two or more different brass instruments, and one other instrument or group of instruments, use "winds," not "woodwinds, brasses."

240 10 \$a Suite, \$m piano, winds
(For piano, flute, oboe, trumpet, and trombone)

Do not use the phrases "string ensemble," "wind ensemble," etc., under this rule. For groups of four or more different instruments from a single family, use "strings," "winds," etc., as in the first example in the rule. But use the phrase "jazz ensemble," when appropriate.

240 10 \$a Suites, \$m jazz ensemble
240 10 \$a Concertos, \$m jazz ensemble, orchestra ...

Use the phrase "instrumental ensemble" as a statement of medium that is added to a title in a uniform title only if the medium is a group of diverse instruments not already provided for by other terms in the list.

25.30B7. Solo instrument(s) and accompanying ensemble. [Rev.]

For an accompanying ensemble that has only one performer to a part, use the word "ensemble" preceded by the appropriate qualifying term (e.g., "string ensemble," "jazz ensemble," "wind ensemble") as a statement of medium that follows the statement for solo instruments in a uniform title.

240 10 \$a Concertos, \$m trumpet, instrumental ensemble
...
240 10 \$a Suites, \$m violin, percussion ensemble ...
240 10 \$a Concertos, \$m violin, jazz ensemble ...

25.30B10. ACCOMPANIMENT FOR SONGS, LIEDER, ETC. [New]

Apply this rule to works for solo voice with the French title *Mélodie* or *Mémoires* (cf. LCRI 25.29A).

25.30C2. SERIAL NUMBERS. [New]

When a serial number to be used in a uniform title is accompanied in the source on which the uniform title is

based by a term such as "number," "book," "collection," etc., apply the following:

1) If the term is the English word "number" or its abbreviation, or an equivalent word or abbreviation in another language, precede the number in the uniform title by the English abbreviation "no."

2) If the term is a non-English term not meaning "number" and the initial title element is in English because of the application of 25.29A1, substitute the English equivalent of the term.

3) In all other cases give the term as it appears in the source on which the uniform title is based.

In cases (2) and (3) above do not abbreviate the term unless it is abbreviated in the source, even if it is one for which an abbreviation is given in Appendix B.

If no term appears with the number in the source on which the uniform title is based, give the number in the uniform title as a cardinal number and precede it by the English abbreviation "no."

Use arabic numerals; express the conventional English form of an ordinal numeral (1st, 2nd, 3rd, etc.) or the conventional form of a non-English ordinal numeral (1., 2., 3., etc.) according to the context.

If different works in a consecutively numbered series have different forms of numerical designation in the sources on which their uniform titles are based, select one of the forms for use in the uniform titles of all the works.

240 10 \$a Sonatas, \$m pianos (2), \$n no. 1
(Original title: *Sonate voor twee piano's nummer 1*)

240 10 \$a Preludes, \$m piano, \$n book 1
(Original title: *Préludes pour piano, livre 1*)

240 10 \$a Pièces, \$m flute, continuo, \$n livre 2.
(Original title: *Pièces pour la flûte traversière ... livre deuxième*)

240 10 \$a Clavierübungen, \$n 1. Sammlung
(Original title: *Clavierübungen ... erste Sammlung*)

240 10 \$a Symphonies, \$n no. 2
(Original title: *Symphony 2*)

240 10 \$a Symphonies, \$n no. 3
(Original title: *Third symphony*)

Do not routinely change existing uniform titles to bring them into conformity with these guidelines unless they must be changed for another reason.

25.30C3. OPUS NUMBERS. [New]

Precede the opus number by "op."; precede the number within the opus, when used, by "no." Use arabic cardinal numerals.

25.30D2. POST-NINETEENTH-CENTURY WORKS. [New]

For post-nineteenth-century works, include the key in the uniform title if it is part of the composer's original title (25.27A) or the first-edition title used as a substitute for the composer's original title (LCRI 25.27A) (before the deletion of elements such as key under 25.28).

25.31B1. CONFLICT RESOLUTION. [New]

Numbered Works

Read the second paragraph of this rule to mean that the medium of performance or descriptive phrase is to be omitted when this element would be the same for all titles that conflict.

240 10 \$a Fantasie-sonate, \$n no. 1

240 10 \$a Fantasie-sonate, \$n no. 2

240 10 \$a Fantasie-sonate, \$n no. 3

240 10 \$a Fantasie-sonate, \$n no. 4
(All are for organ)

For works with titles not consisting of the name of a type of composition which have serial numbers associated with them (whether the numbers appear as arabic or roman numerals or spelled out, and whether or not they are preceded by the designation "no." or its equivalent), apply 25.30B1 (d) to 25.31B1 and omit the medium of performance when a better file arrangement would result.

240 10 \$a Antiphony, \$n no. 2

245 10 \$a Antiphony II : \$b variations on a theme of
Cavafy ...

When cataloging the first work received in such a sequence, it may, however, be advisable to defer the use of a uniform title until another work in the sequence is received, since it will then be easier to see what numbering pattern is being followed. When the second work is cataloged, the bibliographic record(s) for the first will have to be revised to add the uniform title.

Singular vs. Plural

Consider that a conflict exists under this rule when two works by the same composer have titles which are identical except that one is in the singular and the other is in the plural.

240 10 \$a Fantasistykke, \$m clarinet, piano

240 10 \$a Fantasistykker, \$m oboe, piano

25.32A1. PARTS OF WORK. [Rev.]

When selecting the title of a part of a musical work, follow 25.27A, 25.27B, and 25.28A, but not 25.29A.

Numbered Parts

When the number of a part of a work is used in the uniform title of the part, precede the number by the

abbreviation “No.” (“No,” “Nr.” “N.,” etc.) when such an abbreviation, or the corresponding word, appears with the numbers of the parts in the source on which the uniform title is based, or when the number appears alone there. In the latter case give the abbreviation in the language of the initial title element. If any other term appears with the numbers of the parts, give it as it appears in the source on which the uniform title is based. Use arabic numerals.

100 1# \$a Wagner, Richard, \$d 1813-1883.
240 10 \$a Lohengrin. \$n 3. Akt

100 1# \$a Caix d'Hervelois, Louis de, \$d ca. 1670-ca.
1760.
240 10 \$a Pièces de viole, \$n 5. livre. \$n No 3
(Original title of part: IIIe suite)

Do not routinely change existing uniform titles to bring them into conformity with these guidelines unless they must be changed for another reason.

References

Make a name/title reference from the heading for the composer and the title of the part whenever such a reference would provide a useful access to the uniform title of the part, regardless of whether the title of the part is distinctive.

100 1# \$a Beethoven, Ludwig van, \$d 1770-1827.\$t
Stücke, \$m musical clock, \$n WoO 33. \$p
Allegro
400 1# \$a Beethoven, Ludwig van, \$d 1770-1827. \$t
Allegros, \$m musical clock, \$n WoO 33, no.
3, \$r G major

When appropriate, name/title references may be made to the uniform title for a part of a work from the uniform title of the work followed by a variant title of the part.

100 1# \$a Rossini, Gioacchino, \$d 1792-1868. \$t
Semiramide. \$p Sinfonia
400 1# \$a Rossini, Gioacchino, \$d 1792-1868. \$t
Semiramide. \$p Overture

When the title of a part of a work is the same as the title of the work, do not make a name/title reference from the heading for the composer and the title of the part.

100 1# \$a Bach, Johann Sebastian, \$d 1685-1750. \$t Was
Gott tut, das ist wohlgetan (Cantata), \$n
BWV 99. \$p Was Gott tut, das ist wohlgetan
(Chorus)

Do not make:

400 1# \$a Bach, Johann Sebastian, \$d 1685-1750. \$t Was
Gott tut, das ist wohlgetan (Chorus), \$n BWV
99, no. 1

For instructions for the formulation of the references prescribed by this rule, see LCRI 26.4B1.

25.32B1. PARTS OF A WORK. MORE THAN ONE PART.

Consecutively Numbered Parts

Apply 25.6B1 to parts of a musical work only when, under 25.32A1, the numbers of the parts are used in the uniform titles for individual parts of the work. Otherwise apply 25.6B2 or 25.6B3. Express numbers of parts according to LCRI 25.32A1.

100 1# \$a Brahms, Johannes, \$d 1833-1897.
240 10 \$a Ungarische Tänze. \$n Nr. 5-6
(*Individual uniform titles:* [Ungarische Tänze. Nr. 5]; [Ungarische Tänze. Nr. 6])

but

100 1# \$a Brahms, Johannes, \$d 1833-1897.
240 10 \$a Stücke, \$m piano, \$n op. 119. \$k Selections
(*Contains no. 2-4. Individual uniform titles:* [Stücke, piano, op. 119. Intermezzo, E minor]; [Stücke, piano, op. 119. Intermezzo, D major]; [Stücke, piano, op. 119. Rhapsody])

“Original Cast” and “Original Sound Track” Recordings

When evidence is lacking as to whether an “original cast” recording of a musical comedy, etc., or an “original sound track” recording of a motion picture score contains all the music, do not add “Selections” to the uniform title.

