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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 Any LCRI previously published but not listed below is no longer applicable and has been cancelled.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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General

See AACR2 rule 21.30L and LCRI 21.30L for information about recording numbering in access points for series.

See the LCRI for appendix B.5 for information related to substituting a found abbreviation with a different prescribed abbreviation.

LCNACO practice: If an ordinal number is abbreviated, record that abbreviated form.

LC practice: Record superscript letters "on the line" (e.g., "n^o." as "no." or "2^{ème}" as "2ème") as stated in LCRI 1.0E, "Super/Subscript Characters" section.

More Than One System of Numbering

Option Decision

LC practice: Generally, record all separate systems of numeric designations in the series statement. *Note:* Consider a series to have more than one *system* of numbering only if there is a one-to-one relationship between each numeric system and the item itself.

in source: Band 6 Nummer 2
3. Jahrgang
Nummer 32

4XX \$a _____ ; \$v Bd. 6, Nr. 2 = Nr. 32
not 4XX \$a _____ ; \$v Bd. 6, Nr. 2 = 3. Jahrg. =
Nr. 32

(not a one-to-one relationship between "3. Jahrgang" and items in series)

in source: new series 5 (94)
(i.e., 5 in new series, whole number 94)

4XX \$a _____ ; \$v new ser., 5 = 94

Numbering Combined with One or More Letters

If the number is combined with one or more letters, generally transcribe the letter(s) as part of the numbering unless the letter(s) is (are) transcribed at the end of the title proper (cf. LCRI 1.6B).

Numbering Consisting of a Full/Partial Indication of Year and Numeral

If the numeral is combined with a full or partial indication of a year, determine if the year is the publication date or if the year is serving as a volume number and the numeral is a sequential number within that year. If the year is the publication date, omit the year information when transcribing the number. If the year is serving as a volume number, transcribe the numbering as found on the item. In case of doubt, assume that the year is serving as a volume number.

in source: 1-1996
(year is publication date)
4XX \$a _____ ; \$v 1

in source: 1-1995
(year is serving as volume number)
4XX \$a _____ ; \$v 1-1995

in source: 94/1
(year is serving as volume number)
4XX \$a _____ ; \$v 94/1

Parallel Titles and Numbers

LC/NACO practice: If parallel titles are being recorded and the numbering also appears in more than one language or script, record each number after the title proper/parallel title to which it relates. If the number appears only once, record it after the title it linguistically matches or after the last title if it matches all, more than one, or none of the titles.

4XX \$a Veröffentlichungen mittelalterlicher
Musikhandschriften ; \$v Nr. 20 = \$a Publications
of mediaeval musical manuscripts ; \$v no. 20

4XX \$a Tutkimuksia ; \$v n:o 56 = \$a Undersökningar =
\$a Studies

4XX \$a Carte / Commission géologique du Canada = \$a Map
/ Geological Survey of Canada ; \$v 1665A

Editions with Identical Series Numbering

When a revised edition of an existing work or an edition of an existing work (e.g., translation) is issued by the same publisher in the same series, the publisher may assign a new series number or the original series number to the revision, translation, etc. In the latter case, proceed as if no duplication of numbering exists.

LC practice: If the series is classified as a collection, distinguish the related editions from each other by adding the date of publication to the call number of the edition published later.

Inferred Numbering

If the item being cataloged lacks a number but the other volumes in the series given in the publisher's listing have numbers, generally infer that the volume being cataloged is the next number in the series; record that number in the series statement in brackets. In case of doubt, consider the item to be unnumbered and the series to be "numbered/unnumbered."

Numbering Present Only in Cataloging Data/Bibliography

If the series numbering appears only in cataloging data (foreign or domestic) in the item or in a bibliography, do not transcribe this information in the series statement.

LC practice: Exception. If the series appearing in the cataloging data is classified as a collection in LC, transcribe the numbering without brackets; record in a note the source of the numbering.

Numbering of and within a Specific Activity, Event

LC/NACO practice: Do not include the numbering of the activity, event, etc., in subfield \$v with the volume numbering relating to the sequencing of the publications from that activity, event, etc. Record the numbering of the activity, event, etc., as part of the series title if it appears as part of the title on the item; if the numbering of the activity, event, etc., is included in the statement of responsibility for the series on the item, record it as part of the statement of responsibility in the series area if recording that data element.

4XX \$a Atti del XXIV Congresso internazionale di storia
dell'arte ; \$v 7

4XX \$a Mis. doc / 49th Congress, 1st Session, Senate
; \$v no. 82

(See LCRI 21.30L for specific instructions about added entries for U.S. congressional publications.)

6.4F1. DATE OF PUBLICATION, DISTRIBUTION, ETC. [New]

LC practice: Do not regard as a copyright date *for the recording* a date preceded by the copyright symbol "©" that appears on the container or accompanying matter (cf. 1.4F5, 1.4F6). This symbol can apply only to the printed text. However, it can be used as evidence for supplying a date of publication according to 1.4F7 when neither a date of publication nor a "p" date appears on the item.

12.0A. SCOPE. [Rev.]

Monograph vs. Serial Treatment of Publications

1) *Criteria for consideration as a serial*

- a) Issuance in successive parts.
- b) Parts carry unique numeric and/or chronological designation.
- c) Intended to continue indefinitely.

Note: The designation must appear prominently or in a formal statement. If, however, there is no designation appearing in a formal statement, a designation may be taken from an informal statement (e.g., in the text of the preface) if there is conclusive evidence that the title is a serial. Such evidence might be an explicit statement of intent to continue the title indefinitely, a statement of frequency in the title, or retrospectively, evidence that the title has been published in frequently issued editions.

chief source: 1978 Report to the Governor
designation: 1978

chief source: Formulary
Nineteenth edition
(Published semiannually in Jan. and July)
designation: 19th ed.

2) *Types of publications to be handled as monographs.* Catalog as a monograph any item not meeting the definition of a serial and items of the following types:

censuses
dictionaries
encyclopedias
hearings
publications of five-year plans and other similar programs
items issued for the duration of a single occurrence (e.g., a daily
bulletin issued for the duration of a *non-recurring* meeting)

3) *Determining intention to publish indefinitely.* The following guidelines are intended to help apply the definition of a serial when questions arise as to the publisher's intention. Treat

publications falling into categories a-g below as serials.

a) Items with titles that imply continuing publication. *LC practice*: If the items also have monographic titles, analyze the individual items instead of cataloging as a serial.

"Advances in [subject]"
"Developments in [subject]"
"Progress in [subject]"

b) Items with a statement of frequency in the title or elsewhere in the publication.

c) Items with a numeric or chronological designation in the title.

d) Items of the following types: college catalogs, court reports, session laws.

e) Items for which it is known that a continuing subscription order can be placed with the publisher. (See also 4c for loose-leaf publications.)

f) Generally, items bearing an ISSN. Under the International Serials Data System, ISSNs can be assigned to unnumbered publications, loose-leaf publications, and other types of publications that would not be cataloged as serials, such as some conference and exhibition publications. (See 4b below).

g) Items that acquire a designation after the first issue(s), thereby becoming bona fide serial. (See 12.3D.)

4) *Special types of publications*

a) *Publications that are published in new editions.* If these publications carry acceptable designations (e.g., date or numeric edition designations), base the decision to catalog as serials on the frequency of the new editions. Catalog frequently issued editions (e.g., annual, biennial) as serials; catalog editions that are infrequent (e.g., generally more than five or six years apart) as monographs.

If these publications are updated by supplements, etc., between the editions, catalog the supplements, etc., separately as a serial only if the editions of the main work are cataloged as a serial *and* the supplements, etc., can be used independently of the editions they update (cf. LCRI 1.5E1).

b) *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. Consider a conference publication to be "ongoing" if words such as "first" or "annual" appear on the chief source or other preliminaries in conjunction with the name of the conference or the title of the publication.

Treat as serials those ongoing conference publications that are being cataloged for the first time if they are issued in successive parts, the parts carry unique numeric and/or chronological designations, and publication is intended to continue indefinitely. Treat those conference publications as monographs if:

(1) a title unique to each issue appears on the chief source. Such unique titles are usually dedicated to a particular topic and vary from issue to issue and conference to conference. Use judgment when determining whether thematic or slogan-like phrases constitute unique titles and, therefore, warrant monographic treatment; and/or

(2) the conference publication is 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.

Use judgment when changing the cataloging decision and when deciding whether to recatalog earlier issues. For instance, if a conference publication originally cataloged as a

monograph exhibits evidence of seriality only after the first issue and the criteria above for treating as a serial are met, it is probably best to recatalog as a serial (as would be done for other serials). However, if several issues have been cataloged as monographs, it is probably best not to cancel them and recatalog. If a succession of issues has been cataloged as a serial or serials and it becomes clear that this decision is undesirable (e.g., the publication changes title with each issue), catalog the new issue as a monograph and allow the earlier serial record(s) to stand. A note may be added to the serial record to indicate the change in cataloging decision.

