

LIBRARY OF CONGRESS  
RULE INTERPRETATIONS

Chapter 25

Uniform Titles

October 2009

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## 25.1. USE OF UNIFORM TITLES.

### Updating Uniform Titles Entered Under Name Headings

Pre-AACR2 forms of uniform titles on machine-readable bibliographic records were updated to their AACR2 forms in the bibliographic "flip" of the database whenever the pre-AACR2 uniform title appeared as a valid linking reference on a name authority record for the uniform title. (See LCRI 26 for the situations in which a linking reference can be made for a uniform title.) Update individually each pre-AACR2 uniform title that appears on a bibliographic record and is not covered by a linking reference.

When assigning a uniform title to a newly cataloged item, search the database to verify that this particular uniform title has been formulated in accord with current policy on existing MARC bibliographic records. Update each bibliographic record that does not reflect current policy on uniform titles if the record falls into one of the categories listed below. (*Note:* Although a uniform title may not need to be assigned to the item being cataloged (cf. 25.1A), other editions of the item already in the file may show a uniform title; these existing uniform titles may need to be changed if they fall into one of the categories listed below.)

1) If the uniform title pertaining to the item being cataloged is for a single work, change the existing bibliographic records that pertain to the "basic" uniform title, i.e., without language, part, or other subdivisions. If the uniform title pertaining to the item being cataloged contains a subdivision of the basic uniform title, change the bibliographic records that pertain to the same subdivision. (Existing bibliographic records for other subdivisions will be changed when these subdivisions are needed in new cataloging.)

2) If the uniform title pertaining to the item being cataloged is for the collective uniform title "Works" or "Selections" plus any of its subdivisions (e.g., date, language), change all the existing bibliographic records to reflect current policy on these two collective uniform titles (LCRI 25.8-25.9).

3) If the item being cataloged pertains to a collection of three or more works in one particular form, change all the existing bibliographic records pertaining to collections in this particular form to reflect current policy on works in a single form (LCRI 25.10).

4) Make changes to uniform titles that appear in all access points except series, i.e., main entries, added entries, subject entries.

5) Make even "small" corrections to bring the uniform titles into agreement with current practice, e.g., delete initial articles, change the connective between multiple languages from "and" to "&."

6) When changing or adding a uniform title to an existing bibliographic record, give the name heading portion in its correct AACR2 form even if a linking reference from the pre-AACR2 form is traced on the name authority record for the name heading. Do not update other name headings on any of the bibliographic records being handled.

7) Change existing uniform title name authority records to reflect the revised bibliographic

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records. Adjust or delete invalid references but add only references that pertain to the item being cataloged. Create a name authority record for a uniform title only for the item being cataloged and only if one is needed according to current practice. *Optionally*, on these name authority records, trace a linking reference if one is appropriate according to LCRI 26. (Do not create a name authority record solely to trace a linking reference.)

### Single Work or Collection

It is necessary to distinguish collections from publications that contain a single main work with lesser works. Normally, rely on the wording of the chief source to make this distinction, as reflected in the following manufactured examples:

Christmas Carol, The Old Curiosity  
Shop and Pickwick Papers  
(*A collection*)

The Mystery of Edwin Drood, with  
completions of the story by various hands  
(*An edition of the Dickens work,  
with supplementary texts*)

Marine Fisheries Law and Coastal  
Waterways Law  
(*A collection*)

Commercial Code and Supplementary  
Legislation  
(*An edition of the codes, with  
subordinate texts*)

### Applicability

Use a uniform title unless the *complete* uniform title that would be assigned is exactly the same as the title proper of the item.

#### *Exceptions*

1) Do not use a uniform title when the only difference is the presence of an initial article in the bibliographic title proper.

2) For certain anonymous classics that are entered under uniform title main entry heading and that have been published in many editions, in different languages, and under different titles (e.g., Beowulf, Chanson de Roland), use a uniform title for all editions. This includes editions in the original language when the title proper is the same as the uniform title assigned.

**I/J, U/V**

When a title chosen for the uniform title involves regularization of i/j, u/v, apply the following: use “i” for vowels (e.g., iter, Ilias); use “j” for consonants (e.g., jus, Julius); use “u” for vowels (e.g., uva, Ursa Major); use “v” for consonants (e.g., vox, Victoria); use “w” for consonantal “uu” or “vv” (e.g., Windelia). Follow this directive for all uniform titles regardless of the particular publication or of the work it contains.

Exception: *PCC practice*: For the uniform title for a series published after 1800, transcribe “i” and “j” as they appear.

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## 25.2A. GENERAL RULE.

**Option Decision**

*LC practice:* Apply the optional provision in rule 25.2A. This means omitting brackets from around uniform titles whenever they are headings (i.e., no main entry heading precedes them). However, do not enclose any uniform title in brackets when used in an added entry.

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## 25.3A. WORKS CREATED AFTER 1500.

**Named Individual Works of Art**

Construct a uniform title for a named work of art when it is needed for an access point (main entry, added entry, subject entry) on a bibliographic record.<sup>1</sup> Use as the uniform title the title found in English-language reference sources.<sup>2</sup> If not found in English-language reference sources, use other reference sources. However, a reference source that routinely uses one language for all titles should not be used unless necessary. If the evidence is inconclusive, use (in this order of preference) the title found in:

encyclopedias or dictionaries  
indexes  
a catalogue raisonné for the artist  
catalogs issued by the body owning the work of art.

Make name/title (or title, if responsibility for the work is unknown) references from titles not chosen as the uniform title.

Follow the rules in chapter 21 for the choice of access points.

```
100 1# $a Cole, Thomas, $d 1801-1848. $t Garden of Eden
100 1# $a Picasso, Pablo, $d 1881-1973. $t Demoiselles
    d'Avignon
400 1# $a Picasso, Pablo, $d 1881-1973. $t Young ladies
    of Avignon
100 0# $a Leonardo, $c da Vinci, $d 1452-1519. $t Mona
    Lisa
400 0# $a Leonardo, $c da Vinci, $d 1452-1519. $t
    Gioconda
400 0# $a Leonardo, $c da Vinci, $d 1452-1519. $t Joconde
100 0# $a Sebastián, $d 1947- $t Caballito
```

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<sup>1</sup>The term “bibliographic record” is here used to refer to a cataloging record that describes an item and provides access to the description. Such an item may be a book, serial, slide, picture, art original, etc. The term is used to distinguish such records from authority records for headings.

