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Editorial postal address: Cataloging Policy and Support Office, Library Services, Library of Congress, Washington, D.C. 20540-4305

Editorial electronic mail address: CPSO@loc.gov

Editorial fax number: (202) 707-6629

Subscription address: Customer Support Team, Cataloging Distribution Service, Library of Congress, Washington, D.C. 20541-4912

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DESCRIPTIVE CATALOGING

LIBRARY OF CONGRESS RULE INTERPRETATIONS (LCRI)

Cumulative index of LCRI to the *Anglo-American Cataloguing Rules*, second edition, 1998 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 Any LCRI previously published but not listed below is no longer applicable and has been cancelled.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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1.4D3. NAME OF PUBLISHER, DISTRIBUTOR, ETC. [Rev.]

Consider the following as another example in 1.4D3a):

but : Published for the Social Science Research Council by
Heinemann

not : For the Social Science Research Council by Heinemann

1.7B2. LANGUAGE OF THE ITEM AND/OR TRANSLATION OR ADAPTATION. [Rev.]

General Application

Generally restrict the making of language and script notes to the situations covered in this directive. (*Note:* In this statement "language" and "language of the item" mean the language or languages of the content of the item (e.g., for books the language of the text); "title data" means title proper and other title information.)

If the language of the item is not clear from the transcription of the title data, make a note naming the language unless the language of the item has been named after the uniform title used as or in conjunction with the main entry. Use "and" in all cases to link two languages (or the final two when more than two are named). If more than one language is named, give the predominant language first if readily apparent; name the other languages in alphabetical order. If a predominant language is not apparent, name the languages in alphabetical order.

546 ## \$a Articles chiefly in French; one article each
in English and Italian.

546 ## \$a Arabic and English.

546 ## \$a Text in Coptic and French; notes in French.

Special Application

In addition to the conditions cited above, record in a note the language of the item being cataloged (whether or not the language is identified in the uniform title or in the body of the entry) in the following cases:

1) the item is in one or more of the following languages: Amharic, Georgian, Ottoman Turkish, a non-Slavic language of Central Asia written in the Cyrillic alphabet;

2) the item is in a language indigenous to one or more of the following: Afghanistan, Bangladesh, Bhutan, Brunei, Burma, Cambodia, India, Indonesia (other than Indonesian), Laos, Malaysia, Nepal, Pakistan, Philippines, Singapore, Sri Lanka, Thailand, and Tibet;

3) the item is in a language indigenous to Africa and is in a roman script;

4) the item is in a language that is not primarily written in one script. Name both the language and the script in language notes. (*Note:* Do not add "script" to the name of a script unless the name is also the name of a language.)

546 ## \$a In Konkani \$b (Kannada script).

546 ## \$a In Konkani \$b (Devanagari).

546 ## \$a In Serbian \$b (roman).

546 ## \$a In Serbian \$b (Cyrillic).

546 ## \$a In Syriac \$b (Nestorian).

546 ## \$a In Syriac \$b (Estrangelo).

546 ## \$a In Syriac \$b (Jacobite).

5) the item is written in a script other than the primary one for the language. Name both the language and the script in the language notes.

- 546 ## \$a In Panjabi.
(For a publication using the Gurmukhi script)
- but* 546 ## \$a In Panjabi \$b (Devanagari).
- 546 ## \$a In Sanskrit.
(For a publication using the Devanagari script)
- but* 546 ## \$a In Sanskrit \$b (Grantha).
- 546 ## \$a In Sindhi.
(For a publication using the Persian script)
- but* 546 ## \$a In Sindhi \$b (Gurmukhi).
- 546 ## \$a In Azerbaijani.
(For a publication using the Cyrillic script)
- but* 546 ## \$a In Azerbaijani \$b (Arabic script).
546 ## \$a In Azerbaijani \$b (roman).
- 546 ## \$a In Church Slavic.
(For a publication using the Cyrillic script)
- but* 546 ## \$a In Church Slavic \$b (Glagolitic).
(For a publication using the Glagolitic script)

Note that more information may be added to language and script notes whenever the case warrants it.

- 546 ## \$a English and Sanskrit \$b (Sanskrit in roman and Devanagari).
- 546 ## \$a Hebrew, Akkadian (romanized), and German.
(note: the term “romanized” is not subfielded because subfield \$a is not repeatable)

Form of Language

When naming a language in a note, base the name on the form found in the current edition of *USMARC Code List for Languages* (and the updates published in *Cataloging Service Bulletin*). Note the following when using the USMARC code list:

Use the name found in boldface type (e.g., “Frisian,” not “Friesian”).

Use the name for a specific language rather than the name of a language group (e.g., use “Bunun,” not “Austronesian (Other)”). (Language groups are indicated by the term “languages” or by the qualifier “(Other).”)

Do not include in the name parenthetical dates that appear with the name (e.g., use “Béarnais,” not “Béarnais (post-1500)”).

Retain other parenthetical qualifiers that appear with the name (e.g., “Afrihili (Artificial language)”); “Luo (Kenya and Tanzania)”.

For the early form of a modern language that is found in an inverted form, use the early form in direct order in the note (e.g., for “French, Old (ca. 842-1400),” use “Old French”).

Note: Effective June 2000, discontinue using “Serbo-Croatian (Cyrillic)” and “Serbo-Croatian (roman).” Use one of the following “Bosnian,” “Croatian,” “Serbian (Cyrillic),” or “Serbian (roman).”

Greek

For the USMARC code list forms “Attic Greek,” “Greek, Ancient,” and “Greek, Modern,” use “Greek.”

Exception: If the item is a translation from one specific Greek form into another Greek form, or contains text in two specific forms, and a note naming the language is appropriate, use the specific form(s) in the note. In specifying the form of the Greek, use one of the following terms:

- “Ancient Greek” for the period before 300 B.C.
“Hellenistic Greek” for the period 300 B.C.-A.D. 600

“Biblical Greek” for the *Septuagint* and the *New Testament*
“Medieval Greek” for the period 600-1453
“Modern Greek” for the period 1453-

Languages That Omit Vowels

When a chief source in a nonroman script is vocalized or partially vocalized and this fact is significant, make one of the following notes, as appropriate:

500 ## \$a Title page vocalized.
500 ## \$a Title page partially vocalized.

Translation Note

For translations, generally omit the note giving the original title if the original title is used in the uniform title main entry or is used in the uniform title under a personal or corporate name main entry.

1.11A. FACSIMILES, PHOTOCOPIES, AND OTHER REPRODUCTIONS. [Rev.]

Non-Microform Reproductions¹

LC practice: Follow these guidelines for reproductions of previously existing materials that are made for: preservation purposes in formats other than microforms; non-microform dissertations and other reproductions produced "on demand"; and, electronic reproductions.

These guidelines identify the data elements to be used in the record for the reproduction, separate from the record for the original. For some electronic reproductions, however, LC may delineate details of the reproduction on the record for the original manifestation rather than create a separate record for the reproduction. LC catalogers should consult “Draft Interim Guidelines for Cataloging Electronic Resources” <http://lcweb.loc.gov/catdir/cpso/dcmb19_4.html> for more information (other cataloging agencies may have developed their own guidelines in this regard).

1) Transcribe the bibliographic data appropriate to the *original* work being reproduced in the following areas:

title and statement of responsibility
edition
material (or type of publication) specific details
publication, distribution, etc.
physical description
series

2) If appropriate, give in the title and statement of responsibility area the general material

¹ A reproduction is a manifestation that replicates an item (or a group of items) or another manifestation (e.g., a reprint with no changes) that is intended to function as a substitute. The reproduction may be in a different physical format from the original. Reproduction is generally a mechanical rather than an intellectual process. The physical characteristics of the reproduction such as color, image resolution, or sound fidelity are influenced by the particular process used to create it, and therefore may differ from those of the original. Reproductions are usually made for such reasons as the original's limited availability, remote location, poor condition, high cost, or restricted utility.