LC/CONSER practice: When LC catalogs or recatalogs a publication as a monograph, "xlc" is added to field 042 in any existing authenticated serial record. (The code "xlc" indicates that LC does not currently treat the publication as a serial.) LC will add notes to serial records indicating the change in cataloging decision. Other CONSER participants with different local cataloging decisions may continue to use and update serial records (e.g., add first issue information, note a change in place of publication) no longer used by LC. They should not, however, authenticate for the first time any record to which LC has added "xlc."

```
500 ## $a Issues for 1993-1995 conferences cataloged separately.  
      $5 DLC
```

```
500 ## $a Beginning with the 5th conference, issues are cataloged  
      separately. $5 DLC
```

Exception: ISSN centers create serial records for ongoing conference publications even though they may meet one or more of the above criteria that would qualify them for monographic cataloging. *LC/CONSER practice:* If LC catalogs the publication as a monograph, "xlc" will be added to field 042 in the ISSN record. Other CONSER participants may continue to use/update these records without further authentication.

c) *Exhibition publications.* Catalog as a serial a publication of a named exhibition only if all the following conditions are met:

(1) the name of the exhibition remains constant and this can be documented by evidence in several issues of the item, in bibliographies, or in the catalogs against which the item is being cataloged.

(2) the title remains constant and this can be documented by evidence in several issues of the item, in bibliographies, or in the catalogs against which the item is being cataloged.

(3) the issues lack individual titles, i.e., the specific titles that necessarily vary from exhibition to exhibition.

Once an exhibition publication has been treated as a serial, catalog earlier and later title changes to that publication as serials.

d) *Loose-leaf publications*

(1) Catalog as serials

(a) Publications meeting the definition of serials but issued in loose-leaf form simply to allow issues to be stored in a binder.

This category includes publications whose successive issues consist of parts that may be filed into separate sections of a binder but that do not replace parts already present (e.g., a monthly publication listing recalled products; each monthly issue consists of separately designated sheets to be filed into an annual binder divided into various product categories).

(b) Publications that consist of a basic binder or set of binders that are issued periodically (usually annually or biennially) and carry corresponding designations. Loose-leaf updates are issued between the periodic editions of the basic volume(s) (e.g., a 1979 volume, plus quarterly updates to be interfiled; 1980, plus quarterly updates to be interfiled).

(2) Reject as serials

(a) Publications consisting of a loose-leaf binder or finite number of binders to which new or replacement pages are added periodically.

Do not catalog as serials any of the updates, revised pages, or supplements to these

publications, even though these updates, etc., are frequently issued in packages containing a numeric or chronological designation suggestive of serial publications.

(b) Generally do not catalog as a serial loose-leaf material of permanent value (e.g., court decisions) that constitutes a section of a loose-leaf publication and that at the end of the year or from time to time is transferred from the loose-leaf binder to a permanent binder or is sent by the publisher to the subscriber in a permanent volume that contains the material previously received in loose-leaf format. (Access to the special section and the transfer volumes is provided by an added entry on the bibliographic record for the loose-leaf; see also paragraph 4d below.)

e) *Publications that are integral parts of other publications.* Do not catalog as a separate entity, serial or monograph, a publication that forms an integral part of another publication. Examples include court rules of a U.S. state published as a volume of the state's code (whether the rules volume has or lacks volume numbering within the numbering system of the code or whether the code itself is or is not numbered in terms of volumes).

Generally do not catalog as a separate entity, serial or monograph, a component part of a loose-leaf service even though the entity carries an independent numeric or chronological designation and has a title that differs from the title of the service as a whole. (Access to the part is provided by an added entry; cf. Adele Hallam's *Cataloging Rules for the Description of Looseleaf Publications*.)

f) *Supplements, etc.* Do not catalog as a serial any supplements, etc., to a work cataloged as a monograph if the intent of the supplement, etc., is solely to update or enhance the contents of the monograph (e.g., one or several updates to an infrequently revised directory; supplements that can be used only in conjunction with the main work; see also LCRI 1.5E1 and paragraph 4a above).

g) *Reprints of serials.* In order that necessary access be provided, most reprints of serials will be cataloged as serials except the following which will be cataloged as monographs:

- (1) a reprint that is of a single issue or a limited number of issues.
- (2) a collection of bibliographically unrelated serials.

h) *Travel guides.* *LC practice as of 2001:* Catalog travel guides that are general in scope as serials if they are likely to be continued indefinitely; consider "general" to mean publications at the state, region, or country level for the U.S. and at the region or country level for other countries. Also catalog as serials travel guidebooks for *major* cities if they are likely to be continued indefinitely. If a numeric or chronological designation is not available, use a publishing or copyright date as the designation. Also do not catalog as serials those guidebooks that address one-time events or have a narrow focus such as locations represented in an artist's paintings. In case of doubt, do not catalog as a serial.

For categories a)-g) above, in case of doubt as to whether the item fits the criteria for cataloging as a monograph, catalog it as a serial.

24.4B. NAMES NOT CONVEYING THE IDEA OF A CORPORATE BODY. [Rev.]

Surnames

Generally, do not add a general designation as a qualifier to a corporate name containing two or more surnames (without forenames or without forename initials).

	110 2# \$a Morgan and Morgan
<i>not</i>	110 2# \$a Morgan and Morgan (Firm)
<i>but</i>	110 2# \$a B. Morgan and D. Morgan (Firm)

Performing Duets

For performing duets, also do not add a general designation as a qualifier if the name contains two surnames (with or without forenames or forename initials) or if the name contains two forenames.

Initialisms and Acronyms

If the name chosen for the heading for a corporate body is an initialism or acronym written in all capital letters (with or without periods between them), add a qualifier to the name (unless 24.5C is applicable). Do not add such a qualifier when the capitalized form is used in a *see* reference.

110 2# \$a CAST (Group)
410 2# \$a C.A.S.T.

111 2# \$a CAV (Conference)

Ships

When establishing a heading for a ship, add a general designation in English as a qualifier if the name alone does not convey the idea of a corporate body. If there is any question as to whether there is an appropriate general term, take the term from the item being cataloged. If there is more than one ship with the same name, add a term as specific as necessary to resolve the conflict.

110 2# \$a Ulua (Ship)
(Unique heading; qualifier added to clarify the meaning of the heading)

110 2# \$a Franklin (Aircraft carrier)
110 2# \$a Franklin (Steamship)
(Two ships of the same name but each of a different type)

110 2# \$a Lexington (Aircraft carrier : CV6)
110 2# \$a Lexington (Aircraft carrier : CVA(N) 65)
(Two aircraft carriers with the same name)

Art Galleries

If the name of an art gallery needs a general designation qualifier and 24.5C is not applicable, use the term "(Gallery)" as a qualifier rather than a more specific term such as "(Art gallery)." (Do not use "(Gallery)" as a qualifier for an art museum needing a general designation qualifier.) *Note:* Do not change existing AACR 2-coded headings for art galleries solely to conform to this directive.

Consultant Firms

If the name of a consultant firm consists *solely* of subject words and the word "consultants" (or its equivalent in other languages), add a 24.4B-type qualifier to the name (unless 24.5C is applicable). Do not add such a qualifier if the name contains other elements.

110 2# \$a Hospital Maintenance Consultants (Firm)

Multiple Qualifiers

If the name is eligible for another qualifier (as when the name conflicts or when the body is a directly entered government agency that is not an institution), add the qualifier called for in this rule first. Separate the qualifiers by a space-colon-space.

110 2# \$a Red Sea (Restaurant : Washington, D.C.)
110 2# \$a BANAS (Organization : Indonesia)

Pre-1981 Headings

Headings originally established before January 1981 that fell into either of the two categories listed below were coded "AACR2" prior to September 1982. Continue to use the existing form of the established heading in post-August 1982 cataloging. (Headings coded after August 1982 are in accord with AACR2 and current LC policy.)

- 1) The heading contained a qualifier that is not needed according to current policy.

110 2# \$a Chefs' Rights Alliance (Society)

(Do not change to: Chefs' Rights Alliance)

- 2) The heading lacked a qualifier that would be needed according to current policy.

110 2# \$a BFA Educational Media

(Do not change to: BFA Educational Media (Firm))

Performing Groups

In dealing with performing groups, apply the following:

- 1) If the name contains a word that specifically designates a performing group or a corporate body in general (e.g., band, consort, society) or contains a collective or plural noun (e.g., Ramblers, Boys, Hot Seven), do not add a designation to the name.

- 2) If the name is extremely vague, consisting primarily of single, common words (e.g., Circle, Who, Jets) or the name has the appearance of a personal name (e.g., Jethro Tull), add a designation to the name.

- 3) If the name falls between the above categories (e.g., Led Zeppelin, Jefferson Airplane, Road Apple, L.A. Contempo), add a designation to the name.

- 4) If there is doubt whether a designation should be added, add it.