25.34B-25.34C. SELECTIONS AND WORKS OF VARIOUS TYPES IN ONE BROAD OR SPECIFIC MEDIUM, AND WORKS OF ONE TYPE FOR ONE SPECIFIC MEDIUM OR VARIOUS MEDIA. [Rev.]

Collective Uniform Titles and Analytical Added Entries

Note: For excerpts from one work, treat each excerpt the same as a separate work unless there are two or more excerpts numbered consecutively (25.6B1) or three or more unnumbered or nonconsecutively numbered excerpts (25.6B3).

Printed and Manuscript Music

If a music publication or manuscript contains three or more works entered under a single personal name heading, enter the collection under the collective uniform title appropriate to the item as a whole. Make name-title added entries only in the following situations:

1) If the item contains four or more works, and all the works but one form a group for which a collective uniform title naming a type (25.34C2-25.34C3) would be appropriate, make a name-title analytical added entry for the group and one for the single work.

100 1# \$a Chopin, Frédéric, \$d 1810-1849.
240 10 \$a Piano music. \$k Selections
245 10 \$a Scherzi ; \$b und, Phantasie f Moll ...
700 12 \$a Chopin, Frédéric, \$d 1810-1849. \$t Scherzos,
piano
700 12 \$a Chopin, Frédéric, \$d 1810-1849. \$t Fantasia,
\$m piano, \$n op. 49, \$r F minor

2) If the item contains six or more works, and the works may be divided into two groups of three or more works, for each of which a collective uniform title naming a type (25.34C2–25.34C3) would be appropriate, make a name-title analytical added entry for each group.

```
100 1# $a Scriabin, Aleksandr Nikolayevich, $d 1872-1915.  
240 10 $a Piano music. $k Selections  
245 14 $a The complete preludes & etudes : $b for  
pianoforte solo ...  
700 12 $a Scriabin, Aleksandr Nikolayevich, $d 1872-  
1915. $t Preludes, $m piano  
700 12 $a Scriabin, Aleksandr Nikolayevich, $d 1872-  
1915. $t Etudes, $m piano
```

Sound Recordings

Do not apply these provisions to the following sound recording collections:

- 1) a collection whose contents consist of all of a composer's works of a particular type or of a particular type for a particular medium of performance (25.34C2);
- 2) a collection made up of a consecutively numbered group of works (25.34C3);
- 3) collections of popular or ethnic music, or jazz;
- 4) multipart collections that are not yet complete.

If a sound recording collection contains three, four, or five musical works entered under a single personal name heading, enter the collection under the collective uniform title appropriate to the whole item. Make name-title analytical added entries for each work in the collection. For excerpts from one work, make a separate analytical added entry for each excerpt unless there are two or more excerpts numbered consecutively (25.6B1) or three or more unnumbered or nonconsecutively numbered excerpts (25.6B3).

If a sound recording collection contains six or more works entered under a single personal name heading, enter the collection under the collective uniform title appropriate to the item as a whole. Make name-title analytical added entries as follows:

1) If the works may be divided into no more than five groups of three or more works, for each of which a collective uniform title naming a type (25.34C2–25.34C3) would be appropriate, make an analytical added entry for each group.

```
100 1# $a Chopin, Frédéric, $d 1810-1849.  
240 10 $a Piano music. $k Selections  
245 10 $a Waltzes $h [sound recording] ; $b and,  
Scherezos ...  
700 12 $a Chopin, Frédéric, $d 1810-1849. $t Waltzes,  
$m piano  
700 12 $a Chopin, Frédéric, $d 1810-1849. $t Scherezos,  
$m piano
```

2) If some of the works can be grouped as in (1) above and others cannot, and the groups and the remaining individual works together add up to five or less, make an analytical added entry for each group and for each of the remaining works.

100 1# \$a Saint-Saëns, Camille, \$d 1835-1921.
 240 10 \$a Orchestra music. \$k Selections
 245 10 \$a Symphonies \$h [sound recording] ; \$b & Tone poems ...
 700 12 \$a Saint-Saëns, Camille, \$d 1835-1921. \$t Symphonies, \$n no. 1-3
 700 12 \$a Saint-Saëns, Camille, \$d 1835-1921. \$t Symphonic poems
 700 12 \$a Saint-Saëns, Camille, \$d 1835-1921. \$t Marche héroïque

3) If neither (1) nor (2) above can be applied but one of the works is featured, make an analytical added entry for that work; in addition, make an analytical added entry under the collective uniform title appropriate to the remaining works if it is different from that used in the main entry.

100 1# \$a Glinka, Mikhail Ivanovich, \$d 1804-1857.
 240 10 \$a Instrumental music. \$k Selections
 245 10 \$a Trio pathétique \$h [sound recording] : \$b in D minor for clarinet, bassoon, and piano ; Selected piano works ...
 700 12 \$a Glinka, Mikhail Ivanovich, \$d 1804-1857. \$t Trio pathétique
 700 12 \$a Glinka, Mikhail Ivanovich, \$d 1804-1857. \$t Piano music. \$k Selections

100 1# \$a Reger, Max, \$d 1873-1916.
 240 10 \$a Chamber music. \$k Selections
 245 10 \$a Chamber music \$h [sound recording] ...
(Contains the String quartet, op. 109 (55 min.), and various short works for clarinet and piano or violoncello and piano (10 min. total))
 700 10 \$a Reger, Max, \$d 1873-1916. \$t Quartets, \$m strings, \$n op. 109, \$r Eb major

For references for collections without a collective title, see LCRI 26.4B4.

Collections Containing Works All Having the Same Title

If all the works in a collection entered under a personal name heading have the same title and this title is not the name of a type of composition, assign a collective uniform title according to 25.34B, 25.34C1, or 25.34C2, using the most specific uniform title that will cover all the works in the collection. If appropriate, add "Selections" according to the first paragraph of 25.34C3. If the collection is a sound recording, make name-title analytic added entries according to the instructions above. For references for collections without a collective title, see LCRI 26.4B4.

240 10 \$a Selections
(Contains Antiphony I for unaccompanied chorus, Antiphony III for piano, and Antiphony V for orchestra)
 240 10 \$a Instrumental music. \$k Selections
(Contains Antiphony III for piano, Antiphony V for orchestra, and Antiphony VII for string quartet)

240 10 \$a String quartet music
(*Contains Antiphony VII, Antiphony IX, and Antiphony XI, all for string quartet
and the composer's only works in that medium*)

If, however, the works are consecutively numbered, apply the second paragraph of 25.34C3, adding the consecutive numbering to the title of the individual works (in the singular). Do this even if the collection contains all of the composer's works with that title.

240 10 \$a Antiphony, \$n no. 2-4

240 10 \$a Kammermusik, \$n no. 1-7

25.34B1. SELECTIONS. [Rev.]

Ordinarily do not add a date of publication, etc., to the uniform title "Selections" when it is used for collections of musical works by one composer.

However, when necessary (e.g., to keep series added entries for an analyzable multipart item together and separate them from other collections with the same uniform title), add a qualifier according to the fourth and fifth paragraphs of LCRI 25.8-25.11 to the uniform title "Selections."

490 1 \$a Edition John Cage
800 1 \$a Cage, John. \$t Selections (Wergo)

25.34C1. WORKS OF VARIOUS TYPES IN ONE BROAD OR SPECIFIC MEDIUM, AND WORKS OF ONE TYPE FOR ONE SPECIFIC MEDIUM OR VARIOUS MEDIA. [New]

Keyboard Music

Use the uniform title [Piano music] (with "Selections" if appropriate) for both (1) collections of music for one performer using two hands on one piano and (2) collections of music for varying numbers of performers and/or varying numbers of hands on one or more pianos. Apply the same principle to collections of music for other keyboard instruments.

25.34C2. WORKS OF VARIOUS TYPES IN ONE BROAD OR SPECIFIC MEDIUM, AND WORKS OF ONE TYPE FOR ONE SPECIFIC MEDIUM OR VARIOUS MEDIA. [Rev.]

Apply this rule to collections containing trio sonatas and other sonatas, using "Sonatas" in the uniform title.

For collections of music by a single composer for various motion pictures, use the uniform title "Motion picture music" or "Motion picture music. Selections" (without a statement of medium) instead of such uniform titles as "Orchestra music. Selections."

For a collection of popular songs by a composer such as George Gershwin or Cole Porter, normally use the uniform title "Songs. Selections" regardless of whether or not some of the songs may have originally been intended for theatrical productions. If, however, the item being cataloged provides clear evidence that all the songs in the collection are from larger works of a single type, use the name of the type as the basis of the uniform title (e.g., "Musicals. Selections")

25.34C3. WORKS OF VARIOUS TYPES IN ONE BROAD OR SPECIFIC MEDIUM, AND WORKS OF ONE TYPE FOR ONE SPECIFIC MEDIUM OR VARIOUS MEDIA. [New]

Express numbers of consecutively numbered musical works according to LCRI 25.30C2.