Cataloger judgment will be required to distinguish electronic reproductions from electronic republications or simultaneous publication in analog and digital form (only reproductions are covered by this LCRI). For example, an electronic reproduction produced using scanning techniques that results in a facsimile reproduction may be easily identified as a reproduction. Other non-facsimile electronic reproductions may also be considered under this LCRI when they purport to be a reproduction of the original and can serve as a surrogate for the original. Other cataloging agencies choosing to follow this LCRI may need to develop their own criteria for distinguishing reproductions from manifestations judged not to be reproductions. In cases of doubt, or in cases where there is inadequate information about the original on which to base a description, do not consider the electronic manifestation to be a reproduction.

designation that is applicable to the format of the *reproduction* (cf. LCRI 1.1C).

3) Give in a single note (533 field) all other details relating to the *reproduction* and its publication/availability. Include in the note the following bibliographic data in the order listed:

format of the reproduction
dates of publication and/or sequential designation of issues reproduced (for
serials)
place and name of the agency responsible for the reproduction²
date of the reproduction
physical description of the reproduction if different from the original
series statement of the reproduction (if applicable)
notes relating to the reproduction (if applicable)³

Apply rules 1.4-1.7 for the formulation of the bibliographic data in the 533 field note. Enclose cataloger-supplied data in brackets. Omit the area divider (space-dash-space).

4) Use a physical description fixed field (007) applicable to the reproduction. For electronic reproductions, also supply information about the electronic location and access (856 field).

Examples (do not necessarily include all applicable data elements):

```
007 st#pmndmb|||||
245 10 $a Barcarolle, op. 10, piano solo $h [sound
      recording] / $c Sergei Rachmaninoff. Valse
      in Ab, op. 64, no. 3, piano solo / Chopin.
260 ## $a [West Orange, N.J.] : $b Edison, $c [1921]
300 ## $a 1 sound disc : $banalog, 78 rpm, vertical,
      mono. ; $c 10 in.
511 0# $a Sergei Rachmaninoff, piano.
500 ## $a Recorded at Edison Studios, New York, Apr.
      19 (2nd work) and Apr. 23 (1st work), 1919.
500 ## $a Acoustic recording.
533 ## $a Sound tape reel. $b College Park, Md. : $c
      International Piano Archives at Maryland, $d
      1989. $e 1 sound tape reel : analog, 15 ips,
      2 tracks, mono. ; 10 in., ¼ in. tape.

245 10 $a American colorplate books, 1800-1900 / $c by
      Daniel Francis McGrath.
260 ## $c 1966.
300 ## $a iv, 231 leaves.
500 ## $a Typescript.
502 ## $a Thesis (Ph. D.)—University of Michigan,
      1966.
504 ## $a Includes bibliographical references (leaves
      226-231).
533 ## $a Photocopy. $b Ann Arbor, Mich. : $c
      University Microfilms, $d 1970. $e 23 cm.

007 cr|||||
```

² Consider the "agency responsible for the reproduction" to be the agency that selected the material to be reproduced, arranged for reproducing the material, exercised control over production formats, has overall responsibility for quality, etc. If the agency is unknown, give "[s.n.]" ; if place and agency are unknown, use "[S.l. : s.n.]" Transcribe also the name of the agency from which to secure copies or the agency that made the reproduction if the agency is named in one of the prescribed sources for the publication, distribution, etc., area of the reproduction.

³Other cataloging agencies choosing to follow this LCRI may have compelling local reasons (e.g., data manipulation) for recording notes relating to the reproduction in other than the 533 field (e.g., system requirements (538), restrictions on access (506)).

245 10 \$a Introduction to United States government information sources \$h [computer file] / \$c Joe Morehead.

250 ## \$a 6th ed.

260 ## \$a Englewood, Colo. : \$b Libraries Unlimited, \$c 1999.

300 ## \$a xxv, 491 p. ; \$c 25 cm.

440 #0 \$a Library and information science text series

504 ## \$a Includes bibliographical references and indexes.

533 ## \$a Electronic reproduction. \$b Boulder, Colo. : \$c NetLibrary,\$d 1999. \$n Mode of access: World Wide Web. \$n Access restricted to NetLibrary subscribers.

856 4# \$3 Display record \$u <http://www.netlibrary.com/summary.asp?ID=11187>

007 cr||||

245 10 \$a Breeding design considerations for coastal Douglas-fir \$h [computer file] / \$c Randy Johnson.

260 ## \$a Portland, OR : \$b U.S. Dept. of Agriculture, Forest Service, Pacific Northwest Research Station, \$c [1998]

300 ## \$a 34 p. : \$b ill. ; \$c 28 cm.

500 ## \$a Cover title.

500 ## \$a "February 1998."

533 ## \$a Electronic reproduction. \$b Portland, OR : \$c PNW Publications,\$d 1998. \$n Mode of access: World Wide Web. \$n System requirements: Adobe Acrobat reader.

856 4# \$u <http://www.fs.fed.us/pnw/pubs/qtr%5F411.pdf>

Note: Items that are reproductions of materials prepared or assembled specially for bringing out an original edition (e.g., republished for inclusion in a collection, commemorative editions, published with new introductory material) are cataloged as editions, not as reproductions.

2.7B18. CONTENTS. [Rev.]

General

For books, give some type of note to list the contents of an item, of a collection, or of a multipart item

- 1) when required by specific rules (e.g., 1.1B10, 1.1G1, 21.7B);
- 2) when necessary to justify an added entry for an item not mentioned elsewhere in the description (21.29F);
- 3) when the publication is in two or more volumes and each volume has a title of its own;
- 4) when the publication consists of volumes separating text from plates, text from maps, text from commentary, etc.

The degree and extent to which contents notes are made is at the administrative discretion of the cataloging agency.

Informal Contents Note

Use an informal contents note when the publication contains particulars of special importance that need stressing. Routinely consider the following as being important:

- 1) selected parts of an item (generally no more than three);
- 2) summaries in languages other than that of the text;

3) bibliographies and bibliographical references, discographies, and filmographies (except for any that are obviously of little value), and indexes;

4) appendices, provided they contain important matter;

5) errata slips that are not printed as part of the publication.

(If such information is already recorded elsewhere in the description, however, do not make a separate note for it.) More unusual situations should be evaluated on a case-by-case basis with the aim of providing access to material not implied by the rest of the description.

Give pagination or foliation unless the texts are scattered through the publication.

```
500 ## $a "Life cycle of the liver fluke": leaves 75-89.
500 ## $a "Types of prayer wheels found in south central
Tibet, by Mei Lin": p. [310]-[375].
500 ## $a Tables showing family relationships (Ogden,
Reese, and Jordan): p. 120-[125].
500 ## $a Includes biographical sketches of each
satellite governor.
```

For the types of contents notes shown in the following examples, generally prefer a standardized construct, rather than a quotation from the book:

```
504 ## $a Discography (or Filmography): p. [310]-[375].
546 ## $a Summary in French and German.
500 ## $a Errata slip inserted.
```

```
but 504 ## $a "List of films showing her at ages 3-12": p.
75.
```

See **Bibliography Note** and **Indexes** below for special information about these types of notes.