Use the designation "(Musical group)" unless special circumstances (such as a conflict) require a more specific term.

Sports Teams

If the name of a sports team does not explicitly convey the information that the entity is a sports team, add a qualifier to the name. Include in the qualifier the term "team" following the name of the sport.

110 2# \$a Miami Dolphins (Football team)

110 2# \$a Chicago Blackhawks (Hockey team)

If the team is related to an institution, make a reference from the name of the team as a subheading of the institution.

110 2# \$a Ohio State Buckeyes (Football team)

410 2# \$a Ohio State University. Buckeyes (Football team)

25.5B CONFLICT RESOLUTION. [Rev.]

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The first part of this LCRI addresses conflict resolution for serials (including numbered monographic series), for unnumbered series, and for multipart items. See the section "Computer file serials" below for specific guidelines about that category. Also, see the section "Monographs" below for guidelines about the use of qualifiers for single-volume monographs. This part of the LCRI represents *LC/CONSER/NACO practice*.

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. In the serials/series part of the LCRI, the lines in margins are used to indicate changes in policy or new information; margin lines are not used to indicate revised wording.

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 NACO 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 5) in the "Serials (Including Numbered Monographic Series) ..." section below for adding "(Unnumbered)" as qualifier.

b) See 1)b) in the "Monographs" section below.

c) 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 (as a text, as a microform, as large print, as a braille edition, 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. Note: computer file serials are not considered to be republications of paper serials; see "Computer file serials" below.

Serials (Including Numbered Monographic Series)/Unnumbered Monographic Series Entered Under Title

1) *General.* When creating a bibliographic record for a serial or a series authority record for a serial/series, construct a uniform title made up of the title proper plus a parenthetical qualifier for any serial/series entered under title if the title proper is identical to the title proper of another serial/series found in the catalog in a bibliographic record or the title proper in the heading of any series authority record (for series, multipart item, phrase, or serial).

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.

- corporate body

- corporate body and date of publication¹
- date of publication¹
- descriptive data elements, e.g., edition statement
- place of publication²
- place of publication² and date of publication¹

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.)

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

¹Choose 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.

²If 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.

(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.

title proper: American men and women of science. The medical sciences

130 \$a American men and women of science. \$p Medical sciences

title proper: Progress in nuclear energy. Series VIII, The economics of nuclear power

130 \$a Progress in nuclear energy. \$n Series VIII, \$p Economics of nuclear power

7) *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])

8) *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

9) *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 Monographic Series)/Unnumbered Monographic Series Entered Under Name Heading

1) *General.* When creating a bibliographic record for a serial or a series authority record for a serial/series entered under a name heading, 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 or in the heading of any series authority record (for series, multipart item, phrase, serial).

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.

- date of publication³
- descriptive data elements, e.g., edition statement

110 2# \$a World Food Programme.
240 10 \$a Annual report (1993)
245 00 \$a Annual report

³Choose 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.

Monographs

1) *Single-volume monograph or multipart item not analyzed*

a) If a single-volume monograph or a multipart item not analyzed is entered under a title proper that is the same as the title proper main entry of another work, 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) If another manifestation of a single-volume monograph or a not-analyzed multipart item requires a uniform title (e.g., a translation, excerpts), assign a uniform title to the particular work as needed (cf. AACR2 25.5C for translations, AACR2 25.6B3 for excerpts, etc.). Use the uniform title in all entries for the work. Change existing records in which the work appears as a main or secondary entry.

translation of the 1955 work above

```
130 0# $a France (Geneva, Switzerland). $l English
245 00 $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 00 $a France / $c préface de Pierre Mendès-France
260 ## $a Genève ; $a New York :$b Nagel, $c 1955
```

c) If a single-volume monograph or a not-analyzed multipart item entered under a title proper is used in a subject or related work added entry and the title proper is the same as the title proper of another multipart item found in the catalog in a bibliographic record or in the heading of any series authority record (for series, multipart item, phrase, serial), construct a uniform title consisting of the title proper plus a parenthetical qualifier; follow the guidelines for adding a qualifier to a serial/series title (above).

```
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

```
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 : Office of Geography, Dept. of the
      Interior, $c 1968.
```

2) *Analyzed multipart item entered under title.*

a) Construct a uniform title made up of the title proper plus a parenthetical qualifier

for any multipart item entered under title if the title proper is identical to the title proper of another multipart item found in the catalog in a bibliographic record or in the heading of any series authority record (for series, multipart item, phrase, serial).

- b) Follow the guidelines for adding a qualifier to a serial/series title (above).

130 \$a Continents of the world (Chicago, Ill.)

- 3) *Analyzed multipart item entered under a name heading.*

a) Construct a uniform title made up of the title proper plus a parenthetical qualifier for any multipart item entered under a name heading to distinguish the multipart item from another multipart item with the same title proper entered under the same name heading in the catalog in a bibliographic record or in the heading of any series authority record (for series, multipart item, phrase, serial).

- b) Follow the guidelines for adding a qualifier to a serial/series title (above).

100 1# \$a Elias, Norbert. \$t Über den Prozess der
Zivilisation. \$l English (Oxford, England)

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 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

LC practice: Add the qualifier "(Radio program)" or "(Television program)" to the title of a radio or television program whenever the program is needed in a secondary entry and the title is the same as a Library of Congress subject heading or the title has been used as the title of another work. (It does not matter if the other work is entered under title or under a name heading.) This same uniform title for the radio or television program must be used in all entries for the particular work. (Existing records in which the radio or television program has been used as a main or added entry must be adjusted.)

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

LC practice: If a motion picture is entered under a title proper that is the same as the title proper of another motion picture (or other work), do not assign a uniform title to either to distinguish them, even if there are multiple editions of either work. However, if a motion picture is needed in a secondary entry and the title of the motion picture is the same as a Library of Congress subject heading or the title is the same as the title of another work, add the qualifier "(Motion picture)" to the title of the motion picture. This same uniform title must be used in all entries for the particular work. (Existing records in which the motion picture is used as a main or secondary entry must be adjusted.)

New work

100 1# \$a Copland, Aaron, \$d 1900-
245 14 \$a The red pony ...
(*Music for the motion picture of the same title*)

Existing works

100 1# \$a Steinbeck, John, \$d 1902-1968
245 14 \$a The red pony ...
(*A book*)
245 04 \$a The red pony \$h [motion picture] ...

Added entry on the new work

730 0# \$a Red pony (Motion picture)

Revised record for the motion picture

130 0# \$a Red pony (Motion picture)
245 14 \$a The red pony \$h [motion picture] ...

Computer File Monographs

If a computer file is entered under a title proper that is the same as the title proper of another computer file (or other work), do not assign a uniform title to either work simply to distinguish them, even if there are multiple editions of either work.

If a computer file entered under title is needed in a subject entry or related work added entry and there is another work in the catalog with the same title proper that is also entered under title, add the qualifier "(Computer file)" to the title of the computer file. (This same uniform title must be used in all entries for the particular work, including existing records for the computer file itself.)

New work

245 00 \$a Microsoft Excel : \$b arrays, functions, and
macros ...
(A book entered under title)

Existing work

245 00 \$a Microsoft Excel \$h [computer file] : \$b
complete spreadsheet ...

Subject entry on the new work

630 00 \$a Microsoft Excel (Computer file)

Revised record for the computer file

130 0# \$a Microsoft Excel (Computer file)
245 00 \$a Microsoft Excel \$h [computer file] : \$b
complete spreadsheet ...

If the addition of the qualifier "(Computer file)" does not resolve the conflict, add also the name of the producer (in catalog-entry form).

130 0# \$a GEM (Computer file : Digital Research
(Firm))
130 0# \$a GEM (Computer file : University of
Cambridge. Dept. of Applied Economics)

Note: 1) Prior to June 1990, a qualifier was added to the title of a computer file 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 June 1990. 2) Name authority records for computer files that were created in accord with policies in effect before June 1990 are routinely retained although they would not necessarily be needed under current policy.

Computer File Serials

Create a uniform title made up of the title proper plus a parenthetical qualifier for any computer serial entered under title if the title proper is identical to the title proper of another serial. Do not consider a computer file serial to be a secondary manifestation (i.e., a reproduction) of a paper serial. Instead treat the computer file serial as a separate work and add a uniform title to distinguish between identical titles proper.

Existing paper serial

245 00 \$a Social sciences index

New computer file serial

130 0# \$a Social sciences index (CD-ROM)
245 00 \$a Social sciences index \$h [computer file]

In choosing a uniform title qualifier, prefer to use terms that describe the physical medium of the serial rather than place or corporate body. Use the most specific term or terms possible to distinguish the serial from others with the same title. Such terms may be taken from an edition statement or other title information.