<sup>2</sup>Reference sources include books and articles written about a work of art. Cf. Footnote 1 to AACR2, rule 22.1B.

100 0# \$a Christo, \$d 1935- \$t Wrapped Reichstag  
400 0# \$a Christo, \$d 1935- \$t Verhüllte Reichstag  
400 0# \$a Jeanne-Claude, \$d 1935- \$t Wrapped Reichstag  
*(N.B.: This reference is an exception to the principles of AACR2 whereby secondary access is made for joint creators on the bibliographic record for the item. References in name authority records are made here because most uses of headings for individual works of art will be as a subject secondary entries)*

### **Orthographic Reform**

For items published in countries where orthographic reform has taken place (Indonesia and Malaysia, the Netherlands, Soviet Union, etc.), record the data appearing in the area preceding the physical description area and in the series area exactly as found in the source of information with regard to orthography.

For monographs, on the bibliographic record for any edition of a work whose title proper contains a word in the old orthography, provide a uniform title reflecting the new orthography, although no edition with the reformed orthography has been received.

| For serials, apply 21.2C.

25.3B. WORKS CREATED AFTER 1500

**Alternative Titles**

Omit alternative titles from uniform titles when basing the uniform title on a title proper that includes an alternative title.

**Statements of Responsibility**

If the title proper begins with a statement of responsibility, use judgment in deciding whether or not the statement may be separated. For example, to take two rather obvious cases:

1) For the title proper "Shakespeare's King Lear," "Shakespeare's" can be separated and so the uniform title "King Lear" is used. In general, make a name-title reference from the title proper for a work entered under a personal or corporate heading (cf. 25.2E2).

2) For the title proper "The John Franklin Bardin omnibus," "John Franklin Bardin" is not separable and no uniform title is used.

Between these two obvious extremes, handle more ambiguous cases according to one's best judgment (i.e., use "feeling" and examination of typography and layout of the chief source and other expressions of the title (cover title, running title, etc.)).

**Constitutions**

Unless 25.3A applies, routinely accept the word "constitution" (or its equivalent) as the complete uniform title by virtue of 25.3B.

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## 25.3C. SIMULTANEOUS PUBLICATION UNDER DIFFERENT TITLES. [New]

*CONSER standard and minimal record practice:* Enter a language edition under the heading appropriate to the information appearing on that resource. Make an added entry under the heading for the original and include the name of the language of the resource being cataloged in subfield \$I (cf. AACR2 25.5C).

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## 25.4A. WORKS CREATED BEFORE 1501. GENERAL RULE. [New]

**Named Individual Works of Art**

Construct a uniform title for a named work of art when it is needed for an access point (main entry, added entry, subject entry) on a bibliographic record.<sup>1</sup> Use as the uniform title the title found in English-language reference sources.<sup>2</sup> If not found in English-language reference sources, use other reference sources. However, a reference source that routinely uses one language for all titles should not be used unless necessary. If the evidence is inconclusive, use (in this order of preference) the title found in:

encyclopedias or dictionaries  
indexes  
a catalogue raisonné for the artist  
catalogs issued by the body owning the work of art.

Make name/title (or title, if responsibility for the work is unknown) from titles not chosen as uniform title.