Formal Contents Note

Transcribe a formal contents note as follows:

1) use the appropriate value in indicator 1 of the MARC 21 505 field (Formatted Contents Note) to indicate the character of the note, e.g., "Contents."; "Incomplete contents."; "Partial contents.";

2) record the title proper that appears in the source that provides the best identification; however, if the title appears on the title page, normally use the title page title; give other title information only when the title proper would be meaningless without it;

3) include a first statement of responsibility (cf. 1.1F) if it differs in fact from the statement included in the title and statement of responsibility or edition areas; omit names according to 1.1F5;

4) omit introductions already included elsewhere in the description; generally omit prefatory and similar matter;

5) for publications in one volume

a) omit chapter and section numbering;

b) if the extent of the part being listed occupies a disproportionately large portion of the publication, include the extent within parentheses after the title (or after the title and statement of responsibility); record an unnumbered page or leaf within brackets;

c) separate the items with a space-dash-space.

6) for publications in two or more volumes

a) give the volume designation that is found on the item, except use appendix B abbreviations for the terms and substitute arabic numerals for roman; if there is no abbreviation for

the term, give only the number if the term is long; if the roman numeral is required for clarity, retain it; separate the volume designation from the title by a period-space;

b) if the number of physical volumes differs from the number of bibliographic volumes, include the number of physical volumes within parentheses after the title (or after the title and statement of responsibility);

c) if the volumes are of different editions (cf. LCRI 2.2), include within parentheses edition statements and dates of publication, distribution, etc., after the title (or title and statement of responsibility);

d) separate each volume with a space-dash-space; if the set is incomplete, put the space-dash-space before each title (other than the first) that is being recorded and leave four spaces for the missing volume; if two or more titles are being transcribed for one volume, apply the punctuation conventions from 1.1G3 such that the 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.

When some of the volumes in a multipart publication have their own titles and some of the volumes do not and it is decided to make a formal contents note, use the statement "[without special title]" to represent the untitled volumes.

Bibliography Note

If a publication contains bibliographical citations in any form, use the following note:

```
504 ## $a Includes bibliographical references.
```

If there is a single bibliography, add the foliation/pagination to the note.

```
504 ## $a Includes bibliographical references (p. 310-325).
```

Indexes

If the publication contains an index to its own contents, use one of the following notes:

```
500 ## $a Includes index.  
or 500 ## $a Includes indexes.
```

Note: the bibliography note and the index note may be combined (1.7A5).

```
504 ## $a Includes bibliographical references and index.
```

LC practice: Follow the guidelines stated above modified as follows:

- 1) for LC original cataloging, encode contents information at the MARC 21 basic level;
- 2) for one-volume collections, limit contents notes to those collections containing no more than 12 titles and the title and statement of responsibility area does not adequately cover the contents of the item; in case of doubt, give a contents note;
- 3) give tables of contents in Electronic CIP records in contents notes according to the guidelines in DCM D8.9; note that the limitation stated in 2) immediately above does not apply in the case of Electronic CIP records;
- 4) when the cataloger has created a single bibliographic record that covers a number of ephemeral publications, follow DCM C12.7 or DCM C14.

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.)

25.5C. LANGUAGE. [Rev.]

Form of Languages

When naming a language in a uniform title, use the name found in the current edition of *USMARC Code List for Languages* (and the updates published in *Cataloging Service Bulletin*). Note the following when using the USMARC code list:

Use the name found in boldface type (e.g., “Frisian,” not “Friesian”).

Use the name for a specific language rather than the name of a language group (e.g., use “Bunun,” not “Austronesian (Other)”). (Language groups are indicated by the term “languages” or by the qualifier “(Other).”)

Do not include in the name parenthetical dates that appear with the name (e.g., use “Béarnais,” not “Béarnais (post-1500)”).

Retain other parenthetical qualifiers that appear with the name (e.g., “Afrihili (Artificial language)”); “Luo (Kenya and Tanzania)”.

For the early form of a modern language that is found in an inverted form, follow AACR2 and use the early form in direct order within parentheses following the modern language (e.g., for “French, Old (ca. 842-1400),” use “French (Old French)”).

For the AACR2 example, “French (Anglo-Norman),” use the USMARC code list form, “Anglo-Norman.”

Note: Effective June 2000, discontinue using “Serbo-Croatian.” Use one of the following: “Bosnian,” “Croatian,” or “Serbian.”

Greek

For the USMARC code list forms “Attic Greek,” “Greek, Ancient,” and “Greek, Modern,” use “Greek.”

Exception: If the item is a translation from one specific Greek form into another Greek form, or contains text in two specific forms, use in the uniform title the specific form(s) within parentheses following “Greek.” In specifying the form of the Greek, use one of the following terms:

- “Greek (Ancient Greek)” for the period before 300 B.C.
- “Greek (Hellenistic Greek)” for the period 300 B.C.-A.D. 600
- “Greek (Biblical Greek)” for the *Septuagint* and the *New Testament*
- “Greek (Medieval Greek)” for the period 600-1453
- “Greek (Modern Greek)” for the period 1453-

Multilingual Works

If a work was originally issued in a single edition in two or more languages and there is no evidence that one text represents the original and the others translations of this original, do not add the languages after the uniform title when the edition being cataloged is in all these languages. For example, some documents of international bodies are first issued with a text in all the official

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

languages of the body; also, the laws of some countries with two official languages (e.g., Belgium, South Africa) are originally issued in both official languages. However, if another edition of such a work is issued in only one of the languages, or in additional languages, add the name of the language or "Polyglot" after the uniform title for this edition, leaving the uniform title for the original without a language designation.

If a work was originally issued simultaneously in separate editions in different languages and there is no evidence that the text in one of the languages is the original, select one of the editions as the original according to 25.3C and treat the others as translations.

Unpublished Works

Occasionally an author's work is translated into another language but has not been published in the author's original language. If the translation indicates the original has never been published but gives the *author's* title in the original language, use this title in the uniform title on the translation. In case of doubt as to whether the original title given in the translation is indeed the original title, do not use that title as the uniform title.

25.7. TWO WORKS ISSUED TOGETHER. [Rev.]

Assign a uniform title to the first work in a collection of two works by one author if the uniform title of the first work is not identical to the title given in subfield \$a of the 245 field. Generally make a name-title reference from the title proper in such a situation (25.2E2).

```
100 1# $a James, Henry, $d 1843-1916
240 10 $a Turn of the screw
245 10 $a Two short novels / ...
      (Contains: The turn of the screw. Daisy Miller)
700 12 $a James, Henry, $d 1843-1916. $t Daisy Miller
```

```
but 100 1# $a Southern, Terry
     245 10 $a Flash and filigree; $b and, The magic Christian
           / ...
     700 12 Southern, Terry. $t Magic Christian
```

```
not 100 1# Southern, Terry
     240 10 $a Flash and filigree
     245 10 $a Flash and filigree ; $b and, The magic
           Christian / ...
```

AACR2, 1998 Revision

On March 17, 2000, the Library of Congress implemented the 1998 revision of the *Anglo-American Cataloguing Rules*, 2nd ed. The 1998 revision consolidates the 1988 AACR2 and Amendments 1993 to AACR2. It also includes a few rule revisions that the Joint Steering Committee for Revision of AACR has approved since 1992 but had not yet been published. The *Library of Congress Rule Interpretations* related to the 1998 AACR2 were issued in update "1999, Update Number 2-4."

MUSIC CATALOGING DECISIONS

MUSIC CATALOGING DECISIONS (MCD)

Cumulative index of MCD to the *Anglo-American Cataloguing Rules*, second edition, 1998 revision, that have appeared in issues of *Cataloging Service Bulletin*. Other MCD are in effect but have not appeared in *Cataloging Service Bulletin*. Lines (|) in the margins of revised interpretations indicate where changes have occurred.