```
130 0# $a Peterson's financial aid service (IBM
      version)
245 00 $a Peterson's financial aid service $h
      [computer file]

130 0# $a Peterson's financial aid service (Macintosh
      version)
245 00 $a Peterson's financial aid service $h
      [computer file]
```

Do not add a uniform title to a computer file serial when no conflicting title exists.

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.⁴

100 1# \$a Eyck, Jan van, \$d 1390-1440. \$t Saint Francis
receiving the stigmata (Galleria sabauda)
100 1# \$a Eyck, Jan van, \$d 1390-1440. \$t Saint Francis
receiving the stigmata (Philadelphia Museum of
Art)

⁴While 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.

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)

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)

25.13. MANUSCRIPTS AND MANUSCRIPT GROUPS. [Rev.]

Applicability

1) This rule can be used

a) to formulate a heading for a textual work or a collection of such works when either the work does not have an author or title or the collection does not have a title and rules 1.1B7 and 25.3-25.4 do not help; *or*,

b) to formulate a heading to represent the manuscript when the item being cataloged warrants such a heading as an added entry (cf. LCRI 21.30H) or as a subject entry (see below).

2) Whenever the rule is being applied, note carefully the hierarchy of choices, especially between the choice of the name of a manuscript and the choice of the repository designation for a manuscript. Generally speaking, the *name* of a manuscript is a designation containing a generic term such as "codex," "stone," or "tablet." Also, generally, accept those designations as the *name* of a manuscript that combine a location name (monastery, town, etc.) with a generic term ordinarily indicative of text (e.g., Lindisfarne Gospels). It is much better to use such a name in preference to the repository designation, which should be the very last choice.

130 #0 \$a Codex Brucianus
not 110 2# \$a Bodleian Library. \$k Manuscript. \$n Bruce 96

Also, the *name* of a manuscript should not be used as a repository designation.

130 #0 \$a Codex Peresianus
not 110 2# \$a Bibliothèque nationale de France. \$k
Manuscript. \$p Codex Peresianus

Physical Aspects

When a publication is about one or more physical aspects of a manuscript, e.g., its illumination or the style of the hand in which it was written, the subject cataloger needs a heading separate from the one created for the written work contained in the manuscript. Furnish a heading based on the name of the manuscript (or its designation in a repository).

Repository Name

When a heading for a manuscript or manuscript group contains the name of the repository, use the name of the repository that currently has possession of the manuscript (or the repository that last held the manuscript if it no longer exists). Use the current name of the repository in all cases. Make a reference from the repository given on the item being cataloged if it is not the repository used in the heading.

110 2# \$a British Library. \$k Manuscript. \$n Arundel 384
410 2# \$a British Museum. \$k Manuscript. \$n Arundel 384

For the form of the repository's designation, use the form found on the first item received. For consistency, use this form in subsequently established headings. However, if later items show another form as the predominant one, change the existing headings.

110 2# \$a British Library. \$k Manuscript. \$n Additional
39996
110 2# \$a British Library. \$k Manuscript. \$n Additional
43487

110 2# \$a Bibliothèque nationale de France. \$k
Manuscript. \$n Français 95
110 2# \$a Bibliothèque nationale de France. \$k
Manuscript. \$n Français 3137

B.5. OTHER PARTS OF THE CATALOGUE ENTRY. [New]

The following text is a revision of the current AACR2 text of appendix B.5 approved by the Joint Steering Committee for Revision of AACR (JSC); this revision will be published as part of the *Amendments 2001* package. However, due to interest on the part of the Program for Cooperative Cataloging, JSC has agreed to LC's request to allow LC and PCC libraries to implement this revision prior to publication of the amendments package. The LC/PCC implementation follows the revised AACR2 rule.

B.5. OTHER PARTS OF THE CATALOGUE ENTRY

B.5A. Edition statement

B.5A1. Abbreviate words, or substitute one form of abbreviation with the prescribed abbreviation, in the edition statement, according to B.9-B.12, B.14-B.15.

B.5B. Terms used with numbering in the series statement

B.5B1. Abbreviate words, or substitute one form of abbreviation with the prescribed abbreviation, for terms used with numbering in the series statement, according to B.9-B.12.

B.5C. Other areas

B.5C1. Abbreviate words in the catalogue entry which are not covered by B.2-B.5B, subject to the limitations specified in footnotes to B.9. However, do not do so if the brevity of the statement makes abbreviations unnecessary or if the resulting statement might not be clear. Do not use a single-letter abbreviation to begin a note. Do not abbreviate words in quoted notes.

LC/PCC implementation

Bibliographic records. Substitute one form of abbreviation with the prescribed abbreviation in the edition area and in the series statement/series access point in all bibliographic records created after August 31, 2001.

Series authority records (SARs) used or created after August 31, 2001

SAR already in the national authority file. If the abbreviation in the "series numbering example" information (642 field) is not the prescribed abbreviation, change the 642 field to the prescribed abbreviation. For example, change "vol. 2" to "v. 2" or change "numb. 1" to "no. 1." *LC catalogers:* Send SAR printout to CPSO. *PCC SAR participants:* Notify LC's Cooperative Cataloging Team.

SAR being added to the national authority file. Substitute one form of abbreviation with the prescribed abbreviation when giving the 642 field information.

Rationale for implementation decisions. It is recognized that the decision to change the 642 field in existing SARs will create split files in some local catalogs using bibliographic 4XX/8XX subfield \$v information for indexing, sorting, and display for some types of searches. However, the

benefit of consistent actions for catalogers, the fact that no additional bibliographic records will be created that would need to be updated in the future, and the potential ability to set off the numeral from the abbreviation in the subfield \$v information in bibliographic records justify the decision to change existing SARs.

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	90	11
5.2B2	90	11
5.5B1	90	12
5.7B1	90	12
5.7B10	90	13
5.7B18	86	2
5.7B19	90	13
5.7B20	90	13
5.8D1	90	13
6.7B10	90	14
6.7B18	93	32
6.7B19	90	14
21.23C	74	50
21.28A	93	33
21.30F	93	34
21.30G	93	34
21.30J	86	2
21.30L	93	34
25.8-25.11	89	19
25.25	86	4
25.27	93	35
25.27A1	93	36
25.27D	93	36
25.28	93	37
25.30	93	37
25.30B1(a)	93	37
25.30B5	93	38
25.30B7	93	38
25.30C2	86	4
25.30C3	61	12
25.31B1	93	38
25.32A1	93	39
25.32B1	93	40
25.34B-25.34C	93	40
25.35	93	42
25.35C	93	43
25.35F	66	35
26.4B	93	44
26.4B1	89	19
26.4B4	93	44
C.8	86	9
Appendix D	79	27

6.7B18. NOTES. CONTENTS.

Use judgment in deciding whether to include in a contents note titles of parts, titles proper of individual works within each part, parallel titles, other title information, statements of responsibility, performers, etc. Take into account the type of music or other recorded sound, the emphasis of the set, the amount of data to be transcribed, and the length, complexity, and readability of the resulting note.

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 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. *Exception:* if no statements of responsibility are being transcribed, separate the titles with a space-semicolon-space.

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 ; ...

For the forms of durations recorded in a formal contents note, see MCD 6.7B10.

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) ...

21.28A. SCOPE

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 00 \$a Trente-cinq points d'orgue pour le piano-forté / \$c composés par W.A. Mozart et se rapportant à ses concertos ...
700 1# 4a 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

In order for a libretto to qualify for entry "under the heading appropriate to the musical work" (footnote 7), a reference to the libretto's musical setting must appear in the chief source of information or in the foreword or other prefatory matter of the publication.

21.30F. OTHER RELATED PERSONS OR BODIES.

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 are involved, however, make no 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: Subject Headings*, H 405, "Procedures for Group Two headings. Heading requested by descriptive cataloger for use as descriptive access point."

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.

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

```
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.
```

When a musical work is based on, inspired by, etc., one or more works by an artist, or an artist's oeuvre in general, make an added entry for the artist.