Follow the rules in chapter 21 for the choice of access points.

```
130 #0 $a Venus of Willendorf
430 #0 $a Willendorf Venus

130 #0 $a Nike of Samothrace
430 #0 $a Victory of Samothrace
430 #0 $a Winged Victory of Samothrace

100 0# $a Giotto, $d 1266?-1337. $t St. Stephen

100 0# $a Duccio, $c di Buoninsegna, $d d.
1319. $t Rucellai Madonna

400 0# $a Duccio, $c di Buoninsegna, $d d.
1319. $t Maestà (Galleria degli Uffizi)
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<sup>1</sup>The term “bibliographic record” is here used to refer to a cataloging record that describes an item and provides access to the description. Such an item may be a book, serial, slide, picture, art original, etc. The term is used to distinguish such records from authority records for headings.

<sup>2</sup>Reference sources include books and articles written about a work of art. Cf. Footnote 1 to AACR2 rule 22.1B.

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**25.5B CONFLICT RESOLUTION.****TABLE OF CONTENTS****General****Serials (Including Numbered and Unnumbered Monographic Series) Series Entered Under Title**

- 1) *General*
- 2) *Choice of qualifying term*
- 3) *Form of qualifying term*
- 4) *Change in qualifier*
- 5) *Unnumbered/numbered titles from the same body*
- 6) *Serial section title or subseries title with initial article*
- 7) *Numbering grammatically integrated with title proper*
- 8) *Serial common title or main series title not issued alone or lacking numbering*
- 9) *Serial common title or main series title issued alone or has numbering*
- 10) *Supplement title entered subordinately to main title*

**Serials (Including Numbered and Unnumbered Monographic Series) Entered Under Name Heading**

- 1) *General*
- 2) *Choice of qualifying term*

**Monographs**

- 1) *Single-part monograph or not-analyzed multipart item*
- 2) *Analyzed multipart item entered under a title proper*
- 3) *Analyzed multipart item entered under a name heading*
- 4) *Collective uniform title headings "Works" and "Selections": NAR and SAR for different multipart items*

**Integrating Resources****Series-Like Phrases**

- 1) *Entry under title*
- 2) *Entry under name heading*
- 3) *Conflict with another phrase heading*

**Title/Phrase Heading in Series Authority Record Identical to Personal or Corporate Name****Radio and Television Programs****U.S. Census Publications**

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### Comics

### Motion Pictures

### Choreographic Works

- 1) *Background*
- 2) *Uniform titles for choreographic works*

### Named Individual Works of Art

#### Appendix 1: Motion Pictures, Television Programs, Radio Programs

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*CONSER standard and minimal record practice:* It is only required to apply this LCRI to non-analyzable serials with generic titles, monographic series, and headings for related work added entries. However, it is not required to create a uniform title for an online monographic series solely to differentiate that physical medium from others.

The first part of this LCRI addresses conflict resolution for serials (including numbered and unnumbered monographic series). This part of the LCRI represents *LC/PCC practice*. As of June 1, 2006, LC catalogers will consult SARs only when determining if conflict exists.

Also, see the sections “Monographs” and “Integrating Resources” below for guidelines about the use of qualifiers for single-volume monographs, multipart items, and integrating resources.

*Note:* Indicators are not given in the examples when the heading could be used in either an authority or a bibliographic record because the indicators in authority and bibliographic records are not the same for the 130 field.

### General

1) *The "catalog" when testing for conflict.* When searching the catalog to determine if a uniform title is needed for a serial/series or multipart item, define the "catalog" as the file against which the searching and cataloging is being done. In addition, catalogers (including LC overseas offices' catalogers and PCC participants) may take into account *any* serial/series or multipart item with the same title of which they know, whether or not it is in the catalog.

2) *Eligible title fields for conflict*

a) Take into account the title proper of a serial/series/multipart item; such a title proper can be found in the 245, 247, 4XX, 730, 760-787, 8XX fields of bibliographic records and the 130 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

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record to break the conflict with a title proper in the same or another record.)

3) Resolve the conflict by using a uniform title heading or name heading/uniform title in the bibliographic or series authority record being created. Do not also add a uniform title heading or a name heading/uniform title to the existing record.

*Exceptions*

a) See the paragraph for physical medium under “Choice of qualifying term” in “Serials (Including Numbered and Unnumbered Monographic Series) ...” entered under title and under name heading.

b) See 5) in the "Serials (Including Numbered and Unnumbered Monographic Series) Entered Under Title" section below for adding "(Unnumbered)" as qualifier.

c) See 1)b), 1)c), 4), and 5) in the "Monographs" section below.

d) See 2) in the "Title/Phrase Heading in Series Authority Record Identical to Personal or Corporate Name" section below.

4) Use the uniform title heading or name heading/uniform title whenever the serial/series or multipart item is referred to in other access points (added or subject entries, subseries headings, etc.) and in linking notes.

5) Do not predict a conflict.

6) *Republications.* When a serial/series/multipart item is republished or reproduced (as a text, as a microform, as large print, as a braille edition, as a digitized reproduction, etc.), do not use a uniform title to distinguish one of these republications from the original. If the original itself has a uniform title, use the same uniform title for the republication.

**Serials (Including Numbered and Unnumbered Monographic Series) Series Entered Under Title**

1) *General.* When creating a bibliographic record for a serial, a series authority record for a serial/series, or a name authority record for a serial, construct a uniform title made up of the title proper plus a parenthetical qualifier to distinguish the serial/series from another with the same title proper in a bibliographic record, in the heading of any series authority record (for series, multipart item, phrase, or serial), or in the heading of any name authority record. Also construct a uniform title when a serial becomes an integrating resource (or vice versa) but doesn't change its title proper.

2) *Choice of qualifying term*

a) *Title proper is a "generic" title (i.e., it consists solely of an indication of type of publication and/or periodicity, exclusive of articles, prepositions, and conjunctions).* Use as the qualifier the heading for the body issuing or publishing the serial/series. If more than one corporate body is associated with the work, choose the body responsible for issuing the serial/series, rather

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than the one only publishing it. If multiple bodies are performing the same function, generally choose the one named first.

```
130 $a Bulletin (American Dairy Products Institute)
130 $a Bulletin (British Columbia. Dept. of Mines and
    Petroleum Resources)
130 $a Bulletin (Université libre de Bruxelles. Service
    de physique des particules élémentaires)

130 $a Occasional paper (Australia. Bureau of Industry
    Economics)
130 $a Occasional paper (King's College (University of
    London). Dept. of Geography)
130 $a Occasional paper (Spark M. Matsunaga Institute for
    Peace)
```

b) *Other situations.* Use judgment in determining the *most appropriate* qualifier for the serial/series being cataloged. Possible qualifiers are given in the following list; the listing is not prescriptive and is not in priority order. If none of these qualifiers is appropriate, use any word(s) that will serve to distinguish the one serial/series from the other. Use more than one qualifier if needed to make the uniform title unique.

- corporate body
- date of publication<sup>1</sup>
- descriptive data elements, e.g., edition statement, GMD, physical medium
- place of publication<sup>2</sup>

```
130 0# $a Social sciences index (CD-ROM)
245 10 $a Social sciences index $h [electronic resource]

130 0# $a Peterson's financial aid service (IBM version)
245 10 $a Peterson's financial aid service $h [electronic
    resource]
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<sup>1</sup>Choose 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.

<sup>2</sup>If 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.

130 0# \$a Peterson's financial aid service (Macintosh  
version)  
245 10 \$a Peterson's financial aid service \$h [electronic  
resource]

Generally avoid use of the terms “print” and “text” as qualifiers because they are vague and there is not a consensus as to their appropriate use. When breaking the conflict between separate headings for the same title published in multiple physical media, add a qualifier to the heading for the physical medium that isn’t printed text on paper (even if that means assigning a qualifier to a heading in an existing record).

130 \$a Genetic research update

130 \$a Genetic research update (CD-ROM)

### 3) *Form of qualifying term*

a) *Corporate body.* Use the AACR2 form of the name exactly as given on the name authority record for the corporate body.

130 \$a Special report (Northern Illinois University.  
Center for Southeast Asian Studies)

130 \$a Occasional publication (Popular Archaeology  
(Firm))

b) *Place of publication.* Use the AACR2 form from the name authority record for the place minus any cataloger's addition (cf. AACR2 24.4C1); record the name of the larger place preceded by a comma (cf. AACR2 23.4A1).

130 \$a African primary texts (Madison, Wis.)

130 \$a Rural development studies (Uppsala, Sweden)

130 \$a New age journal (Brighton, Boston, Mass.)