<i>Rule</i>	<i>Number</i>	<i>Page</i>
-------------	---------------	-------------

5.1B1	66	30
5.7B18	86	2
6.7B10	73	40
6.7B18	66	30
21.23C	74	50
21.30F	66	31
21.30J	86	2
21.30L	79	23
25.8-25.11	89	19
25.25	86	4
25.27A1	66	32
25.30	66	33
25.30C2	86	4
25.30C3	61	12
25.32A1	61	12
25.34B-25.34C	66	33
25.35C	79	24
25.35F	66	35
26.4B1	89	19
26.4B4	79	25
C.8	86	9
Appendix D	79	27

25.8–25.11. COLLECTIVE TITLES.

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” when applied to collections of musical works under rule 25.34B.

```
490 1# $a Edition John Cage
800 1# $a Cage, John. $t Selections (Wergo)
```

26.4B1. DIFFERENT TITLES OR VARIANTS OF THE TITLE

INTRODUCTION

The following instructions 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), etc., 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 1881-1956. $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 also below under NON-DISTINCTIVE TITLES 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 2# \$a Mendelssohn-Bartholdy, Felix, \$d 1809-1847. \$t
Symphonies, \$n no. 4, op. 90, \$r A major

400 2# \$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 Moritsevich, \$d 1875-1956. \$t P'esy, \$n op. 35. \$p Grustnyĭ val's
 400 1# \$a Glière, Reinhold Moritsevich, \$d 1875-1956. \$t Valse triste, \$m clarinet, piano

100 1# \$a Glière, Reinhold Moritsevich, \$d 1875-1956. \$t P'esy, \$m pianos (2), \$n op. 41. \$p Grustnyĭ val's
 400 1# \$a Glière, Reinhold Moritsevich, \$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 filed on 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 filed on 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 filed on 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. 195
```

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
```

⁵For 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 also known by the non-distinctive title, if such a reference would provide useful access to the work.

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.

100 1# \$a Boccherini, Luigi, \$d 1743-1805. \$t Quintets,
 \$m flute, violins, viola, violoncello, \$n G.
 436, \$r D minor
 400 1# \$a Boccherini, Luigi, \$d 1743-1805. \$t Quintets,
 \$m oboe, 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 E \flat 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.

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 00-01 to 00-14, changes were made in the following areas:

Recommendation #1. Toward achieving the recommended standard order of **[topic]—[place]—[chronology]—[form]** where it can be applied in LC subject heading strings, new topical subdivisions for which geographic orientation is possible are established with the designation (*May Subd Geog*). On a case-by-case basis, subdivisions not previously divided by place are authorized for geographic subdivision. Four subdivisions were authorized for geographic subdivision during this period.

Recommendation #6. During the first quarter of 2000, progress in simplifying subdivisions was made in the following areas:

1) *Cancellation of subdivisions that represent the same or similar concepts in different forms.* The subdivision —**Organ**, which was authorized for free-floating use under names of individual corporate bodies, was cancelled in favor of the existing subdivision —**Organs**. With this change, it will no longer be necessary to determine whether a corporate body, such as a church, concert hall, or school, has more than one organ in order to assign an appropriate heading to works about the organ(s) present in the corporate body.

2) *Phrase headings replaced with subdivisions.* The phrase heading **Moderation (Buddhism)** was cancelled and replaced with the heading-subdivision combination **Moderation—Religious aspects—Buddhism**. The headings **Truth (Buddhism)** and **Truth (Christian theology)** were cancelled and replaced with the subdivisions —**Religious aspects—Buddhism** and —**Religious aspects—Christianity** under the heading **Truth**. The subdivision —**Religious aspects—[religion]** is the preferred means of expressing the religious aspects of a non-religious topic from the viewpoint of an individual religion.

3) *Subdivision replaced with phrase heading.* The heading-subdivision combination **Track-athletics—Coaches** was cancelled and replaced with the phrase heading **Track coaches**.

4) *Subdivisions no longer needed.* The subdivision —**Sōka Gakkai authors**, which was established under the heading **Youth, Buddhist—Religious life**, was cancelled when that heading was changed to **Buddhist youth—Religious life**. Further subdivisions for categories of authors are not established following the subdivision —**Religious life**.

The following changes to existing free-floating subdivisions took place during the first quarter of 2000.

CHANGED OR CANCELLED FREE-FLOATING SUBDIVISIONS WL00-01 - WL00-14

Subdivision	List in SCM	Change or replacement
—Assassination attempts	H 1100	ADD: (<i>May Subd Geog</i>)
—Organ	H 1105	—Organs

SUBJECT HEADINGS OF CURRENT INTEREST

Weekly Lists 5-17, 2000

Adult college students (*May Subd Geog*)
Airport retailing (*May Subd Geog*)
Antique and classic aircraft (*May Subd Geog*)
Award presentations (*May Subd Geog*)
Basketball fans (*May Subd Geog*)
Bilingual communication in organizations (*May Subd Geog*)
Book donations (*May Subd Geog*)
Bosnian language (*May Subd Geog*)

Captivity narratives (*May Subd Geog*)
 Cartographic materials (*May Subd Geog*)
 Cheddar Man
 Children and genocide (*May Subd Geog*)
 Corn chips (*May Subd Geog*)
 Counterculture (*May Subd Geog*)
 Croatian language (*May Subd Geog*)
 Cyberterrorism (*May Subd Geog*)
 Ecohydrology (*May Subd Geog*)
 Ecological disturbances (*May Subd Geog*)
 Ecosystem health (*May Subd Geog*)
 Environmental forensics (*May Subd Geog*)
 Firewalls (Computer security) (*May Subd Geog*)
 Form headings (*May Subd Geog*)
 Goth culture (Subculture) (*May Subd Geog*)
 High altitude baking (*May Subd Geog*)
 High altitude cookery (*May Subd Geog*)
 Home computer networks (*May Subd Geog*)
 Home automation (*May Subd Geog*)
 Internet gambling (*May Subd Geog*)
 Keyword searching (*May Subd Geog*)
 Macau (China : Special Administrative Region)—History—Transfer of Sovereignty from Portugal,
 1999
 Mentally ill offenders (*May Subd Geog*)
 Middle-born children (*May Subd Geog*)
 Motion pictures and gay men (*May Subd Geog*)
 Muffler art (*May Subd Geog*)
 Paint-by-numbers (*May Subd Geog*)
 Parallel robots (*May Subd Geog*)
 PDF (Computer file format)
 Plant species diversity (*May Subd Geog*)
 Public access computers in libraries (*May Subd Geog*)
 School museums (*May Subd Geog*)
 School vendors (*May Subd Geog*)
 Serbian language (*May Subd Geog*)
 Short vacations (*May Subd Geog*)
 Space travelers (*May Subd Geog*)
 Student-led parent conferences (*May Subd Geog*)
 Swing (Dance) (*May Subd Geog*)
 Swissair Flight 111 Crash, 1998
 Systemic memory hypothesis (*May Subd Geog*)
 Thought insertion (*May Subd Geog*)
 United States Embassy Bombing, Nairobi, Kenya, 1998
 Wildlife crimes (*May Subd Geog*)
 World Wide Web--Subject access
 Young families (*May Subd Geog*)

SUBJECT HEADINGS FOR INDIVIDUAL WORKS OF FICTION

The Library of Congress has participated in several pilot projects and co-operative projects that provide enhanced subject access to individual works of fiction. The Library will now be assigning additional subject headings to selected works of individual fiction as part of its normal cataloging practice. Complete instructions on this cataloging practice will appear in a future update to the *Subject Cataloging Manual: Subject Headings*. The additional subject headings will appear on bibliographic records for current acquisitions of American literature and other English-language literatures. Genre headings will also be assigned from the *Guidelines on Subject Access to Individual Works of Fiction, Drama, Etc.*, or from *Library of Congress Subject Headings*.