```
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.
```

21.30L. SERIES.

The Library of Congress classifies collected works of composers (*Gesamtausgaben*) as collected sets in M3. Many such publications are divided into subseries by medium of performance or genre, and individual volumes are numbered only within each subseries. In such cases LCRI

21.30L requires that each subseries 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 subseries according to its content (Piano music in M22, Operas in M1500, etc.). To avoid this the Cataloging Policy and Support Office has authorized the deviation below from LCRI 21.30L for access points for music Gesamtausgaben.

For *Gesamtausgaben* that are issued in numbered (or alphabetically designated) subseries, with individual volumes numbered only within the subseries, 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. MCD 13.3), transcribe series statements as instructed in the LCRI, but in series added entries omit the subseries title and consider the numerical designation of the subseries 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 1# \$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 Gesamtausgaben treated in this way, list only the numerical designations and the titles of the subseries, not the numbers and titles of individual volumes.

505 1 \$a Ser. 1. Kantaten -- Ser. 2. Messen, Passionen,
oratorische Werke

22.2. CHOICE AMONG DIFFERENT NAMES

~~In applying this rule and its LCRIs, do not consider a music composer or performer to be a contemporary author.~~

**CANCEL; Covered by LCRI
22.2 (November 2000)**

25.27. SELECTION OF TITLE.

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, Footnote 9. SELECTION OF TITLE.

When a composer uses a word that is normally the name of a type of composition as the title of a work that 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 1# \$a Mässa : \$a för stråkar ...
not
- 100 1# \$a Carlid, Göte.
240 10 \$a Mass, \$m string orchestra
245 00 \$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 00 \$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 03 \$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 00 \$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 00 \$a String quartet #2 (1962) ...
not
- 100 1# \$a Sims, Ezra, \$d 1928-
240 10 \$a Quintet, \$m flute, clarinet, violin, viola, violoncello
245 00 \$a String quartet #2 (1962) ...

Do not consider such titles as "Double concerto," and "Tripelkonzert" to be names of types of compositions.

25.27D. TITLES INCLUDING THE NAME OF A TYPE OF COMPOSITION.

Note that 25.27D 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. MCD 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" in 25.27D1 means that the work in question must be explicitly identified as one of a numbered sequence of compositions in at least one reference source or manifestation.

| (This replaces MCD 25.27C (22 October 1981).)

25.28. ISOLATION OF INITIAL TITLE ELEMENT.

| For alternative titles, see MCD 25.27.

For pre-twentieth century works, normally consider phrases such as "a due," "a cinque," etc., 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*, etc. (but not titles naming a form, such as *Sinfonia concertante* (cf. rule 25.29A), *Rondeau concertant*, etc.), 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 00 $a Sei quartetti a due violini, alto et basso,
      opera 13a ...
```

25.30. ADDITIONS TO INITIAL TITLE ELEMENTS CONSISTING OF THE NAME(S) OF ONE OR MORE TYPE(S) OF COMPOSITION

| 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(a). GENERAL RULE.

| 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*, etc., see LCRI 25.29A.

| (This replaces MCD 25.30B1 (rev. May 1989).)

25.30B5. GROUPS OF INSTRUMENTS.

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.

25.30B7. SOLO INSTRUMENT(S) AND ACCOMPANYING ENSEMBLE.

The phrase "jazz ensemble" may be used, when appropriate, for either the accompanying ensemble or the group of solo instruments.

240 10 \$a Concertos, \$m violin, jazz ensemble ...

240 10 \$a Concertos, \$m jazz ensemble, orchestra ...

(This replaces MCD 25.29G (January 1983).)

25.31B1. CONFLICT RESOLUTION

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)

(This is based on a statement published in *Music cataloging bulletin*, v. 12, no. 11 (November 1981), p. 4.)

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. ONE PART

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 the reference

400 1# \$a Bach, Johann Sebastian, \$d 1685-1750. \$t Was Gott tut, das ist wohlgetan (Chorus), \$n BWV 99, no. 1

For instructions in the formulation of the references prescribed by this rule, see *Music Cataloging Decisions*, 26.4B1.

25.32B1. 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 MCD 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.

Do not apply the following provisions to collections of the types listed in LCRI 25.34B-25.34C. 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 00 \$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 00 $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

For sound recording collections containing three, four, or five works entered under a single personal name heading, see LCRI 25.34B–25.34C.