25.35. ADDITIONS TO UNIFORM TITLES FOR MUSIC. [New]

Do not make an addition to the uniform title when one or more instrumental parts for a work or a collection of works by one composer are published separately. Use the same uniform title that would be used for a score or a complete set of parts.

Bach, Johann Sebastian, \$d 1685-1750.
240 10 \$a Wer mich liebet, der wird mein Wort halten,
 \$n BWV 74
245 10 \$a Kantate Nr. 74 : \$b Wer mich liebet, der wird
 mein Wort halten : BWV 74 / \$c Joh. Seb. Bach
 ; Continuo-Aussetzung von Ulrich Haverkamp.
254 ## \$a Orgel.
260 ## \$a Wiesbaden : \$b Breitkopf & Härtel, \$c c1982.
300 ## \$a 1 part (32 p.) ...

100 1# \$a Bach, Johann Sebastian, \$d 1685-1750.
240 10 \$a Vocal music. \$k Selections
245 14 \$a The flute solos from the Bach cantatas,
 passions, and oratorios ...

100 1# \$a Strauss, Richard, \$d 1864-1949.
240 10 \$a Orchestra music. \$k Selections
245 10 \$a Orchesterstudien aus Richard Strauss'
 symphonischen Werken : \$b für Flöte ...

25.35C. ARRANGEMENTS. [New]

Revisions by the Original Composer (cf. LCRI 25.25A, Footnote 9)

If a composer revises a work, retaining the original title and opus number, and the revision is one of different instrumentation within the same broad medium (e.g., orchestra, instrumental ensemble, band) rather than extensive overall revision and the introduction of new material, do not consider the revised version an arrangement, etc. Use the same uniform title for the original and revised versions.

100 1# \$a Schoenberg, Arnold, \$d 1874-1951.
240 10 \$a Stücke, \$m orchestra, \$n op. 16
245 10 \$a Fünf Orchesterstücke, op. 16 : \$b
 Originalfassung ...

100 1# \$a Schoenberg, Arnold, \$d 1874-1951.
240 10 \$a Stücke, \$m orchestra, \$n op. 16
245 10 \$a Five pieces for orchestra, op. 16 : \$b new
 version = Fünf Orchesterstücke ...

(“Revised edition, reduced for normal-sized orchestra by the composer”)

100 1# \$a Stravinsky, Igor, \$d 1882-1971.
245 10 \$a Petrushka : \$b complete original 1911 version
...

100 1# \$a Stravinsky, Igor, \$d 1882-1971.
240 10 \$a Petrushka
245 10 \$a Petrouchka : \$b burleske in four scenes
(revised 1947 version) ...

Added Accompaniments, etc.

Do not add arr. to the uniform title for a musical work to which an additional accompaniment or additional parts have been added with no alteration of the original music (21.21). Assign subject headings for both the expanded and the original media of performance, adding “, Arranged” to the former heading. Classify the item as an arrangement.

050 10 \$a M223 \$b .B
100 1# \$a Bach, Johann Sebastian, \$d 1685-1750.
240 10 \$a Sonaten und Partiten, \$m violin, \$n BWV
1001-1006
245 10 \$a Sechs Sonaten für Violine solo / \$c von Joh.
Seb. Bach ; herausgegeben von J.
Hellmesberger ; Klavierbegleitung von Robert
Schumann ...

(Contains the 3 sonatas and 3 partitas)

650 #0 \$a Sonatas (Violin and piano), Arranged \$v
Scores.
650 #0 \$a Suites (Violin and piano), Arranged \$v
Scores.
650 #0 \$a Sonatas (Violin)
650 #0 \$a Suites (Violin)

Alternative Instruments

Provided the key is unchanged and the notation has not been significantly changed, do not consider to be an arrangement

1) a work composed before 1800 for a baroque, renaissance, or other early instrument (viola da gamba, recorder, etc.) which is edited for or performed on a contemporary instrument;

2) a work for a melody instrument which is edited for or performed on an alternative instrument specified by the composer or in early editions, preferably the first.

100 1# \$a Bach, Johann Sebastian, \$d 1685-1750.
240 10 \$a Sonatas, \$m viola da gamba, harpsichord
245 10 \$a Drei Sonaten für Violoncello und Klavier \$h
[sound recording] ...
650 #0 \$a Sonatas (Violoncello and piano)

050 10 \$a M226 \$b .B
100 1# \$a Brahms, Johannes, \$d 1833-1897.
240 10 \$a Sonatas, \$m clarinet, piano, \$n op. 120. \$n
No. 1

245 10 \$a Sonata no. 1 in F minor, opus 120, for viola
and piano ...
500 ## \$a Originally for clarinet or viola and piano.
650 #0 \$a Sonatas (Viola and piano) \$v Scores and
parts.

Song Transpositions

When a song or a set or collection of songs is published or performed at a pitch other than the original to accommodate a voice range different from the one for which it was composed, do not consider this transposition to constitute an arrangement.

100 1# \$a Schubert, Franz, \$d 1797-1828.
240 10 \$a Songs
245 10 \$a Lieder, Gesang und Klavier / \$c Franz
Schubert.
250 ## \$a Neue Ausg. / \$b herausgegeben von Dietrich
Fischer-Dieskau ; musikwissenschaftliche
Revision von Elmar Budde, tiefe Stimme.
(Originally for high voice)

25.35D1 VOCAL AND CHORUS SCORES. [New]

Note that the rule says that “vocal score” or “chorus score” is to be added to the uniform title if the item being cataloged is a vocal score or chorus score, i.e., if it has been described as such in the physical description area (cf. 5.5B1 and LCRI 5.5B1). Therefore whenever either of these terms is used in the physical description area to describe the item as a whole, the term must also be included in the uniform title.

This does not apply if the chorus score or vocal score is part of a set which also includes a full score, parts, etc., since the item being cataloged in such cases cannot be said to “be” a chorus score or vocal score.

25.35F. LANGUAGE. [New]

LC practice: Under rule 25.35F2, which was cancelled in 1993, the language was added to the uniform title for a liturgical work even if the text was in the original language only. When adding to the catalog an access point for a musical setting of a liturgical text, delete such language designations from any existing access points for the same work.

26.4B. SEE REFERENCES. [Rev.]

Misattributed Musical Works

When applying the option in LCRI 21.4C1 to make a name-uniform title reference from the erroneously or fictitiously attributed musical work in place of the added entry for the erroneously or fictitiously attributed composer alone, construct the reference in the form that the uniform title would have if the work were in fact by the attributed composer.

100 1# \$a Cannabich, Christian, \$d 1731-1798. \$t
 Concertos, \$m violin, string orchestra, \$r
 B♭ major

400 1# \$a Haydn, Joseph, \$d 1732-1809. \$t Concertos,
 \$m violin, string orchestra, \$n H. VIIa, 2,
 \$r B♭ major

When appropriate, make additional name-title references from the heading for the attributed composer and other titles under which the work has been published as a work of the attributed composer.

100 1# \$a Mozart, Leopold, \$d 1719-1787. \$t Cassation,
 \$m orchestra, \$r C major. \$k Selections

400 1# \$a Haydn, Joseph, \$d 1732-1809. \$t
 Berchtolsgadener Sinfonie

400 1# \$a Haydn, Joseph, \$d 1732-1809. \$t Toy symphony

Treaties, Etc.

1) *Form of references.* In general, construct a reference in the same form in which it would be constructed if chosen as the main entry heading.

a) *All treaties, etc.* (except agreements falling under 21.35B1, categories c) and d), and 21.35D)

Refer from:

(1) *Different names or variants of the name*²⁴

130 #0 \$a Berne Convention for the Protection of
 Literary and Artistic Works †d (1971)
 (*An agreement between numerous governments*)

430 #0 \$a International Convention Further Revising
 the Berne Convention for the Protection
 of Literary and Artistic Works of
 September 9, 1886 †d (1971)

430 #0 \$a Convention de Berne pour la protection des
 oeuvres littéraires et artistiques †d
 (1971)

110 1# \$a Germany. †t Treaties, etc. †g Soviet
 Union, \$d 1939 Aug. 23
 (*An agreement between two governments*)

430 #0 \$a Molotov-Ribbentrop Pact \$d (1939)

430 #0 \$a Pakt Molotova-Ribbentropa \$d (1939)

430 †0 †a Hitler-Stalin Pact †d (1939)

²⁴Distinguish between the name of a treaty, etc., and a bibliographic title, including subtitle, that may include the name of the treaty, etc. (The latter is traced as a title added entry on the bibliographic record.)

110 1# \$a France. \$t Treaties, etc. \$d 1718 Apr. 21
(An agreement between the Holy Roman Empire, France, and the United Provinces
of Netherlands)
430 #0 \$a Convention Between the Emperor, France, and
the Netherlands for the Reciprocal Return
of Deserters \$d (1718)

(2) *Inverted form.* Refer from the inverted form of the name in English, if a treaty, etc., has become known by the locale where it was signed, etc., or if several related treaties, etc., have become known by the name of a locale. If a treaty, etc., has become known by several names (e.g., Treaty of ...; Peace of ...) generally make only a single inverted reference, choosing the name under which it is established, or, if entered under a signatory, the form under which it is likely best known.