REVISED LC SUBJECT HEADINGS

The list below comprises headings that were changed or cancelled on weekly lists 1-14, 2000.

<i>Cancelled Heading</i>	<i>Replacement Heading</i>	<i>May Subd Geog</i>
Ambystomidae	Ambystomatidae	YES
American smelt	Rainbow smelt	YES
American smelt fishing	Rainbow smelt fishing	YES
Aquae Sextiae, Battle of, 102 B.C.	Aquae Sextiae, Battle of, Aix-en-Provence, France, 102 B.C.	NO
Art, Baoulé	Art, Baule	YES
Art, Mitsogho	Art, Tsogo	YES
Arthrostraca	Malacostraca	YES
Balaenoptera acutorostrata	Minke whale	YES
Baoulé (African people)	Baule (African people)	YES
Baoulé language	Baule language	YES
Baoulé language—Tone	Baule language—Tone	NO
Beach-flea	Talitridae	YES
Big Horn Mountains (Wyo. and Mont.)	Bighorn Mountains (Wyo. and Mont.)	NO
Blowing up (Mathematics)	Blowing up (Algebraic geometry)	NO
Buildings—Conservation and restoration	Architecture—Conservation and restoration	YES
Celtis australis	European hackberry	YES
Cherry fruit worm	Cherry fruitworm	YES
Coloane Island (Macao)	Coloane Island (China)	NO
Cookery, Macao	Cookery, Chinese—Macanese style	NO
Coyotes	Coyote	YES
Coyotes—Control	Coyote—Control	YES
Coyotes—Folklore	Coyote—Folklore	NO
Coyotes, Fossil	Coyote, Fossil	YES
Doma (Asiatic people)	Dom (Pakistani people)	YES
Dumaki language	Domaaki language	YES
Egypt—Economic conditions—1918-	Egypt—Economic conditions—1919-1952	NO
Egypt—Economic conditions—1918-	Egypt—Economic conditions—1952-1970	NO
Egypt—Economic conditions—1918-	Egypt—Economic conditions—1970-1981	NO
Egypt—Economic conditions—1918-	Egypt—Economic conditions—1981-	NO
Egypt—History—1919-	Egypt—History—1919-1952	NO
Egypt—History—1919-	Egypt—History—1952-1970	NO
Egypt—History—1919-	Egypt—History—1970-1981	NO
Egypt—History—1919-	Egypt—History—1981-	NO
Egypt—Politics and government— 1952-	Egypt—Politics and government—1952-1970	NO
Egypt—Politics and government— 1970-	Egypt—Politics and government—1970-1981	NO
Egypt—Politics and government— 1970-	Egypt—Politics and government—1981-	NO
Egypt—Social conditions—1952-	Egypt—Social conditions—1952-1970	NO
Egypt—Social conditions—1952-	Egypt—Social conditions—1970-1981	NO
Egypt—Social conditions—1952-	Egypt—Social conditions—1981-	NO
Flying phalangers	Gliders (Mammals)	YES
Fort William and Mary (N.H.)— Capture, 1774	Fort Constitution (N.H.)—Capture, 1774	NO
Futuwwa (Islamic order)	Futuwwa (Islamic social groups)	YES
Georgian Bay (Ont.)	Georgian Bay (Ont. : Bay)	NO
Grapholitha	Grapholita	YES
Guaiaicum	Guaiaic	YES
Guaycuru Indians	Guaycuruan Indians	YES
Hippodrome (Cleveland, Ohio)	Hippodrome Building (Cleveland, Ohio)	NO
Hurricane Grace, 1997	Tropical Storm Grace, 1997	NO
Islands—Macao	Islands—China—Macau (Special Administrative Region)	
James, Gemma (Fictitious character)	James, Gemma (Fictitious character : Crombie)	NO
Jordan—Politics and government— 1952-	Jordan—Politics and government—1952-1999	NO

Jordan—Politics and government—1952-	Jordan—Politics and government—1999-	NO
José V. Toledo United States Post Office and Courthouse (San Juan, P.R.)	Jose V. Toledo Federal Building and United States Courthouse (San Juan, P.R.)	NO
Khyāl (Musical form)	Khayāl	YES
Kinnewick Man	Kennewick Man	NO
Kulintang ensemble	Kulintang ensembles	NO
Lactoferrins	Lactoferrin	YES
Lane, Melody (Fictitious character)	Melody Lane (Imaginary place)	NO
Lantern-fishes	Lanternfishes	YES
Laos (Italy : Extinct city)	Laos (Extinct city)	NO
Lignum-vitæ	Guaiacum (Genus)	YES
Lincoln Park (Chicago, Ill. : Park)	Lincoln Park (Chicago, Ill.)	NO
Lingding Roads	Lingding Roads (China)	NO
Macao—Civilization	Macao (China : Special Administrative Region)—Civilization	NO
Macao—Civilization—Portuguese influences	Macao (China : Special Administrative Region)—Civilization—Portuguese influences	NO
Marsupialia	Marsupials	YES
Marsupialia, Fossil	Marsupials, Fossil	YES
Minuets (Accordion ensemble)	Accordion ensembles	NO
Minuets (Accordion ensemble)	Minuets	NO
Minuets (Band)	Band music	NO
Minuets (Band)	Minuets	NO
Minuets (Bassoon, flute, guitar)	Minuets	NO
Minuets (Bassoon, flute, guitar)	Trios (Bassoon, flute, guitar)	NO
Minuets (Bassoons (2), clarinets (2), horns (2), oboes (2))	Minuets	NO
Minuets (Bassoons (2), clarinets (2), horns (2), oboes (2))	Wind octets (Bassoons (2), clarinets (2), horns (2), oboes (2))	NO
Minuets (Clarinet and piano)	Clarinet and piano music	NO
Minuets (Clarinet and piano)	Minuets	NO
Minuets (Double bass and piano)	Double bass and piano music	NO
Minuets (Double bass and piano)	Minuets	NO
Minuets (Flute and continuo)	Flute and continuo music	NO
Minuets (Flute and continuo)	Minuets	NO
Minuets (Flute and harpsichord)	Flute and harpsichord music	NO
Minuets (Flute and harpsichord)	Minuets	NO
Minuets (Flute and violoncello)	Flute and violoncello music	NO
Minuets (Flute and violoncello)	Minuets	NO
Minuets (Flute with orchestra)	Flute with orchestra	NO
Minuets (Flute with orchestra)	Minuets	NO
Minuets (Flutes (2))	Flute music (Flutes (2))	NO
Minuets (Flutes (2))	Minuets	NO
Minuets (Guitar)	Guitar music	NO
Minuets (Guitar)	Minuets	NO
Minuets (Harpsichord)	Harpsichord music	NO
Minuets (Harpsichord)	Minuets	NO
Minuets (Oboe and continuo)	Minuets	NO
Minuets (Oboe and continuo)	Oboe and continuo music	NO
Minuets (Orchestra)	Minuets	NO
Minuets (Orchestra)	Orchestral music	NO
Minuets (Organ)	Minuets	NO
Minuets (Organ)	Organ music	NO
Minuets (Piano trio)	Minuets	NO
Minuets (Piano trio)	Piano trios	NO
Minuets (Piano)	Minuets	NO
Minuets (Piano)	Piano music	NO
Minuets (Piano, 4 hands)	Minuets	NO
Minuets (Piano, 4 hands)	Piano music (4 hands)	NO
Minuets (Pianos (2))	Minuets	NO
Minuets (Pianos (2))	Piano music (Pianos (2))	NO
Minuets (Recorder)	Minuets	NO
Minuets (Recorder)	Recorder music	NO
Minuets (Recorders (2))	Minuets	NO
Minuets (Recorders (2))	Recorder music (Recorders (2))	NO