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 00 $a Waltzes $h [sound recording] ; $b and, Scherzos
      ...
700 12 $a Chopin, Frédéric, $d 1810-1849. $t Waltzes, $m
      piano
700 12 $a Chopin, Frédéric, $d 1810-1849. $t Scherzos,
      $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 fewer, make an analytical added entry for each group and for each of the remaining works.

```
100 1# $a Saint-Saëns, Camille, $d 1835-1912.
240 10 $a Orchestra music. $k Selections
245 00 $a Symphonies $h [sound recording] ; $b & Tone
      poems ...
700 12 $a Saint-Saëns, Camille, $d 1835-1912. $t
      Symphonies, $n no. 1-3
700 12 $a Saint-Saëns, Camille, $d 1835-1912. $t
      Symphonic poems
700 12 $a Saint-Saëns, Camille, $d 1835-1912. $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 00 $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 E♭ major

For references for collections without a collective title, see MCD 26.4B4.

Collections of 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 LCRI 25.34B–25.34C and the instructions above. For references for collections without a collective title, see MCD 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

25.35. ADDITIONS FOR MUSICAL WORKS.

When one or more instrumental parts for a work or a collection of works by one composer are published separately, do not make an addition to the uniform title to bring this out. Use the same uniform title that would be used for a score or a complete set of parts.

100 1# \$a 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 Haverkampff.
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

Revisions by the Original Composer (Cf. MCD Appendix D, "Musical Work")

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 00 \$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 00 \$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 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 00 \$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

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.) that is edited for or performed on a contemporary instrument;

2) a work for a melody instrument that is edited for or performed on an alternative instrument specified by the composer or in early editions, preferably the first—provided the key is unchanged and the notation has not been significantly changed.

100 1# \$a Bach, Johann Sebastian, \$d 1685-1750.
 240 10 \$a Sonatas, \$m viola da gamba, harpsichord
 245 00 \$a Drei Sonaten für Violoncello und Klavier \$h
 [sound recording] ...
 650 #0 \$a Sonatas (Violoncello and piano)

050 00 \$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 00 \$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 00 \$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)

26.4B. SEE REFERENCES

When applying the option in MCD 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, \$b 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

26.4B4. REFERENCES. UNIFORM TITLES. COLLECTIVE TITLES

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 filed on 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

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 und Orchester

2) *Numbers.* When a cardinal number occurs as one of the first five words filed on 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 1833-1987. \$t Symphonies
 400 1# \$a Brahms, Johannes, \$d 1833-1987. \$t Vier Symphonien

100 1# \$a Brahms, Johannes, \$d 1833-1987. \$t Symphonies
 400 1# \$a Brahms, Johannes, \$d 1833-1987. \$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

100 1# \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t Symphonies. \$k Selections
 400 1# \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$t 6 last symphonies

100 1# \$a Mozart, Wolfgang Amadeus, \$d 1756-1791. \$a Symphonies. \$k Selections
 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 filed on 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

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 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.

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 01-01 to 01-16, 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. Five subdivisions were authorized for geographic subdivision during this period, including three free-floating subdivisions listed below.

Recommendation #6. During the first quarter of 2001, 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 —**Costume** was replaced with the subdivision —**Clothing** under headings for classes of persons and ethnic groups. The subdivision —**Clothing** had previously been authorized for use under names of individual persons.

The subdivision —**17th-18th centuries** was cancelled under the headings **Architecture, Modern; Art, Modern; Painting, Modern; and Sculpture, Modern** and replaced with a separate subdivision to represent each century under those same headings: —**17th century** and —**18th century**.

2) *Phrase headings replaced with subdivisions.* The phrase heading **Failure (Christian theology)** was cancelled and replaced by **Failure (Psychology)—Religious aspects—Christianity**. The subdivision —**Religious aspects—[religion]** is the standard way of expressing the religious aspects of a non-religious topic from the viewpoint of an individual religion.

The below changes to existing free-floating subdivisions took place during the first quarter of 2001.

CHANGED OR CANCELLED FREE-FLOATING SUBDIVISIONS WL01-01 - WL01-16

Subdivision	List in SCM	Change or replacement
—Clergy—Deprivation of the clerical garb	H 1187	ADD: (<i>May Subd Geog</i>)
—Costume	H 1100	—Clothing (<i>May Subd Geog</i>)
	H 1103	—Clothing (<i>May Subd Geog</i>)
—Court and courtiers—Costume	H 1140	—Court and courtiers— Clothing
—Retirement	H 1100	ADD: (<i>May Subd Geog</i>)
	H 1103	ADD: (<i>May Subd Geog</i>)
—Thermography	H 1164	ADD: (<i>May Subd Geog</i>)

SUBJECT HEADINGS OF CURRENT INTEREST

Weekly Lists 6-19, 2001

Academic-industrial collaboration (*May Subd Geog*)
African Americans—Reparations (*May Subd Geog*)
African Americans—Relations with Asian Americans
Airline passenger security screening (*May Subd Geog*)
Alphabet books (*May Subd Geog*)
Alternative medicine specialists (*May Subd Geog*)
Animal shelters—Overcrowding (*May Subd Geog*)
Auditing of courses (*May Subd Geog*)
Basketball films (*May Subd Geog*)

Basketball injuries (*May Subd Geog*)
Blaxploitation films (*May Subd Geog*)
BMX bikes (*May Subd Geog*)
Boxing films (*May Subd Geog*)
Brownie Girl Scouts (*May Subd Geog*)
Cascading style sheets
Christmas television programs (*May Subd Geog*)
Collisions (Astrophysics)
Computer animation evidence (*May Subd Geog*)
Computers and the aged (*May Subd Geog*)
Container ports (*May Subd Geog*)
Credit analysis (*May Subd Geog*)
Cyberpunk culture (*May Subd Geog*)
Dangerous dogs (*May Subd Geog*)
Decade to Overcome Violence, 2001-2010
Digital subscriber lines (*May Subd Geog*)
Distributed generation of electric power (*May Subd Geog*)
DVD players (*May Subd Geog*)
DVD-Audio discs (*May Subd Geog*)
Ecoterrorism (*May Subd Geog*)
Electronic filing of tax returns (*May Subd Geog*)
Football films (*May Subd Geog*)
Foster care of animals (*May Subd Geog*)
Gasoline vapor control (*May Subd Geog*)
Gay high school students (*May Subd Geog*)
Internet in public administration (*May Subd Geog*)
Jug band music (*May Subd Geog*)
Jug bands (*May Subd Geog*)
Kite surfing (*May Subd Geog*)
Lifetime homes (*May Subd Geog*)
Low power radio (*May Subd Geog*)
Low-impact trail riding (*May Subd Geog*)
Martial arts films (*May Subd Geog*)
Mental health courts (*May Subd Geog*)
Motorcycle films (*May Subd Geog*)
Organic living (*May Subd Geog*)
Paramotoring (*May Subd Geog*)
Parody films (*May Subd Geog*)
Pay-per-call telephone services (*May Subd Geog*)
Postal subsidies (*May Subd Geog*)
Pseudoscience (*May Subd Geog*)
Radioactive waste repositories (*May Subd Geog*)
Riot grrrl movement (*May Subd Geog*)
Sega Dreamcast video games (Not Subd Geog)
Self-adaptive software (*May Subd Geog*)
Semi-professional baseball (*May Subd Geog*)
Shopping carts (*May Subd Geog*)
Slave narratives (*May Subd Geog*)
Spaghetti Westerns (*May Subd Geog*)
Staged photography (*May Subd Geog*)
Stock footage (*May Subd Geog*)
Synagogue archives (*May Subd Geog*)
Third millennium (*Not Subd Geog*)
Truth commissions (*May Subd Geog*)
Virtual work teams (*May Subd Geog*)
Volunteer tourism (*May Subd Geog*)
Wickerwork (*May Subd Geog*)
Women illegal aliens (*May Subd Geog*)
World beat (Music) (*May Subd Geog*)

REVISED LC SUBJECT HEADINGS

The list below comprises headings that were changed or cancelled on weekly lists 1-16, 2001.

<i>Cancelled Heading</i>	<i>Replacement Heading</i>	<i>May Subd Geog</i>
Akita dogs	Akita dog	YES
Alien labor, Swaziland	Alien labor, Swazi	YES
Alvarado (Veracruz, Mexico), Battle of, 1846	Alvarado (Veracruz-Llave, Mexico), Battle of, 1846	NO
Araneidae	Orb weavers	YES
Architecture, Modern—17th-18th centuries	Architecture, Modern—17th century	NO
Architecture, Modern—17th-18th centuries	Architecture, Modern—18th century	NO
Architecture, Modern—19th century—Great Britain	Architecture—Great Britain—19th century	NO
Architecture, Modern—19th century—Middle West	Architecture—Middle West—19th century	NO
Architecture, Modern—19th century—United States	Architecture—United States—19th century	NO
Architecture, Modern—20th century—Illinois	Architecture—Illinois—20th century	NO
Architecture, Modern—20th century—Italy	Architecture—Italy—20th century	NO
Architecture, Modern—20th century—Middle West	Architecture—Middle West—20th century	NO
Architecture, Modern—20th century—Soviet Union	Architecture—Soviet Union	