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*

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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 belaruskai kul'tury  
(Minsk, Byelorussian S.S.R.))  
*would be changed to*

130 \$a \_\_\_\_\_ (Instytut belaruskai kul'tury  
(Minsk, Belarus))

### b) *Place used as qualifier.*

i) If the serial/series "moves" to another city, do not create a new record. On a series authority record, add a reference from title proper with the new place as qualifier. In a serial bibliographic record, add information about the change in place of publication.

130 \$a \_\_\_\_\_ (Chicago, Ill.)  
430 \$a \_\_\_\_\_ (Boston, Mass.)

ii) If the name of the place changes and a separate name authority record is created for that name, do not create a new record for the serial/series. Do not change the qualifier. In a series authority record, give a reference using the later form as the qualifier.

130 \$a \_\_\_\_\_ (Leningrad, R.S.F.S.R.)  
430 \$a \_\_\_\_\_ (Saint Petersburg, Russia)  
*(two name authority records exist)*

iii) if the name for the place changes but one name authority record is used for both forms of name or if the heading on the one name authority record is revised, do not create a new record for the serial/series. Change the form of name in the qualifier, as necessary, to match the heading in the name authority record.

130 \$a \_\_\_\_\_ (Kinshasa, Zaire)  
*would be changed to:*  
130 \$a \_\_\_\_\_ (Kinshasa, Congo)

c) *Other qualifiers.* If the information used as qualifier changes in form or fact, do not create a new record. In a series authority record, add a reference from the title proper and the changed qualifier if it would help in identification. In a serial bibliographic record, add information if appropriate.

130 \$a \_\_\_\_\_ (Middle Atlantic ed.)  
(current items labelled as "Mid-Atlantic edition")

5) *Unnumbered/numbered titles from the same body.* If one body issues both an unnumbered series and a numbered series/serial with the same title, add the qualifier "(Unnumbered)" to the title for the unnumbered series in all cases of such a conflict. (For example, if the new title is numbered and the existing title is unnumbered, change the existing unnumbered series to add "(Unnumbered)" to the title.) Do not apply this technique when some issues of a series lack numbering.

6) *Serial section title or subseries title with initial article.* If the title of a section of a serial or the title of a subseries begins with an initial article, create a uniform title to delete that initial article. Delete the initial article even if the section or subseries title is preceded by a numeric or alphabetic designation. In the series statement in an analytic record or in the title proper and statement of responsibility area of a serial record, give the title as found.

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

*serial record:*

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

245 \$a American men and women of science. \$p  
The medical sciences.

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

*analytic record:*

490 1 \$a Progress in nuclear energy. Series  
VIII, The economics of nuclear  
power

830 0 \$a Progress in nuclear energy. \$n,  
Series VIII, \$p Economics of  
nuclear power

*series authority record:*

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

7) *Numbering grammatically integrated with title proper.* If the title proper with grammatically-integrated numbering is not in the nominative case, create a uniform title to change

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the title to the nominative case. In the series statement in an analytic record, give the title as found (i.e., including the grammatically-integrated numbering). In the title proper and statement of responsibility area in a serial record, apply rule 12.1B7.

*title proper:* 31. tom Biblioteki SIB

*analytic record:*

490 1# \$a 31. tom Biblioteki SIB  
830 #0 \$a Biblioteka SIB ; \$v 31. tom.

*series authority record:*

130 #0 \$a Biblioteka SIB  
430 #0 \$a Biblioteki SIB

*serial record:*

130 0# \$a Biblioteka SIB  
245 10 \$a Biblioteki SIB

*title proper:* Monumenta. Epistolarum tomus 1

*analytic record:*

490 1# \$a Monumenta. Epistolarum tomus 1  
830 #0 \$a Monumenta. \$p Epistolae ; \$v tomus 1.

*series authority record:*

130 #0 \$a Monumenta. \$p Epistolae  
430 #0 \$a Monumenta. \$p Epistolarum

*serial record:*

130 0# \$a Monumenta. \$p Epistolae  
245 10 \$a Monumenta. \$p Epistolarum ...

8) *Serial common title or main series title not issued alone or lacking numbering.* Do not test such a serial common title or main series title for conflict by itself. Test the entire title proper (the serial common title and its section title or the unnumbered main series and its subseries) for conflict. If the entire title proper conflicts with another title proper, add a qualifier at the end of the title proper.

*title proper:* Bulletin. Series W  
search in catalog for entire title = no conflict  
130 \$a Bulletin. \$n Series W

*title proper:* Bulletin. Series A  
search in catalog for entire title = a conflict with another "Bulletin.  
Series A"  
130 \$a Bulletin. \$n Series A ([qualifier])



9) *Serial common title or main series title has been issued alone or has numbering.* First, test the serial common title or the main series title by itself for conflict and add a qualifier if needed at the end of that title. Then, test that title (plus qualifier if needed) and the section or subseries title together for conflict; add a qualifier if needed at the end of the section or subseries title.

*title proper of numbered main series & subseries:* University papers. History series  
search in catalog for main series title = a conflict with another "University papers"

130 \$a University papers ([qualifier])

search in catalog for main series title plus qualifier and subseries title = no conflict

130 \$a University papers ([qualifier]). \$p History series

10) *Supplement title entered subordinately to main title.* If the main title is already in the catalog, use its heading (may or may not have a qualifier) in the heading for the supplement. If the main title is not in the catalog, establish its AACR2 form (cf. LCRI 26.5B). Then, test the main title (plus qualifier if needed) and the supplement title together for conflict; add a qualifier if needed at the end of the supplement title.

*title proper of main title with supplement:* Statistical bulletin. Supplement  
search in catalog for main title = a conflict with another "Statistical bulletin"

130 \$a Statistical bulletin ([qualifier])

search in catalog for main title plus qualifier and supplement title = no conflict

130 \$a Statistical bulletin ([qualifier]). \$p Supplement

### **Serials (Including Numbered and Unnumbered Monographic Series) Entered Under Name Heading**

1) *General.* When creating a bibliographic record for a serial, a series authority record for a serial/series, or a name authority record for a serial, construct a uniform title made up of the title proper plus a parenthetical qualifier to distinguish the serial/series from another with the same title proper entered under the same name heading in a bibliographic record, in the heading of any series authority record (for series, multipart item, phrase, serial), or in the heading of any name authority record. Also construct a uniform title when a serial becomes an integrating resource (or vice versa) but doesn't change its title proper.