130 #0 \$a Treaty of Bucharest \$d (1913)
(An agreement between four governments)
430 #0 \$a Bucharest, Treaty of \$d (1913)

110 1# \$a Great Britain. \$t Treaties, etc. \$g United
States, \$d 1814 Dec. 24
(An agreement between two governments)
430 #0 \$a Ghent, Treaty of \$d (1814)

130 #0 \$a Treaty of Utrecht \$d (1713)
(Collective name for several treaties)
430 #0 \$a Utrecht, Treaty of \$d (1713)

(3) *AACRI form of the heading for a treaty, etc., that was signed during the years 1967-1980 and originally established within that period* (linking reference)²⁵

²⁵No linking reference is made from the heading of a treaty, etc., that was originally established under the ALA rules (as generally no one-to-one relationship exists between an ALA heading and an AACR heading) including those for treaties signed before 1967 but cataloged during the years 1967-1980, which the Library of Congress continued to catalog under the ALA rules (see *Cataloging Service*, bulletin 80 (April 1967)). The reference is not made because

1) Under the ALA rules (ALA 88) single treaties were entered under the party named first in the chief source, with the form subheading "Treaties, etc.," followed by the inclusive dates of administration and the name of the executive incumbent in the year of signing. (For instance, if the Treaty of Portsmouth, signed in 1905, were presented in the publication as a treaty between Japan and Russia, the main entry heading for the bibliographic record would be in the form "Japan. Treaties, etc., 1867-1912 (Mutsuhito)," with an added entry in the form "Russia. Treaties, etc., 1894-1917 (Nicholas II)." If the publication presented the treaty as one between Russia and Japan, the main and added entry headings were reversed.) Therefore, treaties were identified by groups, not individually. A single name authority record was prepared for all treaties of a government signed during a specific period, and all bibliographic records, related or unrelated, of such a period had identical headings, if the publications presented the signatory as the participant named first.

To complicate matters further, for certain governments, such as those of the British dominions, the subheading was followed only by the year of signature.

2) Under the ALA rule for multilateral treaties (88B), a treaty that was the product of an international conference was entered under the name of the conference, or if the conference was unnamed, under the body holding the meeting. (A simple see also reference to show the relationship is now made instead. See LCRI 26.4C.)

3) Under the ALA rules for multilateral treaties, a treaty between member countries within an international intergovernmental body was entered under the name of the body. (A simple see also reference is now made instead. See LCRI 26.4C.)

In general, follow the provisions of LCRI 26 Linking references 1).

110 1# \$a Pakistan. \$t Treaties, etc. \$g United States, \$d 1972 June 15
410 1# \$w nnaa \$a United States. \$t Treaties, etc. \$g Pakistan, \$d June 15, 1972²⁶

130 #0 \$a Berne Convention for the Protection of Literary and Artistic Works \$d (1971)
430 #0 \$w nnaa \$a Berne convention for the protection of literary and artistic works. \$k Revision, 1971

Note: Additional access by subject heading under ALA rules. Under the ALA rules an additional access point was given for a treaty, etc., that is commonly known by the locale where it was signed, etc. This access was a subject access and was given in the form of the name of the locale, followed by the phrase *Treaty of*, and the year of signing, etc. (This practice was continued in LC until the adoption of AACR2.) It is therefore necessary to distinguish between a valid inverted reference and that of a subject heading that was assigned in addition. Such a subject heading does not constitute a pre-AACR2 form of heading and should not be traced as such. Instead give a note: Prior to AACR2 represented also by the subject heading: ... Cancel such a heading still located in the subject headings file at the time of establishing the heading in the names file.

110 1# \$a Japan. \$t Treaties, etc. \$g Russia, \$d 1905 Sept. 5
667 ## \$a Prior to AACR2 represented also by the subject heading: Portsmouth, Treaty of, 1905

Similarly, during the period of application of the ALA rules to treaties, etc., a subject heading was also assigned to a treaty, etc., that is popularly known by the name of the negotiator(s), signer(s), etc. As above, document this information by adding an appropriate note.

110 1# \$a Mexico. \$t Treaties, etc. \$g United States, \$d 1853 Dec. 30
667 ## \$a Prior to AACR 2 represented also by the subject heading: Gadsden treaty, 1853

b) *Treaties, etc. between two or three governments* (21.35A1, 25.16B1). Refer from the name(s) of the government(s) not chosen as the main entry heading, followed by the uniform title *Treaties, etc.*, and the date (year month day).

It is also helpful to remember that under the AACR1 rules a peace treaty, regardless of the number of signatories, was entered under the name by which it is known (AACR1, 25A2).

²⁶When searching the database for the pre-AACR2 heading, other editions, etc., it is useful to bear in mind that previous to AACR2 "Treaties, etc." constituted a subheading, not a uniform title.

110 1# \$a Great Britain. \$t Treaties, etc. \$g United States, \$d 1814 Dec. 24

(An agreement between two governments)

410 1# \$a United States. \$t Treaties, etc. \$g Great Britain, \$d 1814 Dec. 24

110 1# \$a France. \$t Treaties, etc. \$d 1718 Apr. 21
(An agreement between three governments)

410 1# \$a Holy Roman Empire. \$t Treaties, etc. \$d 1718 Apr. 21

410 1# \$a United Provinces of the Netherlands. \$t Treaties, etc. \$d 1718 Apr. 21

c) *Treaties, etc. between four or more governments* (21.35A2, 25.16B2). Refer from the name of the government, followed by the uniform title *Treaties, etc.*, and the date (year month day) in the following cases:

(1) home government (i.e., the government of the cataloging agency) if it is a signatory

(2) government publishing the text of the treaty, if it is a signatory

(3) government named first in the chief source of information if it is neither the home government nor the publishing government, but is a signatory.

130 #0 \$a Customs Convention on the Temporary Importation of Professional Equipment \$d (1961)

(Ca. fifty signatories)

410 1# \$a United States. \$t Treaties, etc. \$d 1961 June 8

(Signatory + home government + government publishing an edition of the text in the Library's collections)

410 1# \$a Great Britain. \$t Treaties, etc. \$d 1961 June 8

(Signatory + government publishing an edition of the text in the Library's collections)

410 1# \$a Ireland. \$t Treaties, etc. \$d 1961 June 8

(Signatory + government publishing an edition of the text in the Library's collections)

Refer from the original signatories, followed by the uniform title *Treaties, etc.*, and the date (year month day) when the treaty, etc., was originally a bilateral or trilateral one but to which other countries acceded either at the time of signing or at a later date.

130 #0 \$a Treaty of Paris \$d (1763)

(Signatories: France, Spain, and Great Britain; acceded to by Portugal at the time of signing)

410 1# \$a France. \$t Treaties, etc. \$d 1763 Feb. 10

410 1# \$a Great Britain. \$t Treaties, etc. \$d 1763 Feb. 10

410 1# \$a Spain. \$t Treaties, etc. \$d 1763 Feb. 10

- 130 #0 \$a Anti-Comintern Pact \$d (1936)
(Signatories: Germany and Japan; subscribed to by Italy in 1937 and by several other countries before and during WWII)
- 410 1# \$a Germany. \$t Treaties, etc. \$g Japan, \$d 1936 Nov. 25
- 410 1# \$a Japan. \$t Treaties, etc. \$g Germany, \$d 1936 Nov. 25

d) *Agreements contracted by international intergovernmental bodies* (21.35B1)²⁷. For categories 1) and 2), footnote 4, i.e., for agreements, etc., between parties all of which are empowered to make treaties, etc., follow guidelines in b) and c) above and construct the references accordingly.

- 110 1# \$a International Development Association. \$t Treaties, etc. \$g Kenya, \$d 1980 Mar. 12
- 410 1# \$a Kenya. \$t Treaties, etc. \$g International Development Association, \$d 1980 Mar. 12
- 110 1# \$a United Nations. \$t Treaties, etc. \$g World Intellectual Property Organization, \$d 1975 Jan. 21
- 410 1# \$a World Intellectual Property Organization. \$t Treaties, etc. \$g United Nations, \$d 1975 Jan. 21

When the uniform title *Treaties, etc.*, is inappropriate (i.e., when one of the signatories is a government below the national level, or is a corporate body other than a national government, or is a corporate body other than an international intergovernmental body (see categories 3) and 4), footnote 4,)) make added entries instead of references. Do not add a uniform title.

e) *Other agreements involving jurisdictions, and agreements between a government at any level, other than international intergovernmental bodies, and a non-governmental corporate body.* Make added entries instead of references in these cases. See 21.35D and 21.6C.

f) *Collections of treaties, etc.*²⁸

(1) *Collections of treaties, etc., contracted between two parties.* For each of the categories a)-e) listed above (covering single treaties, etc.), a separate authority record is made for each treaty, etc., for the purpose of tracing references from the variant forms of the uniform title. However, in the case of collections of treaties, etc., contracted between two parties, a single authority record serves to cover all collections between the two given parties and is made only for the purpose of referring from the party not chosen as the main entry heading, followed by the

²⁷An agreement, etc., of an international intergovernmental body can be contracted between the body and

- 1) other international intergovernmental bodies, *or*
- 2) national governments, *or*
- 3) jurisdictions other than national governments, *or*
- 4) other corporate bodies.