Minuets (Recorders (2) with plucked instrument ensemble)	Minuets	NO
Minuets (Recorders (2) with plucked instrument ensemble)	Recorders (2) with plucked instrument ensemble	NO
Minuets (String orchestra)	Minuets	NO
Minuets (String orchestra)	String orchestra music	NO
Minuets (String quartet)	Minuets	NO
Minuets (String quartet)	String quartets	NO
Minuets (String trio)	Minuets	NO
Minuets (String trio)	String trios	NO
Minuets (Violin and continuo)	Minuets	NO
Minuets (Violin and continuo)	Violin and continuo music	NO
Minuets (Violin and piano)	Minuets	NO
Minuets (Violin and piano)	Violin and piano music	NO
Minuets (Violins (2), viola)	Minuets	NO
Minuets (Violins (2), viola)	String trios (Violins (2), viola)	NO
Minuets (Violins (2), violoncello)	Minuets	NO
Minuets (Violins (2), violoncello)	String trios (Violins (2), violoncello)	NO
Minuets (Violins (3))	Minuets	NO
Minuets (Violins (3))	String trios (Violins (3))	NO
Minuets (Violoncello and piano)	Minuets	NO
Minuets (Violoncello and piano)	Violoncello and piano music	NO
Mitsogho (African people)	Tsogo (African people)	YES
Mocobi Indians	Mocoví Indians	YES
Moderation (Buddhism)	Moderation—Religious aspects—Buddhism	NO
Monotremata	Monotremes	YES
Montezuma Well (Ariz.)	Montezuma Well (Yavapai County, Ariz.)	NO
Montezuma Well National Monument (Ariz.)	Montezuma Castle National Monument (Ariz.)	NO
Moore's Creek National Military Park (N.C.)	Moore's Creek National Battlefield (N.C.)	NO
Oil well drilling, Submarine	Offshore oil well drilling	YES
Oil well drilling, Submarine—Law and legislation	Offshore oil well drilling —Law and legislation	YES
Online catalogs	Online library catalogs	YES
Online catalogs—Remote access	Online library catalogs—Remote access	YES
Online catalogs—Subject access	Online library catalogs—Subject access	YES
Online catalogs—Use studies	Online library catalogs—Use studies	NO
Online catalogs—User education	Online library catalogs—User education	NO
Organ	Organ (Musical instrument)	YES
Organ—Construction	Organ (Musical instrument)—Construction	YES
Organ—History	Organ (Musical instrument)—History	NO
Organ—Instruction and study	Organ (Musical instrument)—Instruction and study	NO
Organ—Methods	Organ (Musical instrument)—Methods	NO
Organ—Methods (Jazz)	Organ (Musical instrument)—Methods (Jazz)	NO
Organ—Registration	Organ (Musical instrument)—Registration	NO
Organ-pipes	Organ pipes	NO
Organs	Organ (Musical instrument)	YES
Organs—France	Organ (Musical instrument)—France	NO
Organs in art	Organ (Musical instrument) in art	NO
Organs in literature	Organ (Musical instrument) in literature	NO
Organs on postage stamps	Organ (Musical instrument) on postage stamps	NO
Paliyans	Paliyan (Indic people)	YES
Payagua Indians (Argentina)	Payagua Indians (Paraguay)	YES
Phillip A. Hart Senate Office Building (Washington, D.C.)	Philip A. Hart Senate Office Building (Washington, D.C.)	NO
Pig, Garth (Fictitious character)	Garth Pig (Fictitious character)	NO
Pioneer Monument (Calif.)	Pioneer Monument (Nevada County, Calif.)	NO
Polkas (Accordion)	Accordion music	YES
Polkas (Band)	Polkas	NO
Polkas (Band)	Band music	NO
Polkas (Band)	Polkas	NO
Polkas (Band)—Parts	Band music—Parts	NO
Polkas (Band)—Parts	Polkas	NO
Polkas (Band)—Scores	Band music—Scores	NO
Polkas (Band)—Scores	Polkas	NO
Polkas (Chamber orchestra)	Chamber orchestra music	NO
Polkas (Chamber orchestra)	Polkas	NO

Polkas (Chamber orchestra)—Scores	Chamber orchestra music—Scores	NO
Polkas (Chamber orchestra)—Scores	Polkas	NO
Polkas (Chorus with orchestra)	Choruses with orchestra	NO
Polkas (Chorus with orchestra)	Polkas	NO
Polkas (Flute and piano)	Flute and piano music	NO
Polkas (Flute and piano)	Polkas	NO
Polkas (Instrumental ensembles)	Instrumental ensembles	NO
Polkas (Instrumental ensembles)	Polkas	NO
Polkas (Orchestra)	Orchestral music	NO
Polkas (Orchestra)	Polkas	NO
Polkas (Piano)	Piano music	NO
Polkas (Piano)	Polkas	NO
Polkas (Piano, 4 hands)	Piano music (4 hands)	NO
Polkas (Piano, 4 hands)	Polkas	NO
Polkas (Piano, flutes (2))	Polkas	NO
Polkas (Piano, flutes (2))	Trios (Piano, flutes (2))	NO
Polkas (Pianos (2))	Piano music (Pianos (2))	NO
Polkas (Pianos (2))	Polkas	NO
Polkas (String orchestra)	Polkas	NO
Polkas (String orchestra)	String orchestra music	NO
Polkas (String quartet)	Polkas	NO
Polkas (String quartet)	String quartets	NO
Polkas (Violin and piano)	Polkas	NO
Polkas (Violin and piano)	Violin and piano music	NO
Polkas (Voice with piano)	Polkas	NO
Polkas (Voice with piano)	Songs with piano	NO
Polkas (Zither)	Polkas	NO
Polkas (Zither)	Zither music	NO
Polonaises (Accordion ensemble)	Accordion ensembles	NO
Polonaises (Accordion ensemble)	Polonaises	NO
Polonaises (Band)	Band music	NO
Polonaises (Band)	Polonaises	NO
Polonaises (Band)—Scores and parts	Band music—Scores and parts	NO
Polonaises (Band)—Scores and parts	Polonaises	NO
Polonaises (Bassoon and piano)	Bassoon and piano music	NO
Polonaises (Bassoon and piano)	Polonaises	NO
Polonaises (Bassoon with orchestra)	Bassoon with orchestra	NO
Polonaises (Bassoon with orchestra)	Polonaises	NO
Polonaises (Bassoon, clarinet, flute)	Polonaises	NO
Polonaises (Bassoon, clarinet, flute)	Woodwind trios (Bassoon, clarinet, flute)	NO
Polonaises (Chamber orchestra)	Chamber orchestra music	NO
Polonaises (Chamber orchestra)	Polonaises	NO
Polonaises (Flute with orchestra)	Flute with orchestra	NO
Polonaises (Flute with orchestra)	Polonaises	NO
Polonaises (Flute with orchestra)— Parts	Flute with orchestra—Parts	NO
Polonaises (Flute with orchestra)— Parts	Polonaises	NO
Polonaises (Guitar and piano)	Guitar and piano music	NO
Polonaises (Guitar and piano)	Polonaises	NO
Polonaises (Guitar, violins (2), viola, violoncello)	Polonaises	NO
Polonaises (Guitar, violins (2), viola, violoncello)	Quintets (Guitar, violins (2), viola, violoncello)	NO
Polonaises (Harpsichord)	Harpsichord music	NO
Polonaises (Harpsichord)	Polonaises	NO
Polonaises (Instrumental ensemble)	Instrumental ensembles	NO
Polonaises (Instrumental ensemble)	Polonaises	NO
Polonaises (Orchestra)	Orchestral music	NO
Polonaises (Orchestra)	Polonaises	NO
Polonaises (Piano with orchestra)	Piano with orchestra	NO
Polonaises (Piano with orchestra)	Polonaises	NO
Polonaises (Piano)	Piano music	NO
Polonaises (Piano)	Polonaises	NO
Polonaises (Piano, 4 hands)	Piano music (4 hands)	NO
Polonaises (Piano, 4 hands)	Polonaises	NO
Polonaises (Pianos (2))	Piano music (Pianos (2))	NO
Polonaises (Pianos (2))	Polonaises	NO