Architecture, Modern—20th century—United States	Architecture—United States—20th century	NO
Architecture, Modern—Italy	Architecture—Italy	
Art, Benin	Art, Beninese	YES
Art, Gypsy	Art, Romani	YES
Art, Modern—17th-18th centuries	Art, Modern—17th century	NO
Art, Modern—17th-18th centuries	Art, Modern—18th century	NO
Art, Modern—17th-18th centuries—History	Art, Modern—17th century—History	NO
Art, Modern—17th-18th centuries—History	Art, Modern—18th century—History	NO
Art, Modern—17th-18th centuries—Italian influences	Art, Modern—Italian influences	NO
Art, Modern—17th-18th centuries—Netherlands	Art, Dutch—17th century	NO
Art, Modern—17th-18th centuries—Netherlands	Art, Dutch—18th century	NO
Art, Modern—19th century—Belgium	Art, Belgian—19th century	NO
Art, Modern—19th century—England	Art, English—19th century	NO
Art, Modern—19th century—France	Art, French—19th century	NO
Art, Modern—20th century—Belgium	Art, Belgian—20th century	NO
Art, Modern—20th century—Europe	Art, European—20th century	NO
Art, Modern—20th century—France	Art, French—20th century	NO
Art, Modern—20th century—Germany	Art, German—20th century	NO
Art, Modern—20th century—India	Art, Indic—20th century	NO
Art, Modern—20th century—Netherlands	Art, Dutch—20th century	NO
Art, Modern—20th century—New Mexico	Art, American—New Mexico—20th century	NO
Art, Modern—20th century—Northwestern States	Art, American—Northwestern States—20th century	NO
Art, Modern—20th century—Poland	Art, Polish—20th century	NO
Art, Modern—20th century—Spain	Art, Spanish—20th century	NO
Art, Modern—20th century—United States	Art, American—20th century	NO
Art, Modern—Europe	Art, European	NO

Art, Modern—Europe—Japanese influences	Art, European—Japanese influences	NO
Art, Modern—France	Art, French	YES
Art, Modern—France—Japanese influences	Art, French—Japanese influences	NO
Art, Modern—Poland	Art, Polish	YES
Art, Modern—Poland—Japanese influences	Art, Polish—Japanese influences	NO
Art, Modern—Spain	Art, Spanish	YES
Art, Modern—Spain—Japanese influences	Art, Spanish—Japanese influences	NO
Art, Modern—Uruguay	Art, Uruguayan	YES
Art, Modern—Uruguay—Spanish influences	Art, Uruguayan—Spanish influences	NO
Art, Venetian	Art, Italian—Italy—Venice	
Art, Venetian—Byzantine influences	Art, Italian—Italy—Venice—Byzantine influences	NO
Arts, Modern—19th century—United States	Arts, American—19th century	NO
Arts, Modern—20th century—Brazil	Arts, Brazilian—20th century	NO
Arts, Modern—20th century—Canada	Arts, Canadian—20th century	NO
Arts, Modern—20th century—England	Arts, English—20th century	NO
Arts, Modern—20th century—Latin America	Arts, Latin American—20th century	NO
Arts, Modern—20th century—Latin America—Societies, etc.	Arts, Latin American—20th century—Societies, etc.	NO
Arts, Modern—20th century—United States	Arts, American—20th century	NO
Authors, Sierra Leone	Authors, Sierra Leonean	YES
Balaena glacialis	Northern right whale	YES
Balaenidae	Right whales	YES
Bear Paw Mountains (Mont.)	Bears Paw Mountains (Mont.)	NO
Bearpaw Mountains (Mont.)	Bears Paw Mountains (Mont.)	NO
Benin—Economic conditions—1960-	Benin—Economic conditions—1960-1990	NO
Benin—Economic conditions—1960-	Benin—Economic conditions—1990-	NO
Benin—Politics and government—1960-	Benin—Politics and government—1960-1990	NO
Benin—Politics and government—1960-	Benin—Politics and government—1990-	NO
Benin—Social conditions—1960-	Benin—Social conditions—1960-1990	NO
Benin—Social conditions—1960-	Benin—Social conditions—1990-	NO
Benin literature	Beninese literature	YES
Benin literature (French)	Beninese literature (French)	YES
Benin poetry (French)	Beninese poetry (French)	YES
Black History Month	African American History Month	YES
Callipepla squamata	Scaled quail	YES
Calo dialect (Romany)	Calo dialect (Romani)	YES
Canons, fugues, etc. (Vocal)	Canons, fugues, etc. (Chorus)	NO
Carraizo Reservoir (Puerto Rico)	Carraizo Reservoir (P.R.)	NO
Carraizo Reservoir Watershed (Puerto Rico)	Carraizo Reservoir Watershed (P.R.)	NO
Centrolenidae	Glass frogs (Amphibians)	YES
Chalumeau (Single-reed musical instrument)	Chalumeau	YES
Chen-wu (Chinese deity)	Zhenwu (Chinese deity)	NO
Ch'i-lin Mountains (China)	Qilin Mountains (China)	NO
Chi-nan ch'eng (Extinct city)	Jinancheng (Extinct city)	NO
Ch'i-yün Mountains (China)	Qiyun Mountains (China)	NO
Children, Gypsy	Children, Romani	YES
Children—Costume	Children's costumes	YES
Chin ch'ien pan (Musical instrument)	Jin qian ban (Musical instrument)	YES
Ching Mountain (China)	Jing Mountain (Zhejiang Sheng, China)	NO
Chiu-hua Mountains (China)	Jiuhua Mountain (China)	NO
Ch'ü	Qu (Chinese literature)	YES
Ch'ü—Ching dynasty, 1644-1912	Qu (Chinese literature)—Qing dynasty, 1644-1912	NO
Ch'ü—Ming dynasty, 1368-1644	Qu (Chinese literature)—Ming dynasty, 1368-1644	NO

Ch'ü—Yüan dynasty, 1260-1368	Qu (Chinese literature)—Yuan dynasty, 1260-1368	NO
Chü ch'ü	Ju qu	YES
Chung, Tzu-ch'i (Legendary character)	Zhong, Ziqi (Legendary character)	NO
Civics, Benin	Civics, Beninese	NO
Cleanup of radioactive waste sites	Radioactive waste sites—Cleanup	YES
Cleanup of radioactive waste sites— Contracting out	Radioactive waste sites—Cleanup— Contracting out	YES
Clergy—Costume	Clergy—Clothing	YES
College verse, Sierra Leone (English)	College verse, Sierra Leonean (English)	YES
Concertos (Harpichord)—2-piano scores	Concertos (Harpichord)—Solo with piano	NO
Concertos (Harpichord with string orchestra)—2-piano scores	Concertos (Harpichord with string orchestra)—Solo with piano	NO
Cookery, Sierra Leone	Cookery, Sierra Leonean	NO
Courts and courtiers—Costume	Courts and courtiers—Clothing	NO
Dermaptera	Earwigs	YES
Diplomatic and consular service, Swaziland	Diplomatic and consular service, Swazi	YES
Drawing—19th century—Germany	Drawing, German—19th century	NO
DVD videodiscs	DVD-Video discs	YES
Eskimos—Costume	Eskimos—Clothing	YES
Etching—18th century—Spain	Etching, Spanish—18th century	NO
Etching—19th century—Spain	Etching, Spanish—19th century	NO
Eua Island (Tonga)	'Eua Island (Tonga)	NO
Failure (Christian theology)	Failure (Psychology)—Religious aspects— Christianity	NO
Fanskie Mountains (Tajikistan)	Fann Mountains (Tajikistan)	NO
Flintridge Foundation Visual Artists Awards	Flintridge Foundation Awards for Visual Artists	NO
Folk dancing, Serbo-Croatian	Folk dancing, Croatian	YES
Folk dancing, Serbo-Croatian	Folk dancing, Serbian	YES
Folk literature, Romany	Folk literature, Romani	YES
Folk songs, Romany	Folk songs, Romani	YES
Foucher family	Fouch family	NO
Fox trot	Foxtrot (Dance)	YES
Fox trots	Foxtrots	YES
Gårdsjön Lake (Sweden)	Gårdsjön (Sweden)	NO
Gårdsjön Lake Watershed (Sweden)	Gårdsjön Watershed (Sweden)	NO
Grand River (Ohio)	Grand River (Ohio : River)	NO
Great Sand Dunes National Monument (Colo.)	Great Sand Dunes National Park (Colo.)	NO
Gypsies	Romanies	YES
Gypsies—India	Romanies—India	
Gypsies—Language	Romanies—Languages	NO
Gypsies—Medicine	Romanies—Medicine	YES
Gypsies—Medicine—Formulae, receipts, prescriptions	Romanies—Medicine—Formulae, receipts, prescriptions	NO
Gypsies—Missions	Romanies—Missions	YES
Gypsies—Music	Romanies—Music	NO
Gypsies—Nazi persecution	Romanies—Nazi persecution	YES
Gypsies in art	Romanies in art	NO
Gypsies in literature	Romanies in literature	NO
Gypsies in popular culture	Romanies in popular culture	YES
Ha-su Lake (China)	Hasu Lake (China)	NO
Hand-to-hand fighting, Oriental, in motion pictures	Martial arts films—History and criticism	NO
Harp and vibraphone music	Vibraphone and harp music	YES
Hsi-ch'iao Mountains (China)	Xiqiao Mountain (China)	NO
Hsiu-shui River (China)	Xiushui River (China)	NO
Hsiu-shui River Watershed (China)	Xiushui River Watershed (China)	NO
Hsüan (Musical instrument)	Xuan (Musical instrument)	YES
Hua-ch'ing Pond (China)	Huaqing Pond (China)	NO
Hua-p'ing lin ch'ü (China)	Huaping Forest (China)	NO
Huang chung (Musical instrument)	Huang zhong (Musical instrument)	YES
Huo Mountains (China)	Taiyue Mountains (China)	NO
Indians—Costume	Indians—Clothing	YES
Indians of Central America—Costume	Indians of Central America—Clothing	NO

Indians of Mexico—Costume	Indians of Mexico—Clothing	YES
Indians of North America—Costume	Indians of North America—Clothing	YES
Indians of South America—Costume	Indians of South America—Clothing	YES
Industrial project management	Project management	YES
Judges—Costume	Judges—Clothing	YES
Keeshonds	Keeshond	YES
Kesterton National Wildlife Refuge (Calif.)	Kesterson National Wildlife Refuge (Calif.)	NO
Khalkhas	Khalkha (Mongolian people)	YES
K' o-erh-ch' in Desert (China)	Horqin Desert (China)	NO
K' o-tzu-erh Caves (China)	Kizil Caves (China)	NO
K' uai-chi shan lü yu tu chia ch' ü (China)	Kuaijishan Luyou Dujiaqu (China)	NO
K' uan-k' uo-shui Forest (China)	Kuankuoshui Forest (China)	NO
Landscape painting—19th century—England	Landscape painting, English—19th century	NO
Landscape painting—19th century—France	Landscape painting, French—19th century	NO
Landscape painting—19th century—Italy	Landscape painting, Italian—19th century	NO
Landscape painting—19th century—United States	Landscape painting, American—19th century	NO
Latin America—History—1948-	Latin America—History—1948-1980	NO
Latin America—History—1948-	Latin America—History—1980-	NO
Law, Gypsy	Law, Romani	NO
Lawyers—Costume	Lawyers—Clothing	YES
Leather life style (Sexuality)	Leather lifestyle	YES
Leather life style (Sexuality)—Societies, etc.	Leather lifestyle—Societies, etc.	NO
Leetes Island (Conn.)	Leetes Island (Conn. : Cape)	NO
Lithography—20th century—Norway	Lithography, Norwegian—20th century	NO
Lockheed airplanes	Lockheed aircraft	NO
Lycaon pictus	African wild dog	YES
Magic, Gypsy	Magic, Romani	NO
Mai-chi-shan Caves (China)	Maiji Mountain Caves (China)	NO