²⁸Excluded from consideration are serials and monographic series. For these the heading is constructed according to LCRI 25.5B. For series the appropriate references are traced on the series authority record.

- 110 1# #a Australia. #t Treaties, etc. (Australian treaty series)

uniform title *Treaties, etc.*, and the name of the party chosen as the main entry heading. (Each bibliographic title of the collection is traced as a title added entry on the appropriate bibliographic record, not on the name authority record.)

```
110 1# $a Great Britain. $t Treaties, etc. $g United
      States
410 1# $a United States. $t Treaties, etc. $g Great
      Britain
```

(2) *Collections of treaties, etc. contracted between one party and two or more other parties.* Generally, no authority record is necessary. (The bibliographic title of each collection is given as a title added entry on the appropriate bibliographic record.)

26.4B1. DIFFERENT TITLES OR VARIANTS OF THE TITLE. [New]

Musical Works

Introduction

The instructions below deal with the choice and form of the title portion of name-title see references to headings for musical works. They apply also to the name-title references for parts of works prescribed in rule 25.32A1. When references not in conformity with these instructions are encountered in a name authority record, they should be changed to conform if the record is being changed for another reason.

Generally, the heading referred to should include only the basic uniform title of the work, without additions such as “arr.” (25.35C), “Vocal score” (25.35D), “Libretto” (25.35E), language (25.35F), even if such additions are used in the uniform title in the bibliographic record for the item being cataloged. If, however, the title being referred from is specific to the arrangement, format, language, etc. brought out by an addition to the uniform title, and the title would not logically be used for a different manifestation of the work, refer to the uniform title with the addition.

```
100 1# $a Bartók, Béla, $d 1881-1945. $t Kékszakállu
      herceg vára
400 1# $a Bartók, Béla, $d 1881-1945. $t Duke
      Bluebeard's castle
```

not

```
100 1# $a Bartók, Béla, $d 1881-1945. $t Kékszakállu
      herceg vára. $l English
400 1# $a Bartók, Béla, $d 1881-1945. $t Duke
      Bluebeard's castle
```

but

```
100 1# $a John, Elton. $t Crocodile rock. $s Text
400 1# $a John, Elton. $t Words of Elton's smash hit
      "Crocodile rock"
```

For further information regarding arrangements, see below under Non-distinctive titles (section 4).

Underlying these instructions is the principle that each reference should, to the extent possible, be constructed “in the same form in which it would be constructed if used as the heading” (LCRI 26.1, “Forms of References”). Thus,

for example, it is understood that if a title being referred from begins with an article, the article should be omitted in accordance with 25.2C.

The instructions are divided into two parts: the first for references from distinctive titles and the second for references from non-distinctive titles. Essentially, consider a title to be non-distinctive if it fits the description in the second sentence of rule 5.1B1. Consider other titles to be distinctive.

Distinctive titles

When the title proper of a work (or the principal title if a secondary entry is being made for the work in question) is distinctive and is significantly different from the work's uniform title, make a reference from it to the uniform title. Generally do not include other title information in the title referred from.

Similarly, refer from any other distinctive and significantly different title under which catalog users are likely to search for the work: e.g., a parallel title, especially one in English; an alternative title or a subtitle that has the nature of an alternative title; a nickname; the original title. Such titles may appear in the item being cataloged or may be found in a reference source; generally, however, do not do research solely for the purpose of identifying titles from which references should be made.

100 1# \$a Sullivan, Arthur, \$c Sir, \$d 1842-1900. \$t
Patience

400 1# \$a Sullivan, Arthur, \$c Sir, \$d 1842-1900. \$t
Bunthorne's bride

100 1# \$a Mendelssohn-Bartholdy, Felix, \$d 1809-1847.
\$t Symphonies, \$n no. 4, op. 90, \$r A major

400 1# \$a Mendelssohn-Bartholdy, Felix, \$d 1809-1847.
\$t Italian symphony

100 1# \$a Schubert, Franz, \$d 1797-1828. \$t Moments
musicaux

400 1# \$a Schubert, Franz, \$d 1797-1828. \$t Momens
musicals

(Preface of the item being cataloged indicates that the work was originally published under the title "Momens musicals")

Conflicts

When a distinctive title to be referred from is the same as the uniform title of another work entered under the same composer (apart from any additions made to that uniform title under rule 25.31B), resolve the conflict by making an addition or additions to the reference according to 25.31B. Change the existing uniform title by making a corresponding addition or additions to it, if it does not already include them.

100 1# \$a Bach, Johann Sebastian, \$d 1685-1750. \$t
Gott, der Herr, ist Sonn' und Schild. \$p Nun
danket alle Gott

400 1# \$a Bach, Johann Sebastian, \$d 1685-1750. \$t Nun
danket alle Gott (Chorale), \$n BWV 79, no. 3

(Established uniform title: [Nun danket alle Gott (Cantata)]; the index to Schmieder lists six works or parts of works with the title "Nun danket alle Gott": one cantata, three chorales, one chorale prelude, and one motet)

- 100 1# \$a Schubert, Franz, \$d 1797-1828. \$t Quartets,
\$m strings, \$n D. 810, \$r D minor
- 400 1# \$a Schubert, Franz, \$d 1797-1828. \$t Tod und
das Mädchen (String quartet)
(Established uniform title, [Tod und das Mädchen], to be changed to [Tod und das
Mädchen (Song)])

When a distinctive title to be referred from is the same as the title in a name-title reference to another work by the same composer, resolve the conflict by making additions to both references according to rule 25.31B.

- 100 1# \$a Beethoven, Ludwig van, \$d 1770-1827. \$t
Overture zur Oper Leonore, \$n no. 1
- 400 1# \$a Beethoven, Ludwig van, \$d 1770-1827. \$t
Leonore overture, \$n no. 1
- 100 1# \$a Beethoven, Ludwig van, \$d 1770-1827. \$t
Fidelio \$n (1806). \$p Overture
- 400 1# \$a Beethoven, Ludwig van, \$d 1770-1827. \$t
Leonore overture, \$n no. 3
- 100 1# \$a Glière, Reinhold Morit̂sevich, \$d 1875-1956.
\$t P'esy, \$n op. 35. \$p Grustnyi val's
- 400 1# \$a Glière, Reinhold Morit̂sevich, \$d 1875-1956.
\$t Valse triste, \$m clarinet, piano
- 100 1# \$a Glière, Reinhold Morit̂sevich, \$d 1875-1956.
\$t P'esy, \$m pianos (2), \$n op. 41. \$p Grustnyi
val's
- 400 1# \$a Glière, Reinhold Morit̂sevich, \$d 1875-1956.
\$t Valse triste, \$m pianos (2)
- 100 1# \$a Debussy, Claude, \$d 1862-1918. \$t Images, \$m
orchestra
- 400 1# \$a Debussy, Claude, \$d 1862-1918. \$t Obrazy, \$m
orchestra
- 100 1# \$a Debussy, Claude, \$d 1862-1918. \$t Images, \$m
piano, \$n 1st ser.
- 400 1# \$a Debussy, Claude, \$d 1862-1918. \$t Obrazy, \$m
piano, \$n 1st ser.
- 100 1# \$a Debussy, Claude, \$d 1862-1918. \$t Images, \$m
piano, \$n 2nd ser.
- 400 1# \$a Debussy, Claude, \$d 1862-1918. \$t Obrazy, \$m
piano, \$n 2nd ser.

Variant forms of titles

1) *Ampersand*. When an ampersand (or other symbol, e.g., +, representing the word "and") occurs as one of the first five words in a distinctive uniform title or in a distinctive title being referred from, make a reference (or an additional reference) substituting the word "and" in the language of the title.

100 1# \$a Green, David Llewellyn. \$t Allegro moderato &
three metamorphoses
400 1# \$a Green, David Llewellyn. \$t Allegro moderato
and three metamorphoses
400 1# \$a Green, David Llewellyn. \$t Allegro moderato &
drei Metamorphosen
400 1# \$a Green, David Llewellyn. \$t Allegro moderato
und drei Metamorphosen

2) *Numbers.* When a cardinal number occurs as one of the first five words in a distinctive uniform title or in a distinctive title being referred from, make references according to the principles governing the making of added entries for alternate forms containing numbers in LCRI 21.30J. In addition, when a distinctive title being referred from begins with a number that is not an integral part of the title, make a reference from the title with the number omitted (unless the resulting title is the same as the uniform title).