Polonaises (Trumpet with orchestra)	Polonaises	NO
Polonaises (Trumpet with orchestra)	Trumpet with orchestra	NO
Polonaises (Violin and harpsichord)	Polonaises	NO
Polonaises (Violin and harpsichord)	Violin and harpsichord music	NO
Polonaises (Violin and piano)	Polonaises	NO
Polonaises (Violin and piano)	Violin and piano music	NO
Polonaises (Violin and violoncello)	Polonaises	NO
Polonaises (Violin and violoncello)	Violin and violoncello music	NO
Polonaises (Violin with chamber orchestra)	Polonaises	NO
Polonaises (Violin with chamber orchestra)	Violin with chamber orchestra	NO
Polonaises (Violin with orchestra)	Polonaises	NO
Polonaises (Violin with orchestra)	Violin with orchestra	NO
Polonaises (Violin with string orchestra)	Polonaises	NO
Polonaises (Violin with string orchestra)	Violin with string orchestra	NO
Polonaises (Violoncello and piano)	Polonaises	NO
Polonaises (Violoncello and piano)	Violoncello and piano music	NO
Potorous tridactylus	Long-nosed potoroo	YES
Proverbs, Baoulé	Proverbs, Baule	YES
Reader guidance	Readers' advisory services	YES
Redwood	Coast redwood	YES
Ring-tailed phalangers	Pseudocheiridae	YES
Roadsteads—Macao	Roadsteads—China—Macao (Special Administrative Region)	
Schabinger family	Schobinger family	NO
Scorpaenidae	Scorpionfishes	YES
Sculpture, Baoulé	Sculpture, Baule	YES
Sebastolobus	Thornyheads	YES
Sebastolobus alascanus	Shortspine thornyhead	YES
Sudan—Economic conditions—1973-	Sudan—Economic conditions—1973-1983	NO
Sudan—Economic conditions—1973-	Sudan—Economic conditions—1983-	NO
Taipa Island (Macao)	Taipa Island (China)	NO
Tomé Mountain (N.M.)	El Cerro Tomé (N.M.)	NO
Track-athletics—Coaches	Track coaches	YES
Treasure, Molly (Fictitious character)	Forbes, Molly (Fictitious character)	NO
Truth (Buddhism)	Truth—Religious aspects—Buddhism	NO
Truth (Christian theology)	Truth—Religious aspects—Christianity	NO
Umbridae	Mudminnows	YES
Umbridae, Fossil	Mudminnows, Fossil	YES
Union pipe	Uilleann pipes	YES
Union pipe music	Uilleann pipes music	NO
United States—Foreign relations—War of 1812	United States—Foreign relations—1812-1815	NO
United States—Politics and government—War of 1812	United States—Politics and government—1812-1815	NO
Waltzes (Accordion)	Accordion music	NO
Waltzes (Accordion)	Waltzes	NO
Waltzes (Accordion ensemble)	Accordion ensembles	NO
Waltzes (Accordion ensemble)	Waltzes	NO
Waltzes (Balalaika and piano)	Balalaika and piano music	NO
Waltzes (Balalaika and piano)	Waltzes	NO
Waltzes (Band)	Band music	NO
Waltzes (Band)	Waltzes	NO
Waltzes (Chamber orchestra)	Chamber orchestra music	NO
Waltzes (Chamber orchestra)	Waltzes	NO
Waltzes (Chamber orchestra)—Scores	Chamber orchestra music—Scores	NO
Waltzes (Chamber orchestra)—Scores	Waltzes	NO
Waltzes (Chorus with orchestra)	Choruses with orchestra	NO
Waltzes (Chorus with orchestra)	Waltzes	NO
Waltzes (Chorus with orchestra)—Scores	Choruses with orchestra—Scores	NO
Waltzes (Chorus with orchestra)—Scores	Waltzes	NO
Waltzes (Chorus with piano, 4 hands)	Choruses with piano, 4 hands	NO
Waltzes (Chorus with piano, 4 hands)	Waltzes	NO
Waltzes (Clarinet and piano)	Clarinet and piano music	NO
Waltzes (Clarinet and piano)	Waltzes	NO

Waltzes (Dance orchestra)	Dance orchestra music	NO
Waltzes (Dance orchestra)	Waltzes	NO
Waltzes (Double bass and piano)	Double bass and piano music	NO
Waltzes (Double bass and piano)	Waltzes	NO
Waltzes (Flute and guitar)	Flute and guitar music	NO
Waltzes (Flute and guitar)	Waltzes	NO
Waltzes (Flute and piano)	Flute and piano music	NO
Waltzes (Flute and piano)	Waltzes	NO
Waltzes (Flute, guitar, violin)	Trios (Flute, guitar, violin)	NO
Waltzes (Flute, guitar, violin)	Waltzes	NO
Waltzes (Flute, violins (2), violoncello)	Quartets (Flute, violins (2), violoncello)	NO
Waltzes (Flute, violins (2), violoncello)	Waltzes	NO
Waltzes (Guitar)	Guitar music	NO
Waltzes (Guitar)	Waltzes	NO
Waltzes (Guitar and piano)	Guitar and piano music	NO
Waltzes (Guitar and piano)	Waltzes	NO
Waltzes (Guitar, violins (2))	Trios (Guitar, violins (2))	NO
Waltzes (Guitar, violins (2))	Waltzes	NO
Waltzes (Guitars (2))	Guitar music (Guitars (2))	NO
Waltzes (Guitars (2))	Waltzes	NO
Waltzes (Harmonica ensemble)	Harmonica ensembles	NO
Waltzes (Harmonica ensemble)	Waltzes	NO
Waltzes (Harp)	Harp music	NO
Waltzes (Harp)	Waltzes	NO
Waltzes (Horn and piano)	Horn and piano music	NO
Waltzes (Horn and piano)	Waltzes	NO
Waltzes (Orchestra)	Orchestral music	NO
Waltzes (Orchestra)	Waltzes	NO
Waltzes (Percussion and piano)	Percussion and piano music	NO
Waltzes (Percussion and piano)	Waltzes	NO
Waltzes (Piano)	Piano music	NO
Waltzes (Piano)	Waltzes	NO
Waltzes (Piano, 1 hand)	Piano music (1 hand)	NO
Waltzes (Piano, 1 hand)	Waltzes	NO
Waltzes (Piano, 4 hands)	Piano music (4 hands)	NO
Waltzes (Piano, 4 hands)	Waltzes	NO
Waltzes (Piano (4 hands), violin, violoncello)	Quartets (Piano (4 hands), violin, violoncello)	NO
Waltzes (Piano (4 hands), violin, violoncello)	Waltzes	NO
Waltzes (Piano, cornets (3))	Quartets (Piano, cornets (3))	NO
Waltzes (Piano, cornets (3))	Waltzes	NO
Waltzes (Piano, violin, viola)	Trios (Piano, violin, viola)	NO
Waltzes (Piano, violin, viola)	Waltzes	NO
Waltzes (Piano, violins (2), violoncello)	Quartets (Piano, violins (2), violoncello)	NO
Waltzes (Piano, violins (2), violoncello)	Waltzes	NO
Waltzes (Piano with orchestra)	Piano with orchestra	NO
Waltzes (Piano with orchestra)	Waltzes	NO
Waltzes (Piano with orchestra)— 2-piano scores	Piano with orchestra—2-piano scores	NO
Waltzes (Piano with orchestra)— 2-piano scores	Waltzes	NO
Waltzes (Piano with orchestra)— Scores	Piano with orchestra—Scores	NO
Waltzes (Piano with orchestra)— Scores	Waltzes	NO
Waltzes (Pianos (2))	Piano music (Pianos (2))	NO
Waltzes (Pianos (2))	Waltzes	NO
Waltzes (Salon orchestra)	Salon orchestra music	NO
Waltzes (Salon orchestra)	Waltzes	NO
Waltzes (Salon orchestra)—Scores and parts	Salon orchestra music—Scores and parts	NO
Waltzes (Salon orchestra)—Scores and parts	Waltzes	NO
Waltzes (String ensemble)	String ensembles	NO
Waltzes (String ensemble)	Waltzes	NO
Waltzes (String orchestra)	String orchestra music	NO
Waltzes (String orchestra)	Waltzes	NO