Mao, Tse-tung, 1893-1976—Homes and haunts	Mao, Zedong, 1893-1976—Homes and haunts	YES
Mao, Tse-tung, 1893-1976—Homes and haunts—China	Mao, Zedong, 1893-1976—Homes and haunts—China	
Markovych family	Markowitz family	NO
Marsh-Billings National Historical Park (Vt.)	Marsh-Billings-Rockefeller National Historical Park (Vt.)	NO
McDonnell Douglas airplanes	McDonnell Douglas aircraft	NO
Medical personnel—Costume	Medical personnel—Clothing	YES
Menidia menidia	Atlantic silverside	YES
Ming porcelain—Expertising	Porcelain, Chinese—Ming-Qing dynasties, 1368-1912—Expertising	YES
Moreno River (Boca del Río, Veracruz, Mexico)	Moreno River (Boca del Río, Veracruz-Llave, Mexico)	NO
Mu-lan wei ch' ang (China)	Mulan Weichang (China)	NO
Mural painting and decoration—20th century—Austria	Mural painting and decoration, Austrian—20th century	NO
Musicians, Gypsy	Musicians, Romani	YES
Natural resource management areas	Natural resources management areas	YES
Natural resource management areas—Idaho	Natural resources management areas—Idaho	
Natural resource management areas—Indiana	Natural resources management areas—Indiana	
Natural resource management areas—Malaysia	Natural resources management areas—Malaysia	
Natural resource management areas—Maryland	Natural resources management areas—Maryland	
Natural resource management areas—Missouri	Natural resources management areas—Missouri	
Natural resource management areas—Utah	Natural resources management areas—Utah	
Natural resource management areas—Washington (State)	Natural resources management areas—Washington (State)	
Niger fiction (French)	Nigerien fiction (French)	YES

Niger literature	Nigerien literature	YES
Niger literature (French)	Nigerien literature (French)	YES
Niger poetry (French)	Nigerien poetry (French)	YES
Nymphaion Site (Ukraine)	Nimfeï (Ukraine : Extinct city)	NO
O-mei Mountain (China)	Emei Mountain (China)	NO
Ordos (Mongolian tribe)	Ordos (Mongolian people)	YES
Osmerus eperlanus	European smelt	YES
Pa-tan-chi-lin Desert (China)	Badain Jaran Desert (China)	NO
Painting, Modern—17th-18th centuries	Painting, Modern—17th century	NO
Painting, Modern—17th-18th centuries	Painting, Modern—18th century	NO
Painting, Modern—17th-18th centuries—Expertising	Painting, Modern—17th century—Expertising	NO
Painting, Modern—17th-18th centuries—Expertising	Painting, Modern—18th century—Expertising	NO
Painting, Modern—17th-18th centuries—Germany (West)	Painting, German—Germany (West) — 17th century	NO
Painting, Modern—17th-18th centuries—Germany (West)	Painting, German—Germany (West) — 18th century	NO
Painting, Modern—17th-18th centuries—Netherlands	Painting, Dutch—17th century	NO
Painting, Modern—17th-18th centuries—Netherlands	Painting, Dutch—18th century	NO
Painting, Modern—19th century—Australia	Painting, Australian—19th century	NO
Painting, Modern—19th century—England	Painting, English—19th century	NO
Painting, Modern—19th century—France	Painting, French—19th century	NO
Painting, Modern—19th century—Germany	Painting, German—19th century	NO
Painting, Modern—19th century—Italy	Painting, Italian—19th century	NO
Painting, Modern—19th century—Massachusetts	Painting, American—Massachusetts — 19th century	NO
Painting, Modern—19th century—Netherlands	Painting, Dutch—19th century	NO
Painting, Modern—19th century—Scotland	Painting, Scottish—19th century	NO
Painting, Modern—20th century—England	Painting, English—20th century	NO
Painting, Modern—20th century—Massachusetts	Painting, American—Massachusetts — 20th century	NO
Painting, Modern—20th century—Netherlands	Painting, Dutch—20th century	NO
Painting, Modern—20th century—Spain	Painting, Spanish—20th century	NO
Painting, Modern—20th century—United States	Painting, American—20th century	NO
Physicians—Costume	Physicians—Clothing	YES
Picture dictionaries, Romany	Picture dictionaries, Romani	YES
Po Hai (China)	Bo Hai (China)	NO
Pomacanthidae	Marine angelfishes	YES
Portrait painting—16th century—England	Portrait painting, English—16th century	NO
Portrait painting—19th century—Québec (Province)	Portrait painting, Canadian—Québec (Province)—19th century	NO
Pottery—20th century—California	Pottery, American—California—20th century	NO
Pottery—20th century—Tennessee	Pottery, American—Tennessee—20th century	NO
Processing (Libraries)	Technical services (Libraries)	YES
Processing (Libraries)—Contracting out	Technical services (Libraries)—Contracting out	YES
Proverbs, Benin	Proverbs, Beninese	YES
Rhagovelia	Riffle bugs	YES
Romany language	Romani language	YES
Romany language—Dictionaries	Romani language—Dictionaries	NO
Romany literature	Romani literature	YES
Romany poetry	Romani poetry	YES

Rondos (Vocal)	Rondos (Chorus) [and similar headings qualified by specific medium of performance]	NO
Salmon Arm (Kamloops Division Yale Land District, B.C.)	Salmon Arm (Columbia-Shuswap, B.C. : Bay)	NO
San chieh (Sect)	San jie (Sect)	YES
San ch'ü	San qu	YES
San Juan River (Veracruz, Mexico)	San Juan River (Veracruz-Llave, Mexico)	NO
Sango language	Sango language (Ubangi Creole)	YES
Sculpture, Modern—17th-18th centuries	Sculpture, Modern—17th century	NO
Sculpture, Modern—17th-18th centuries	Sculpture, Modern—18th century	NO
Sculpture, Modern—19th century—France	Sculpture, French—19th century	NO
Sculpture, Modern—19th century—Great Britain	Sculpture, British—19th century	NO
Sculpture, Modern—20th century—France	Sculpture, French—20th century	NO
Sculpture, Modern—20th century—Germany	Sculpture, German—20th century	NO
Sculpture, Modern—20th century—Great Britain	Sculpture, British—20th century	NO
Sculpture, Modern—20th century—New Jersey	Sculpture, American—New Jersey—20th century	NO
Sculpture, Modern—20th century—Romania	Sculpture, Romanian—20th century	NO
Sculpture, Modern—20th century—United States	Sculpture, American—20th century	NO
Shakespeare, William, 1564-1616—Characters—Gypsies	Shakespeare, William, 1564-1616—Characters—Romanians	NO
Shiba dogs	Shiba dog	YES
Ship burial	Ship burials	YES
Ship burial—England	Ship burials—England	
Ship burial—Norway	Ship burials—Norway	
Ship burial—Sweden	Ship burials—Sweden	
Short stories, Niger (French)	Short stories, Nigerien (French)	YES
Sierra Leone literature	Sierra Leonean literature	YES
Sierra Leone literature (English)	Sierra Leonean literature (English)	YES
Sierra Leone poetry (English)	Sierra Leonean poetry (English)	YES
Soda Butte Soldier Station Site (Mont.)	Soda Butte Soldier Station Site (Wyo.)	NO
Steel sculpture—20th century—United States	Steel sculpture, American—20th century	NO
Tagalog (Philippine people)—Costume	Tagalog (Philippine people)—Clothing	YES
Ted Weiss United States Courthouse (New York, N.Y.)	Ted Weiss Federal Building (New York, N.Y.)	NO
Teenage boys, Gypsy	Teenage boys, Romani	YES
Textile Workers' Strike, Río Blanco, Veracruz, Mexico, 1907	Textile Workers' Strike, Río Blanco, Veracruz-Llave, Mexico, 1907	NO
T'ien-chu Mountains (China)	Tianzhu Mountain (Anhui Sheng, China)	NO
Toasts (Afro-American folk poetry)	Toasts (African American folk poetry)	YES
Ts'ai-shih Cliffs (China)	Caishi Cliffs (China)	NO
Tuxpan River (Veracruz, Mexico)	Tuxpan River (Veracruz-Llave, Mexico)	NO
Udekhe	Udekhe (Asian people)	YES
United States—Politics and government—1993-	United States—Politics and government—1993-2001	NO
United States—Politics and government—1993-	United States—Politics and government—2001-	NO
Veracruz (Veracruz, Mexico)—History	Veracruz (Veracruz-Llave, Mexico)—History	NO
Veracruz (Veracruz, Mexico)—History—American occupation, 1914	Veracruz (Veracruz-Llave, Mexico)—History—American occupation, 1914	NO
Veracruz (Veracruz, Mexico)—History—French Invasion, 1838-1839	Veracruz (Veracruz-Llave, Mexico)—History—French Invasion, 1838-1839	NO
Veracruz (Veracruz, Mexico)—History—Surrender, 1847	Veracruz (Veracruz-Llave, Mexico)—History—Surrender, 1847	NO

Verism (Italian literature)	Verismo (Italian literature)	YES
Viol	Viols	YES
Wagons, Gypsy	Caravans, Romani	YES
Whitesides Plantation Site (S.C.)	John Whitesides Plantation Site (S.C.)	NO
Women, Gypsy	Women, Romani	YES
Wood sculpture, Niger	Wood sculpture, Nigerien	YES
Wood-engraving—20th century— Germany	Wood-engraving, German—20th century	NO
Wu-i Mountains (China)	Wuyi Mountains (China)	NO
Wu-ling Mountain (China)	Wuling Mountain (China)	NO
Yen-tang Mountains (China)	Yandang Mountains (China)	NO
Yin-ch'üeh Mountain (China)	Yinque Mountain (China)	NO
Young Men's Hebrew Associations	Young Men's Hebrew associations	YES
Yüeh-lu Mountains (China)	Yuelu Mountain (China)	NO
Yun-feng Mountains (China)	Yunfeng Mountains (China)	NO
Yün-k'ai-ta Mountains (China)	Yunkai Mountains (China)	NO

SUBJECT HEADINGS REPLACED BY NAME HEADINGS

<i>Cancelled Subject Heading</i>	<i>Replacement Name Heading</i>
Akronauplia (Greece : Concentration camp)	Akronauplia (Concentration camp)
Coupe d'Afrique des nations de football	African Cup of Nations
Fastnet Yacht Race	Fastnet Race
International Competition for Musical Performers, Geneva, Switzerland	International Competition for Musical Performers
Kassel (Germany : Concentration camp)	Kassel (Concentration camp)
Kerestinec (Croatia : Concentration camp)	Kerestinec (Concentration camp)
Klos (Albania : Concentration camp)	Klos (Concentration camp)
Kuhlen (Germany : Concentration camp)	Kuhlen (Concentration camp)
Leonberg (Germany : Concentration camp)	Leonberg (Concentration camp)
Lichtenburg (Germany : Concentration camp)	Lichtenburg (Concentration camp)
Miss America Pageant, Atlantic City, N.J.	Miss America Pageant
Moringen (Germany : Concentration camp)	Moringen (Concentration camp)
Targa Florio Race	Targa Florio (Automobile race)

MARC

The following addition should be noted for inclusion in the 2000 edition of the *MARC Code List for Languages*.

Dido [cau]