100 1# \$a Bach, Johann Sebastian, \$d 1685-1750. \$t
Brandenburgische Konzerte
400 1# \$a Bach, Johann Sebastian, \$d 1685-1750. \$t 6
concerti brandeburghesi
400 1# \$a Bach, Johann Sebastian, \$d 1685-1750. \$t Sei
concerti brandeburghesi
400 1# \$a Bach, Johann Sebastian, \$d 1685-1750. \$t
Concerti brandeburghesi

3) *Other.* If a distinctive title proper or a distinctive title being referred from contains data within the first five words for which there could be an alternative form that would be filed differently, make a reference (or an additional reference) from that form if it is thought that some users of the catalog might reasonably search under that form, following the "Guidelines for Making Title Added Entries" in LCRI 21.30J.

100 1# \$a Finnissy, Michael. \$t Mr. Punch
400 1# \$a Finnissy, Michael. \$t Mister Punch

Non-distinctive titles

Make references based on non-distinctive titles only when the uniform title that would result from the application of 25.30 to such a title is different from the actual uniform title. Then make a reference only in the form that the uniform title would take if the title in question had been selected as the basis for the uniform title. The following examples illustrate the most common situations in which references based on non-distinctive titles are needed.

1) The title selected as the basis for the uniform title is distinctive but the work is also known by a non-distinctive title.

100 1# \$a Hovhaness, Alan, \$d 1911- \$t Artik
400 1# \$a Hovhaness, Alan, \$d 1911- \$t Concertos, \$m
horn, string orchestra, \$n op. 78

100 1# \$a Routh, Francis. \$t Double concerto
400 1# \$a Routh, Francis. \$t Concertos, \$m violin,
violoncello, orchestra, \$n op. 19²⁹

2) The work is also known by the name of a type of composition different from that selected as the basis for the uniform title.

100 1# \$a Pleyel, Ignaz, \$d 1757-1831. \$t Sonatas, \$m
piano trio, \$n B. 465-467
400 1# \$a Pleyel, Ignaz, \$d 1757-1831. \$t Trios, \$m
piano, strings, \$n B. 465-467

3) The work is identified in the item being cataloged by a number from a numbering system different from that used in the uniform title.

100 1# \$a Dvořák, Antonín, \$d 1841-1904. \$t
Symphonies, \$n no. 8, op. 88, \$r G major
400 1# \$a Dvořák, Antonín, \$d 1841-1904. \$t
Symphonies, \$n no. 4, op. 88, \$r G major

100 1# \$a Haydn, Joseph, \$d 1732-1809. \$t Symphonies,
\$n H. I, 6, \$r D major
400 1# \$a Haydn, Joseph, \$d 1732-1809. \$t Symphonies,
\$n no. 6, \$r D major

100 1# \$a Vivaldi, Antonio, \$d 1678-1741. \$t
Concertos, \$m oboes (2), continuo, \$n RV
535, \$r D minor

400 1# \$a Vivaldi, Antonio, \$d 1678-1741. \$t
Concertos, \$m oboes (2), continuo, \$n op.
42, no. 2, \$r D minor

400 1# \$a Vivaldi, Antonio, \$d 1678-1741. \$t
Concertos, \$m oboes (2), continuo, \$n P.
302, \$r D minor

(Title on item being cataloged: Concerto for two oboes and bassoon in D minor, op. 42, no. 2, P. 302)

(Generally do not refer from titles using numbers not found in the item being cataloged unless such numbers originated with the composer.)

4) The item being cataloged is published for a medium of performance other than the original, and a statement of medium of performance would be required in the uniform title if the version being cataloged were the original version.

²⁹ For works with such titles as “Double concerto,” “Tripelkonzert,” etc., make a reference based on the non-distinctive title “Concerto” even if there is no evidence that the work actually is known by the non-distinctive title, if such a reference would provide useful access to the work.

100 1# \$a Boccherini, Luigi, \$d 1743-1805. \$t Quintets, \$m oboe, violins, viola, violoncello, \$n G. 436, \$r D minor
 400 1# \$a Boccherini, Luigi, \$d 1743-1805. \$t Quintets, \$m flute, violins, viola, violoncello, \$n G. 436, \$r D minor

100 1# \$a Pleyel, Ignaz, \$d 1757-1831. \$t Quartets, \$m strings, \$n B. 302, \$r Eb major; \$o arr.
 400 1# \$a Pleyel, Ignaz, \$d 1757-1831. \$t Parthias, \$m woodwinds, horn, \$n B. 302, \$r F major

Conflicts

When a title in a reference formulated in uniform-title format according to these instructions is the same as the uniform title of another work entered under the same composer, resolve the conflict by making an addition or additions to the reference according to rule 25.30E1. Also change the existing uniform title by making a corresponding addition or additions.

100 1# \$a Hindemith, Paul, \$d 1895-1963. \$t Sonatas, \$m alto horn, piano
 400 1# \$a Hindemith, Paul, \$d 1895-1963. \$t Sonatas, \$m horn, piano \$n (1943)
 (*For alto horn, horn, or saxophone and piano; established uniform title, [Sonatas, horn, piano], to be changed to [Sonatas, horn, piano (1939)]*)

If the application of these instructions results in two identical references to different uniform titles entered under the same composer, resolve the conflict by making an addition or additions to each reference according to rule 25.30E1.

26.4B3. TITLES OF PARTS CATALOGUED UNDER THE TITLE OF THE WHOLE WORK. [New]

For references from titles of parts of musical works, see LCRI 25.32A1.

26.4B4. COLLECTIVE TITLES. [New]

Musical Works

Variant forms of collective titles

1) *Ampersand*. When an ampersand (or other symbol, e.g., +, representing the word “and”) occurs as one of the first five words in a collective title being referred from, make an additional reference substituting the word “and” in the language of the title.

100 1# \$a Bloch, Ernest, \$d 1880-1959. \$t Instrumental music. \$k Selections
 400 1# \$a Bloch, Ernest, \$d 1880-1959. \$t Gesamtwerk für Violoncello & Orchester
 400 1# \$a Bloch, Ernest, \$d 1880-1959. \$t Gesamtwerk für Violoncello und Orchester

2) *Numbers*. When a cardinal number occurs as one of the first five words in a collective title being referred from, make references according to the principles governing the making of added entries set forth in the section on alternate forms containing numbers in LCRI 21.30J. In addition, when a distinctive collective title being referred from begins with a number that is not an integral part of the title, make a reference from the title with the number omitted.

100 1# \$a Brahms, Johannes, \$d 1833-1897. \$t
Symphonies
400 1# \$a Brahms, Johannes, \$d 1833-1897. \$t Vier
Symphonien
400 1# \$a Brahms, Johannes, \$d 1833-1897. \$t 4
Symphonien

100 1# \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t
Symphonies. \$k Selections
400 1# \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t
Six last symphonies
400 1# \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t 6
last symphonies
400 1# \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t
Last symphonies

3) *Other*. If a distinctive collective title being referred from contains data within the first five words for which there could be an alternative form that would be filed differently, make an additional reference from that form if it is thought that some users of the catalog might reasonably search under that form, following the guidelines for title added entries in LCRI 21.30J.

100 1# \$a Bach, Johann Sebastian, \$d 1685-1750. \$t
Organ music. \$k Selections
400 1# \$a Bach, Johann Sebastian, \$d 1685-1750. \$t
Orgelmusik in St. Blasius Münden
400 1# \$a Bach, Johann Sebastian, \$d 1685-1750. \$t
Orgelmusik in Sankt Blasius Münden

Conflicts

When the title proper (or other title being referred from) of a collection of, or selection from, a composer's works is identical with a uniform title that has been used under the heading for that composer in a bibliographic record or name authority record in the catalog, trace the name-title reference from the bibliographic title to the collective uniform title as a "see also" reference.

100 1# \$a Schubert, Franz, \$d 1797-1828. \$t Songs. \$k
Selections
500 1# \$a Schubert, Franz, \$d 1797-1828. \$t An die
Musik
(Established uniform title: [An die Musik])

100 1# \$a Boyce, William, \$d 1711-1779. \$t
Instrumental music. \$k Selections
500 1# \$a Boyce, William, \$d 1711-1779. \$t Concerti
grossi
(Established uniform title: [Concerti grossi])

In all other cases, trace the reference as a “see” reference.

100 1# \$a Ellington, Duke, \$d 1899-1974. \$t Songs. \$k
Selections

400 1# \$a Ellington, Duke, \$d 1899-1974. \$t
Sophisticated lady

(Uniform title [Sophisticated lady] not established)

100 1# \$a Baksa, Robert F. \$t Instrumental music. \$k
Selections

400 1# \$a Baksa, Robert F. \$t Chamber music

(Uniform title [Chamber music] not established)

When a uniform title is established (i.e., used in a heading in a name authority record or an access point in a bibliographic record) which is identical with the title portion of a name-title “see” reference under the same composer, change the reference to a “see also” reference.

Collections without collective title

For a collection without a collective title entered under a personal name heading with a collective uniform title, make a name-title reference from the first title recorded in the title and statement of responsibility area to the uniform title, if no analytic added entry is made for the first work. (If an analytic added entry is made for the first work, sufficient access to the bibliographic record is provided by that analytic added entry and associated references.)

Bibliographic record:

100 1# \$a Debussy, Claude, \$d 1862-1918.