2) *Choice of qualifying term.* Use judgment in determining the *most appropriate* qualifier for the serial/series being cataloged. Possible qualifiers are given in the following list; the listing is not in priority order. If none of these qualifiers is appropriate, use any word(s) that will serve to distinguish the one serial/series from the other. Use more than one qualifier if needed to make the uniform title unique.

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- date of publication<sup>3</sup>
- descriptive data elements, e.g., edition statement

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

Generally avoid use of the terms “print” and “text” as qualifiers because they are vague and there is not a consensus as to their appropriate use. When breaking the conflict between separate headings for the same title published in multiple physical media, add a qualifier to the heading for the physical medium that isn’t printed text on paper (even if that means assigning a qualifier to a heading in an existing record).

### Monographs<sup>4</sup>

All the parts of this “monographs” section represent *LC practice* except for 4) below which has both *LC* and *PCC practice* as noted there. As of June 1, 2006, LC catalogers will consult SARRS when determining if a conflict exists, when needing a heading for a subject or related work added entry, and when cataloging another manifestation requiring a uniform title (see sections below).

#### 1) *Single-part monograph or not-analyzed multipart item*

a) *Conflict in the database.* If the main entry is the same as the main entry of another work represented by a bibliographic record or name/series authority record, do not assign a uniform title to either work simply to distinguish them, even if there are multiple editions of either work.

```
245 00 $a France / $c préface de Pierre Mendès-France.  
260 ## $a Genève ; $a New York :$b Nagel, $c 1955.
```

---

<sup>3</sup>Choose 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.

<sup>4</sup>Past practice for monographic electronic resources:

Prior to June 1990, a qualifier was added to the title of monographic electronic resources whenever the heading was needed in a secondary entry, without regard to conflict. Generally continue to use such headings in main, subject, and added entries on records for items cataloged after May 1990 (name authority records created in accord with these policies are routinely retained although they would not necessarily be needed under current policies).

Prior to December 2002, the qualifier used on monographic electronic resources was the general material designation "(Computer file)," sometimes in combination with the name of the producer of the resource. Headings that exist with this qualifier should not be changed to reflect current policy unless the heading needs to be changed for another reason.

245 00 \$a France.  
260 ## \$a Paris : \$b Librairie Larousse, \$c 1967.

245 00 \$a France.  
260 ## \$a Paris : \$b Documentation française, \$c 1972.

b) *Needed for subject or related work added entry.* If the main entry is the same as the main entry of another work represented by a bibliographic record or name/series authority record, construct a uniform title consisting of the title proper plus a parenthetical qualifier.

i) Determine the qualifier according to the guidelines below in 2)a) for title proper main entry or 3)a) for name heading main entry.

ii) Change existing records in which the work appears as an access point (main entry, added entry, subject heading).

245 00 \$a Gazetteer of Argentina : \$b names approved by  
the United States Board on Geographic Names.  
250 ## \$a 3rd ed.  
260 ## \$a Washington : \$b Defense Mapping Agency,  
\$c 1992.  
500 ## \$a Rev. ed. of: Argentina. 1968.  
730 0# \$a Argentina (United States. Office of Geography)

*revised bibliographic record for the 1968 work cited in 500 field above*

130 0# \$a Argentina (United States. Office of Geography)  
245 10 \$a Argentina : \$b official standard names approved  
by the United States Board on Geographic Names.  
260 ## \$a Washington : \$b Office of Geography, Dept. of  
the Interior, \$c 1968.

c) *Another manifestation requiring a uniform title.* If the main entry of the original is the same as the main entry of another work represented by a bibliographic record or name/series authority record, construct a uniform title for the original consisting of the title proper plus a parenthetical qualifier. Then assign a uniform title to the manifestation (cf. AACR2 25.5C for translations, AACR2 25.6B3 for excerpts, etc.).

i) Determine the qualifier for the original according to the guidelines below in 2)a) for title proper main entry or 3)a) for name heading main entry.

ii) Change existing records in which the original work appears as an access point (main entry, added entry, subject heading).

*translation of the 1955 work above*

## 25.5B

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130 0# \$a France (Geneva, Switzerland). \$l English.  
245 10 \$a France / \$c preface by Pierre Mendès-France ;  
translated by William H. Parker.  
260 ## \$a Geneva ; \$a New York : \$b Nagel, \$c 1956.

*revised bibliographic record for the 1955 work above*

130 0# \$a France (Geneva, Switzerland)  
245 10 \$a France / \$c préface de Pierre Mendès-France.  
260 ## \$a Genève ; \$a New York : \$b Nagel, \$c 1955.

### 2) Analyzed multipart item entered under a title proper

a) *Conflict in the database.* If the title proper of the multipart item is the same as the title proper of another work represented by a bibliographic record or a name/series authority record, construct a uniform title made up of the title proper plus a parenthetical qualifier.

(i) Use judgment in determining the *most appropriate* qualifier. Possible qualifiers are given in the following list; the listing is *not* prescriptive and is *not* in priority order.

- corporate body
- date of publication<sup>5</sup>
- descriptive data elements, e.g., edition statement, GMD, physical medium
- place of publication<sup>6</sup>

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

(ii) If none of these qualifiers is appropriate, use any word(s) that will serve to distinguish the one work from the other. Use more than one qualifier if needed to make the uniform title unique.

b) *Needed for subject or related work added entry.* Use the heading in an existing series authority record for that multipart item. If such a record does not exist, make a name authority record.

c) *Another manifestation requiring a uniform title.* Use the heading in an existing series authority record for the original multipart item; if such a record does not exist, make a name

---

<sup>5</sup>Choose the date of publication of the first part published or the earliest part in hand, in that order of preference.

<sup>6</sup>If the multipart item is published in more than one place, choose as the qualifying term the place that would be named first in the publication, distribution, etc. area for the first part published, the earliest part for which a place is known, or the earliest part in hand, in that order of preference. If the name of the local place has changed, use in the qualifier the name the place had at the time the first/earliest part was published.

authority record. Then assign a uniform title to the manifestation (cf. AACR2 25.5C for translations, AACR2 25.6B3 for excerpts, etc.).