Waltzes (String quartet)	String quartets	NO
Waltzes (String quartet)	Waltzes	NO
Waltzes (Trombone and piano)	Trombone and piano music	NO
Waltzes (Trombone and piano)	Waltzes	NO
Waltzes (Trumpet and piano)	Trumpet and piano music	NO
Waltzes (Trumpet and piano)	Waltzes	NO
Waltzes (Trumpet with band)	Trumpet with band	NO
Waltzes (Trumpet with band)	Waltzes	NO
Waltzes (Trumpet with band)—Scores and parts	Trumpet with band—Scores and parts	NO
Waltzes (Trumpet with band)—Scores and parts	Waltzes	NO
Waltzes (Tuba and piano)	Tuba and piano music	NO
Waltzes (Tuba and piano)	Waltzes	NO
Waltzes (Tuba and piano), Arranged	Tuba and piano music, Arranged	NO
Waltzes (Tuba and piano), Arranged	Waltzes	NO
Waltzes (Tuba with wind ensemble)	Tuba with wind ensemble	NO
Waltzes (Tuba with wind ensemble)	Waltzes	NO
Waltzes (Tuba with wind ensemble)—Solo with piano	Tuba with wind ensemble—Solo with piano	NO
Waltzes (Tuba with wind ensemble)—Solo with piano	Waltzes	NO
Waltzes (Viola and guitar)	Viola and guitar music	NO
Waltzes (Viola and guitar)	Waltzes	NO
Waltzes (Viola and piano)	Viola and piano music	NO
Waltzes (Viola and piano)	Waltzes	NO
Waltzes (Violin and piano)	Violin and piano music	NO
Waltzes (Violin and piano)	Waltzes	NO
Waltzes (Violin with orchestra)	Violin with orchestra	NO
Waltzes (Violin with orchestra)	Waltzes	NO
Waltzes (Violins (2))	Violin music (Violins (2))	NO
Waltzes (Violins (2))	Waltzes	NO
Waltzes (Violins (2), viola, violoncello, double bass)	String quintets (Violins (2), viola, violoncello, double bass)	NO
Waltzes (Violins (2), viola, violoncello, double bass)	Waltzes	NO
Waltzes (Violins (3), viola, double bass)	String quintets (Violins (3), viola, double bass)	NO
Waltzes (Violins (3), viola, double bass)	Waltzes	NO
Waltzes (Violoncello and guitar)	Violoncello and guitar music	NO
Waltzes (Violoncello and guitar)	Waltzes	NO
Waltzes (Violoncello and piano)	Violoncello and piano music	NO
Waltzes (Violoncello and piano)	Waltzes	NO
Waltzes (Vocal quartet with piano, 4 hands)	Vocal quartets with piano, 4 hands	NO
Waltzes (Vocal quartet with piano, 4 hands)	Waltzes	NO
Waltzes (Voice with chamber orchestra)	Songs with chamber orchestra	NO
Waltzes (Voice with chamber orchestra)	Waltzes	NO
Waltzes (Voice with chamber orchestra)—Scores	Songs with chamber orchestra—Scores	NO
Waltzes (Voice with chamber orchestra)—Scores	Waltzes	NO
Waltzes (Voice with orchestra)	Songs with orchestra	NO
Waltzes (Voice with orchestra)	Waltzes	NO
Waltzes (Voice with orchestra)—Scores	Songs with orchestra—Scores	NO
Waltzes (Voice with orchestra)—Scores	Waltzes	NO
Waltzes (Voice with piano)	Songs with piano	NO
Waltzes (Voice with piano)	Waltzes	NO
Waltzes (Zither)	Waltzes	NO
Waltzes (Zither)	Zither music	NO
Welte-Lichtton-Orgel	Lichtton-Orgel	NO
Women coaches	Women coaches (Athletics)	YES
Women, Baoulé	Women, Baule	YES
Wood sculpture, Baoulé	Wood sculpture, Baule	YES

Wood-carving, Baoulé	Wood-carving, Baule	YES
Youth, Buddhist	Buddhist youth	YES
Youth, Buddhist—Conduct of life	Buddhist youth—Conduct of life	NO
Youth, Buddhist—Religious life	Buddhist youth—Religious life	YES
Youth, Buddhist—Religious life— Sōka Gakkai authors	Buddhist youth—Religious life	YES
Youth, Hindu	Hindu youth	YES
Youth, Hindu—Conduct of life	Hindu youth—Conduct of life	NO
Youth, Muslim	Muslim youth	YES
Youth, Muslim—Religious life	Muslim youth—Religious life	YES
Youth, Muslim—Societies and clubs	Muslim youth—Societies and clubs	NO
Youth, Shinto	Shinto youth	YES
Youth, Sikh	Sikh youth	YES

SUBJECT HEADINGS REPLACED BY NAME HEADINGS

<i>Cancelled Subject Heading</i>	<i>Replacement Name Heading</i>	
Arringatore (Statue)	Arringatore	
Cavalli di San Marco (Venice, Italy)	Horses of San Marco	
Cochem (Germany : Concentration camp)	Cochem (Concentration camp)	
Conquistadora (Statue)	Conquistadora	
Fort William and Mary (N.H.)	Fort Constitution (N.H.)	
Getty bronze (Statue)	Getty bronze	
Giardini Hanbury (Italy)	Giardino Botanico Hanbury (Mortola, Italy)	
Grafton portrait of Shakespeare (Portrait painting)	"Grafton" portrait of William Shakespeare	
Gustorfer Chorschranken (Sculpture)	Gustorfer Chorschranken	
Madisonville Site (Ohio)	Madisonville (Cincinnati, Ohio)	NO
Youth Development and Delinquency Prevention Project	Youth Development and Delinquency Prevention Project (Calif.)	

MARC

LANGUAGE CODES

The following addition has been made to the 1996 edition of *USMARC Code List for Languages*:

Kitja [paa] (After June 15, 2000, use [aus])

The following change has been made to the 1996 edition:

from Baoulé [nic] *to* Baule [nic]