240 10 \$a Piano music. \$k Selections

245 13 \$a La cathédrale engloutie \$h [sound recording]
; \$b Ondine ; Estampes ; Etude pour les arpèges
composés ; Children's corner ; L'isle joyeuse
/ \$c Debussy.

Authority record:

100 1# \$a Debussy, Claude, \$d 1862-1918. \$t Piano
music. \$k Selections

400 1# \$a Debussy, Claude, \$d 1862-1918. \$t Cathédrale
engloutie

Bibliographic record:

100 1# \$a Schubert, Franz, \$d 1797-1828.

240 10 \$a Piano music. \$k Selections

245 10 \$a Moments musicaux : \$b D 780--op. 94 ;
Ungarische Melodie = Hungarian melody : D 817
; Allegretto in c = C minor, D 915 ; Drei
Klavierstücke = Three piano pieces, D 946 / \$c
Franz Schubert ...

Authority record:

100 1# \$a Schubert, Franz, \$d 1797-1828. \$t Piano
music. \$k Selections
500 1# \$a Schubert, Franz, \$d 1797-1828. \$t Moments
musicaux

(Title conflicts with an established uniform title; see section "Conflicts" above)

Follow the above instructions also when three or more parts of a single work are published together without an overall title.

26.4D3. COLLECTIVE TITLES.

Cataloger-generated references will no longer be made for collections without a collective title entered under a personal name heading. Instead, follow the instructions in LCRI 26.4B4. However, do not cancel or change cataloger-generated references made under earlier procedures unless they contain errors or are factually incorrect.

C.8. ORDINAL NUMERALS. [Rev.]

This LCRI represents LC/NACO/CONSER practice for languages other than Chinese, Japanese, and Korean. For Chinese, Japanese, and Korean, apply AACR2 C.8C.

Bibliographic Description

1) *Found abbreviations.* If an ordinal number in any language is already abbreviated on the item being cataloged, record that abbreviated form.

on source: 2ème série, numéro 3
4XX \$a Dossier de recherche ; \$v 2ème sér., no 3

2) *Words or roman numerals.*

a) Areas of the description where adjustment of the ordinal numeral found as a word or roman numeral on the item is permitted: numbering of the edition (AACR2 1.2B1), numbering of the series (AACR2 1.6G1), numbering of a serial (AACR2 12.3B1), and notes composed by the cataloger (AACR2 1.7A3). In these areas:

1)) Record English ordinal numerals as 1st, 2nd, 3rd, etc.

on source: Second Revised Edition
250 \$a 2nd rev. ed.

2)) Record non-English ordinal numerals as 1., 2., 3., etc.

on source: Troisième édition
250 \$a 3. éd.

b) All other areas of bibliographic description: Record the ordinal numeral as found on item.

245 \$a Studies in history. \$n Second series, \$p Middle Ages

490 \$a Opera omnia di Luigi Sturzo. \$n Terza serie, \$p Scritti vari ; \$v v. 5

Access Points

1) *Corporate name headings.* Use the conventional English form of the ordinal numeral (1st, 2nd, 3rd, etc.) in the addition to a heading for a meeting (AACR2 24.7B2) and in the addition to the heading for a successive legislature (AACR2 24.21D). Otherwise, record the ordinal numeral as found.

2) *Uniform titles*

a) Use the conventional English form of the ordinal numeral (1st, 2nd, 3rd, etc.) or the conventional form of the non-English ordinal numeral (1., 2., 3., etc.) when the ordinal numeral appears in a dependent title (AACR2 25.6A2).

b) Use the conventional English form of the ordinal numeral (1st, 2nd, 3rd, etc.) in the heading for a numbered book of the Bible (AACR2 25.18A3).

c) In music uniform titles when ordinal numerals are being newly established (cf. LCRI 25.30C2 and LCRI 25.32A1), use the conventional English form (1st, 2nd, 3rd, etc.) or the conventional non-English form (1., 2., 3., etc.) according to the context, except where a pattern of usage of ordinal numerals in a different form already exists. Where such a pattern exists, change existing uniform titles to conform to one of the above conventional forms when most or all of the headings involved are being changed for another reason; otherwise continue to follow the existing pattern.

d) Otherwise, record the ordinal numeral as found.

3) *Added entry for alternate form of title proper.* Use the conventional English form of the ordinal numeral (1st, 2nd, 3rd, etc.) or the conventional form of the non-English ordinal numeral (1., 2., 3., etc.) when substituting the ordinal numeral for the word or a roman numeral in the title proper (LCRI 21.30J).

APPENDIX D [Rev.]

Chorus Score

This term is used only for works originally for solo voice(s) and chorus with accompaniment. For this term to be used in the physical description area for a particular manifestation of a work, the item must omit the solo voice(s), at least in those portions of the work in which the chorus does not sing. In addition, if the accompaniment is originally for other than keyboard instrument it must be either arranged for keyboard instrument or omitted; if originally for keyboard instrument it must be omitted. (Understand "if any" in the definition to mean "omitted or.") This term is not used for works originally unaccompanied or for any manifestation of an accompanied work with the original accompaniment.

Collection

If one main entry heading would be appropriate: three or more independent works or parts of works published together. If more than one main entry heading would be appropriate: two or more independent works published together and not written for the same occasion or for the publication being cataloged.

Colophon

For books, a colophon is a statement appearing at the end of the printed matter of a book, i.e., at the foot of the last page or on another leaf at the end of the book. Books with paper covers may carry a colophon on the recto or verso of the back cover. The colophon gives information about its printing; it may also give the book's author and title. In a few cases the colophon may give information about the publishing of the book instead of, or in addition to, information about printing.

Colophons may occasionally appear in books of any type, published anywhere, but one does notice patterns. For example, ordinary, commercial publications from the U.S. very rarely show colophons, while the same kind of publications from Latin America typically do.

Confine the application of the AACR 2 provisions for colophon information to the kinds of data given above. Do not stretch the concept of a colophon to cover other kinds of data simply because these data are placed in the book more or less in the position of a colophon (e.g., "Index by Mary Frances Kerr Donaldson, 1215 E. Rookwood Dr., Cincinnati, Ohio 45208" or "Prepared by the Research Department, United States League" (both at the foot of the last page of text)). The presence of this or any other information instead of colophon information means that the data do not represent a colophon.

For publications printed by the U.S. Government Printing Office, treat the printing statement appearing at the end of the text as a colophon.

Preliminaries

Treat a bibliographic data sheet, technical report documentation page, etc., appearing in a U.S. document as a preliminary only when the leaf or page precedes the title page. (This means that the definition of "preliminaries" must be followed, with no special exception for these data sheets.)

"Cover" in the list of sources means pages 1, 2, 3, and 4 of the cover, both flaps of the cover, and the spine.

The plural "title pages" in the list of sources means the title pages that pertain to the particular entity being cataloged but not to those that pertain to another entity of which it may be a part.

Note: Treat a verso of a title page substitute or any other pages preceding a title page substitute as preliminary only if it forms part of the cover.

Vocal Score

This term is used for works originally for chorus and/or one or more solo voices, with accompaniment. For this term to be used in the physical description area for a particular manifestation of a work, the item must include the solo voice(s) (if any). In addition, if the accompaniment is originally for other than keyboard instrument it must be either arranged for keyboard instrument or omitted; if originally for keyboard instrument it must be omitted. (Understand "if any" in the definition to mean "omitted or.") This term is not used for works originally unaccompanied or for any manifestation of an accompanied work with the original accompaniment.

STANDARD CITATION FORMS

Library of Congress staff and the Bibliographic Standards Committee of the ALA/ACRL Rare Books and Manuscript Section collaborated on the revision of *Standard Citation Forms for Published Bibliographies and Catalogs Used In Rare Book Cataloging* (Washington, D.C.: Library of Congress, Cataloging Distribution Service, 1996). Upon publication, the Library's Cataloging Policy and Support Office agreed to assume responsibility for soliciting and

evaluating queries, corrections, and revisions to the publication, and to issue the changes in *Cataloging Service Bulletin*.

The following works should be added:

work: Ricci, Seymour de. *Census of medieval and Renaissance manuscripts in the United States and Canada*. With the assistance of W.J. Wilson. New York: H.W. Wilson Co., 1935-40. 3 vols.

cite as: Ricci, S. de. Medieval and Renaissance mss.

work: Faye, C.U., and Bond, W.H. *Supplement to the Census of medieval and Renaissance manuscripts in the United States and Canada*. New York: Bibliographical Society of America, 1962.

cite as: Ricci, S. de. Medieval and Renaissance mss. (suppl.)

work: Library of Congress. *The canon law collection of the Library of Congress: a general bibliography with selective annotations*. Compiled by Darío C. Ferreira-Ibarra. Washington: Library of Congress, 1981. Reprint. Clark, N.J.: Lawbook Exchange, 2004.

cite as: LC canon law

work: *The illustrated ISTC*. 2nd ed. Reading: Primary Source Media in association with The British Library, c1998. 4 computer optical discs.

cite as: Illustrated ISTC (CD-ROM, 2nd ed.)

work: Hoolihan, Christopher. *An annotated catalogue of the Edward C. Atwater collection of American popular medicine and health reform*. Rochester: University of Rochester Press, 2001-2004. 2 vols.

cite as: Atwater cat.