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

a) *Conflict in the database.* If that name heading/title proper of the multipart item is the same as the name heading/title proper of another work represented by a bibliographic record or a name/series authority record, construct a uniform title made up of the title proper plus a parenthetical qualifier.

(i) Use judgment in determining the *most appropriate* qualifier. Possible qualifiers are given in the following list; the listing is not in priority order.

- date of publication<sup>7</sup>
- descriptive data elements, e.g., edition statement, GMD, physical medium
- place of publication<sup>8</sup>

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

(ii) If none of these qualifiers is appropriate, use any word(s) that will serve to distinguish the one work from the other. Use more than one qualifier if needed to make the uniform title unique.

b) *Needed for subject or related work added entry.* Use the heading in an existing series authority record for that multipart item. If such a record does not exist, make a name authority record.

c) *Another manifestation requiring a uniform title.* Use the heading in an existing series authority record for the original multipart item; if such a record does not exist, make a name authority record. Then assign a uniform title to the manifestation (cf. AACR2 25.5C for translations, AACR2 25.6B3 for excerpts, etc.).

4) *Collective uniform title headings “Works” and “Selections”:* NAR and SAR for different multipart items.

*PCC practice:* To break the conflict between headings created per LCRIS for rules 25.8 and

<sup>7</sup>Choose the date of publication of the first part published or the earliest part in hand, in that order of preference.

<sup>8</sup>If the multipart item is published in more than one place, choose as the qualifying term the place that would be named first in the publication, distribution, etc. area for the first part published, the earliest part for which a place is known, or the earliest part in hand, in that order of preference. If the name of the local place has changed, use in the qualifier the name the place had at the time the first/earliest part was published.

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25.9, add a brief form of the publisher's name in subfield \$s of the series authority record (even if that means revising a heading in an existing record). If there is still a conflict, add a parenthetical qualifier at the end of subfield \$s.

100 1# \$a Twain, Mark, \$d 1835-1910. \$t Works. \$f 1996  
(name authority record for a multipart item)

100 1# \$a Twain, Mark, \$d 1835-1910. \$t Works. \$f 1996.  
\$s Whiting  
(series authority record for a different multipart item)

100 1# \$a Twain, Mark, \$d 1835-1910. \$t Works. \$f 1996.  
\$s Whiting (Annotated ed.)  
(series authority record for a different multipart item also  
published by Whiting in 1996)

Exception: *LC music practice for analyzed multipart items with uniform title heading "Selections"*: Subfield \$f is not used to break a conflict between music headings. Instead, add a parenthetical qualifier at the end of subfield \$t. Use judgment in determining the most appropriate qualifier; give the qualifier in a brief form.

100 1# \$a Britten, Benjamin, \$d 1913-1976. \$t Selections  
100 1# \$a Britten, Benjamin, \$d 1913-1976. \$t Selections  
(Collins Classics)

100 1# \$a Telemann, Georg Philipp, \$d 1681-1767. \$t  
Selections

100 1# \$a Telemann, Georg Philipp, \$d 1681-1767. \$t  
Selections (Telemann-Archiv)

5) Generally avoid use of the terms "print" and "text" as qualifiers because they are vague and there is not a consensus as to their appropriate use. When breaking the conflict between separate headings for the same title published in multiple physical media, add a qualifier to the heading for the physical medium that isn't printed text on paper (even if that means assigning a qualifier to a heading in an existing record).

### Integrating Resources

*LC/PCC practice*: Apply the guidelines given above under "Monographs" also to integrating resources. Also construct a uniform title when a serial becomes an integrating resource (or vice versa) but doesn't change its title proper.

### Series-Like Phrases

PCC practice

1) *Entry under title*. Construct a uniform title made up of the phrase plus a parenthetical

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

130 \$a Interim reports (Australian National Antarctic  
Research Expeditions)

2) *Entry under name heading.* Construct a uniform title made up of the phrase plus a parenthetical qualifier for any phrase entered under a name heading if the phrase is identical to a title proper of a serial/series entered under the same name heading in the catalog in a bibliographic record or in the heading of a series authority record for a series, multipart item, or serial. Follow the guidelines for adding a qualifier to a serial/series title (above).

3) *Conflict with another phrase heading.* Do not create a separate series authority record for the second series-like phrase, constructing a uniform title made up of the phrase plus a parenthetical qualifier. Instead, modify the existing series authority record to make it an undifferentiated phrase record.

130 \$a Yolla Bolly Press book  
130 \$a Quarto book

### **Title/Phrase Heading in Series Authority Record Identical to Personal or Corporate Name**

PCC practice

1) If the title or phrase is identical to a personal or corporate (including geographic) name, construct a uniform title made up of the title proper or phrase plus the parenthetical qualifier "(Series)." That name may be found on the item being cataloged or in a heading or reference in a name authority record related or not related to the item being cataloged. Apply this technique also to subseries titles entered subordinately.

130 \$a Centre de recherches d'histoire ancienne (Series)  
130 \$a Oxford Historical Society (Series)  
130 \$a HAZ (Series)  
130 \$a Facultat de Dret de l'Estudi General de Lleida  
(Series)  
130 \$a Marco Polo (Series)  
130 \$a United States (Series)  
130 \$a DOD (Series)  
130 \$a Metropolitan Books (Series)  
130 \$a Posebna izdanja (Crnogorska akademija nauka i  
umjetnosti). \$p Odjeljenje društvenih nauka  
(Series)

2) If an existing title or phrase heading later conflicts with a name, add the qualifier "(Series)" to the series authority record heading.

## Radio and Television Programs

See Appendix 1: Motion Pictures, Television Programs, Radio Programs

## U.S. Census Publications

For U.S. Bureau of the Census publications that contain the census or parts of it, use a uniform title consisting of the name of the census, qualified by the year of the census. Add to this basic uniform title parts of the census as subdivisions.