Please address correspondence regarding *Standard Citation Forms for Published Bibliographies and Catalogs Used In Rare Book Cataloging* to Cataloging Policy and Support Office, Library of Congress, Washington, D.C. 20540-4134; electronic mail: cpsol@loc.gov

SUBJECT CATALOGING

SUBDIVISION SIMPLIFICATION PROGRESS

Since the Subject Subdivisions Conference took place at Airlie House, Virginia, in May 1991, progress continues to be made in simplifying subdivisions in the Library of Congress Subject Headings system. On Weekly Lists 04-42 to 04-51 changes were made in the following areas:

Recommendation #6. During the fourth quarter of 2004, progress in simplifying subdivisions was made in the following areas:

1) *Phrase headings replaced with subdivisions.* Three phrase headings were replaced with subdivisions. **Federal aid to the motion picture industry** and **Government aid to the motion pictures industry** were replaced by use of the subdivision —**Subsidies** under the heading **Motion picture industry**. **Federal aid to the printing industry**

was revised to **Printing industry—Subsidies**. During this quarter, the subdivision —**Subsidies** was authorized as a free-floating subdivision under headings for types of industries.

2) *Subdivisions replaced with phrase headings*. The heading **Revival—Hymns** was revised to a phrase form heading **Revival hymns**.

No changes to existing free-floating subdivisions took place during the fourth quarter of 2004.

SUBJECT HEADINGS OF CURRENT INTEREST

Weekly Lists 45-51, 2004 and 1-2, 2005

Alarm clocks (*May Subd Geog*)
 Biodegradable products (*May Subd Geog*)
 Buildering (*May Subd Geog*)
 Chamber music festivals (*May Subd Geog*)
 Children of collaborationists (*May Subd Geog*)
 Civilian war casualties (*May Subd Geog*)
 Constraint-induced movement therapy (*May Subd Geog*)
 Corporate speech (*May Subd Geog*)
 Draftees (*May Subd Geog*)
 Ecogeomorphology (*May Subd Geog*)
 Flirting (*May Subd Geog*)
 Forced marriage (*May Subd Geog*)
 Graduated driver licensing (*May Subd Geog*)
 High definition television—Receivers and reception
 Interfaith dating (*May Subd Geog*)
 Medically uninsured women (*May Subd Geog*)
 Memento mori (*May Subd Geog*)
 Motorcycle track days (*May Subd Geog*)
 Muezzins (*May Subd Geog*)
 Music by Jewish composers (*May Subd Geog*)
 Postal voting (*May Subd Geog*)
 Rebirthing (*May Subd Geog*)
 Recreational vehicle camping (*May Subd Geog*)
 Reparations for historical injustices (*May Subd Geog*)
 Sheet music (*May Subd Geog*)
 Subsistence hunting (*May Subd Geog*)
 War reparations (*May Subd Geog*)

REVISED LC SUBJECT HEADINGS

The list below comprises headings that were changed or cancelled on weekly lists 42-51, 2004.

<i>Cancelled Heading</i>	<i>Replacement Heading</i>	<i>May Subd Geog</i>
Abert squirrel	Abert's squirrel	YES
Acute myelocytic leukemia	Acute myeloid leukemia	YES

Acute myelocytic leukemia in children	Acute myeloid leukemia in children	YES
Aesthetics, Malawian	Aesthetics, Malawi	YES
Ami (Taiwan people)	Amis (Taiwan people)	YES
Arts, Mormon	Mormon arts	YES
Atayal	Atayal (Taiwan people)	YES
Behavior disorders in teenagers	Behavior disorders in adolescence	YES
Ch'ien family	Qian family	NO
China—Civilization—1976-	China—Civilization—1976-2002	NO
China—Civilization—1976-	China—Civilization—2002-	NO
Congaree Swamp National Monument (S.C.)	Congaree National Park (S.C.)	NO
Crane Island (Québec)	Grues, Ile aux (Québec)	NO
Decorative arts, Mormon	Mormon decorative arts	YES
Essence (Philosophy)	Essentialism (Philosophy)	NO
Ethnic architecture, Russian German	Architecture, Russian German	YES
Ethnic architecture, Ukrainian	Architecture, Ukrainian	YES
Federal aid to the motion picture industry	Motion picture industry—Subsidies	YES
Federal aid to the printing industry	Printing industry—Subsidies	YES
Flute—Orchestra studies	Flute—Orchestral excerpts	NO
Fort Canby State Park (Wash.)	Cape Disappointment State Park (Wash.)	NO
Furniture, Mormon	Mormon furniture	YES
Głogów (Legnica, Poland)—History	Głogów (Województwo dolnośląskie, Poland)—History	NO
Głogów (Legnica, Poland)—History—Siege, 1813-1814	Głogów (Województwo dolnośląskie, Poland)—History— Siege, 1813-1814	NO
Government aid to the motion picture industry	Motion picture industry—Subsidies	YES
Guguyimidjir language	Guugu Yimithirr language	YES
Hindman family	Hinman family	NO
Hondo River (Guatemala-Belize)	Hondo River (Guatemala, Mexico, and Belize)	NO
Hondo River Valley (Guatemala-Belize)	Hondo River Valley (Guatemala, Mexico, and Belize)	NO
Hsiao family	Xiao family	NO
Hsieh family	Xie family	NO
Kuvalan (Taiwan people)	Kavalan (Taiwan people)	YES
Lamba (African people)—Missions people)—Missions	Lamba (Zambian and Congolese (Deocratic Republic)	YES
Lee River Valley (Ireland)	Lee, River, Valley (Cork, Ireland)	NO
Local church councils	Local councils of churches	YES
Mountain Meadows Massacre, 1857	Mountain Meadows Massacre, Utah, 1857	NO
Murinbata language	Murrinhpatha language	YES
Myelocytic leukemia	Myeloid leukemia	YES
Newcomb, Chloe (Fictitious character)	Newcombe, Chloe (Fictitious character)	NO
Nyangumata language	Nyangumarta language	YES
Oleaster	Russian olive	YES
Painting, Mormon	Mormon painting	YES
Pazih language	Pazeh language	YES
Proverbs, Yombe	Proverbs, Yombe (Congo and Angola)	YES
Przemysł (Przemysł, Poland)—History	Przemysł (Poland)—History	NO
Przemysł (Przemysł, Poland)—History—Siege, 1914-1915	Przemysł (Poland)—History—Siege, 1914-1915	NO
Puukohola Heiau National Historic Site (Hawaii)	Pu'ukoholā Heiau National Historic Site (Hawaii)	NO
Revivals—Hymns	Revival hymns	YES
Saisiat (Taiwan people)	Saisiyat (Taiwan people)	YES
Shih family	Shi family	NO

Sredna Gora Mountains (Bulgaria)	Sredna Mountains (Bulgaria)	NO
Strathcona Provincial Park (B.C.)	Strathcona Park (B.C.)	NO
Sungei Buloh Nature Park (Singapore)	Sungei Buloh Wetland Reserve (Singapore)	NO
Tamarix	Tamarisks	YES
Tamarix aphylla	Athel tamarisk	YES
Tayal language	Atayal language	YES
Terra-cotta sculpture, Koma	Terra-cotta sculpture—Ghana—Komaland	
Tiree Island (Scotland)	Tiree (Scotland)	NO
Tories, English, in literature	Conservatives in literature	NO
Trinity in art	Trinity—Art	NO
Ustilago zeae	Ustilago maydis	YES
Voyages and travels in art	Travel in art	NO
Wells Gray Provincial Park (B.C.)	Wells Gray Park (B.C.)	NO
Winterfeldt family	Winterfeldt family	NO
Women, Yombe	Women, Yombe (Congo and Angola)	YES
Yami	Yami (Taiwan people)	YES
Yombe (African people)	Yombe (Congo and Angolan people)	YES
Yombe (African people)	Yombe (Zambian and Malawi people)	YES
Yombe language	Yombe language (Congo and Angola)	YES

SUBJECT HEADINGS REPLACED BY NAME HEADINGS

Cancelled Subject Heading

Replacement Name Heading

Anglo-American Polar Expedition, 1906-1908	Anglo-American Polar Expedition (1906-1908)
Fiesta de San Fermin, Pamplona, Spain	Fiestas de San Fermin
Tories, English	Tory Party (Great Britain)

MARC

The following additions and changes should be noted for inclusion in the 2003 edition of the *MARC Code List for Languages*.

Additions:

Bakhtiari [ira]
 Chumash [nai]
 Cowlitz [sal]
 Gorani [ira]

Changes:

from:

Aranda [aus]
 Dargari [aus]
 Pazih [map]
 Tayal [map]
 Yombe [bnt]

to:

Western Arrernte [aus]
 Tharrkari [aus]
 Pazeh [map]
 Atayal [map]
 Yombe (Congo and Angola) [bnt]