*title proper:* 1972 census of construction industries  
*uniform title:* 130 \$a Census of construction industries  
(1972)

*title proper:* Numerical list of manufactured products: 1972  
census of manufactures  
*uniform title:* 130 \$a Census of manufactures (1972). \$p  
Numerical list of manufactured  
products

*title proper:* Census of housing, 1960  
*uniform title:* 130 \$a Census of housing (1960)

## Comics

If a comic strip, single panel cartoon, etc., is entered under its title, establish a uniform title for the work that consists of its title, followed by an appropriate parenthetical qualifier (e.g., "Batman (Comic strip)").

## Motion Pictures

See Appendix 1: Motion Pictures, Television Programs, Radio Programs

## Choreographic Works

### 1) *Background*

In catalogs dealing with dance material, there is a need both to collocate different versions of the same basic work under the same title and to differentiate between the different versions of the work in a meaningful way. A choreographic dance work, i.e., a dance created by a specific person, will often have a title that is the same as or similar to a musical or literary work that accompanies or is related to it. In addition, many dance works, though known by the same title, have been revised or adapted by different choreographers. The Dance Heritage Coalition, a group of several institutions, including the Library of Congress, has received funding for a project to prepare a catalog of primary research resources in dance history, including manuscript and archival materials,



audio and videotape, printed texts and music, and visual collections. The coalition will add authority records to the national authority file for these materials, including newly created authority records and retrospective records from the files of the Dance Collection of the New York Public Library.

AACR2 does not include specific rules for the creation of uniform titles for choreographic works, and in the past LC has treated headings for individual choreographic dance works as subject headings, rather than name headings. However, because they do represent individual creative works and to meet the needs of the dance cataloging community, these headings should now be treated as name headings, and uniform titles for them will be constructed according to the guidelines below recommended by the Dance Heritage Coalition.

## 2) *Uniform titles for choreographic works*

a) *Qualifiers*. When the title of a choreographic dance work is needed as a subject or added entry, construct a uniform title consisting of the title of the work followed by the qualifier "(Choreographic work)." In addition, when the item represents a particular choreographer's version of the work, include the surname of the choreographer as part of the qualifier. Use the form of the surname found in the 100 field of the authority record for the choreographer.

130 \$a Romeo and Juliet (Choreographic work)  
*(for a book of photographs from various productions of choreographic works based on Shakespeare's play)*

130 \$a Romeo and Juliet (Choreographic work : Smuin)  
*(for a series of photographs taken during a dress rehearsal of the first production of Michael Smuin's choreographic adaptation of Shakespeare's play)*

If two or more choreographers share responsibility for the work, give their names in alphabetical order, unless one person is clearly principally responsible for the choreography, in which case that name should be listed first. Connect the names with the word "and."

130 \$a Return of the native (Choreographic work : Jones and Zane)

130 \$a Giselle (Choreographic work : Coralli and Perrot)

As appropriate, also include the following additions to the qualifier:

i) Choreographer's surname, after the original choreographer's surname.

If the choreographic work is derived from another choreographic work, follow the name of the choreographer with a comma, the word "after," and the surname of the original choreographer.

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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*  
Kogler, 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

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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.<sup>9</sup>

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

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

100 1# \$a Cézanne, Paul, \$d 1839-1906. \$t Card players (Barnes Foundation)

100 1# \$a Cézanne, Paul, \$d 1839-1906. \$t Card players (Courtauld Institute Galleries)

100 1# \$a Cézanne, Paul, \$d 1839-1906. \$t Card players (Metropolitan Museum of Art (New York, N.Y.))

100 1# \$a Cézanne, Paul, \$d 1839-1906. \$t Card players (Musée d'Orsay)

100 1# \$a Pollock, Jackson, \$d 1912-1956. \$t Untitled (1936)

100 1# \$a Pollock, Jackson, \$d 1912-1956. \$t Untitled (1937)

*(title of both works is Untitled)*

100 1# \$a Picasso, Pablo, \$d 1881-1973. \$t Frugal repast (1904, 1913 printing : etching)

100 1# \$a Picasso, Pablo, \$d 1881-1973. \$t Frugal repast (1904, 1913 printing : etching : 2nd state)

---

<sup>9</sup>While 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.

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## 25.5C. LANGUAGE.

### Form of Languages

When naming a language in a uniform title, base the name on the form found in the current edition of *MARC Code List for Languages* (and the updates published in *Cataloging Service Bulletin* and at URL <<http://www.loc.gov/marc/languages/>>). Note the following when using the code list:

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

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

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

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

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

For the AACR2 example, “French (Anglo-Norman),” use the MARC 21 code list form, “Anglo-Norman.”

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

### Greek

*LC practice:* For the MARC code list forms “Attic Greek,” “Greek, Ancient,” and “Greek, Modern,” use “Greek.”

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

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

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### Norwegian

*LC practice:* For the MARC code list forms “Norwegian,” “Norwegian (Bokmål),” and “Norwegian (Nynorsk),” use “Norwegian.”

### Multilingual Works

If a work was originally issued in a single edition in two or more languages and there is no evidence that one text represents the original and the others translations of this original, do not add the languages after the uniform title when the edition being cataloged is in all these languages. For example, some documents of international bodies are first issued with a text in all the official languages of the body; also, the laws of some countries with two official languages (e.g., Belgium, South Africa) are originally issued in both official languages. However, if another edition of such a work is issued in only one of the languages, or in additional languages, add the name of the language or "Polyglot" after the uniform title for this edition, leaving the uniform title for the original without a language designation.

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

### Unpublished Works

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

25.5D. LANGUAGE. GENERAL MATERIAL DESIGNATION.

*LC practice:* Do not apply 25.5D to any uniform title.

130 #0 \$a Teorema. \$1 English  
245 10 \$a Theorem \$h [motion picture] ...

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## 25.6A. ONE PART.

Note that the rule for independent entry of part titles is for the case when "a separately catalogued part of a work has a title of its own." A part cannot be said to have "a title of its own" when it bears only a dependent designation, such as

- 1) an alphabetic or numeric subdivision ("part 1," "part 2"; "A," "B"; etc.);
- 2) chronological subdivisions ("from 1918 to 1935," "from 1936 to the present"; "14th century," "15th century"; "early times," "present day"; etc.)
- 3) geographic subdivisions ("Calhoun County," "Chilton County"; "the prairies," "the mountains"; etc.)
- 4) phrases that omit an essential piece of information found in the collective title ("teeth," "fossilized footprints," etc., when the collective title is "Dinosaur relics"; "changes of state," "surfaces," etc., when the collective title is "Treatise on solid state chemistry")
- 5) general terms such as "atlas," "glossary," "index," "preface," "plates," etc.

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## 25.6A2. PARTS OF A WORK.

Although the title of a part title contains a general term that can be abbreviated (e.g., "Preface," "Number ...") or contains a general term in a foreign language that has an English equivalent (e.g., "... Band," "Livre ..."), give the term in the exact form that is found in the source used for establishing the uniform title.

```

          100 1# $a ... $t Groupes algébriques. $n Tome 1
not      100 1# $a ... $t Groupes algébriques. $n T. 1
not      100 1# $a ... $t Groupes algébriques. $n Volume 1
not      100 1# $a ... $t Groupes algébriques. $n Vol. 1

```

When the title of a part title entered subordinately consists of both numbering and a specific title, give the number alone before the specific title. Omit such terms as "volume," "part," "tome," etc., that appear with the number. (Do not apply this to uniform titles for serials, monographic series, legal documents, or parts of musical works; cf. 12.1B5, LCRI 1.6H, 25.32A.)

```

          130 #0 $a Introduction à la Bible. $n 1, $p Introduction
          générale
not      130 #0 $a Introduction à la Bible. $n Tome 1, $p
          Introduction générale

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## 25.6B3. PARTS OF A WORK. [Rev.]

**Television and Radio Series**

*PCC practice; LC practice for radio series; LC practice for secondary access only related to television series:* Compilations of selected portions of television and radio series may or may not relate to a particular season; treat them accordingly as follows:

1) for those that are a compilation of all the programs telecast or broadcast in a particular season, collocate them by using the uniform title of the work as a whole followed by the term “Season” as the standard term to denote what may be called variously “year 1,” “season one,” “first season,” “vol. 1,” “first year,” etc., followed by a number of the season;

```
130 0# $a All in the family (Television program). $n
    Season 1.
245 10 $a All in the family. $n The complete first
    season $h [videorecording] ...

130 0# $a American Radio Company of the Air (Radio
    program). $n Season 1.
245 10 $a Garrison Keillor's American Radio Company.
    $n The first season ...
```

2) for selections from a particular season, use the pattern in 1) directly above and add the term “Selections”;

```
130 0# $a I love Lucy (Television program). $n Season
    1. $k Selections.
245 10 $a I love Lucy. $n Season one. $n V. 9 $h
    [videorecording] ...

130 0# $a Rhoda. $n Season 3. $k Selections
245 14 $a The very best of Rhoda. $n Season 3
    $h [videorecording] ...
    (Two episodes of the television show broadcast in 1976)

130 0# $a Shadow (Radio program). $n Season 2.
    $k Selections.
245 14 $a The Shadow. $n The best of season two ...
    (Made up example)
```

3) for selections from two or more seasons or for those covered by a special rubric such as “The best of ...”, use the uniform title of the work as a whole followed only by the term “Selections”; when a selection with a special rubric relates to a single season, however, use the pattern in 2) directly above.

130 0# \$a Simpsons (Television program). \$k Selections.  
245 14 \$a The best of the Simpsons \$h [videorecording]  
...

130 0# \$a Simpsons (Television program). \$k Selections.  
245 14 \$a The Simpsons \$h [videorecording]: \$b political  
party ...

*(A compilation of politically themed episodes from the show)*

130 0# \$a All things considered (Radio program).  
\$k Selections.  
245 14 \$a The best of All things considered ...

## 25.7. TWO WORKS ISSUED TOGETHER.

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

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

*but*

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

*not*

```
100 1# Southern, Terry
240 10 $a Flash and filigree
245 10 $a Flash and filigree ; $b and, The magic
      Christian / ...
```

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## 25.8. COMPLETE WORKS.

The collective uniform title "Works" is used frequently enough to make it advisable to use additions for the purposes of making these collective titles distinct, of insuring that translations file after editions in the original language, and of distinguishing between two or more editions published in the same year. To achieve these objectives, apply the following when using "Works":

1) When an item is first cataloged, add the date of publication of the first part at the end of the uniform title. If information about the first part is not available, give the earliest date known. Later, when information about the first part is available, change the date in the uniform title and update appropriate authority and bibliographic records.

Reduce the publication date to a simple four digit form that most nearly represents the publication date (of the first volume or part if more than one) given in the publication, distribution, etc., area. Convert a hyphen to a zero.

<i>Form in publication, distribution, etc., area</i>	<i>Form in collective uniform title</i>
1978	1978
c1978	1978
[1978?]	1978
[ca. 1978]	1978
1978, c1970	1978
1966 [i.e. 1965]	1965
[1966 or 1967]	1966
1978/1979	1978
1969 (1971 printing)	1969
c1942, 1973 printing	1942
[between 1906 and 1912]	1906
1394 [1974]	1974
anno XVIII [1939]	1939
1969-<1973>	1969
1970-1978	1970
<1975>-	1975
[18--]	1800
[197-]	1970
[197-?]	1970

Add the date in all cases, including translations. When making a reference from the title proper of the item (25.2E2), add the date at the end of the title proper in all cases.

2) If two editions bear the same publication date *and* it becomes necessary to refer to a particular edition in a secondary entry, add the publisher's name after the publication date in the most succinct but intelligible form. Make this addition to the uniform title of the edition(s) needing to be distinguished for secondary entry. Make changes to existing records as appropriate to insure

## 25.8

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that all iterations of a particular title, including those on series authority records, are the same. If different editions are published in the same year by the same publisher, add an appropriate qualification to the publisher's name.

The following titles illustrate the application of these guidelines (examples with 800 fields illustrate PCC practice):

240 10 \$a Works. \$f 1902

240 10 \$a Works. \$f 1904

240 10 \$a Works. \$f 1904. \$s Lovell  
(*Bibliographic record*)

100 1# \$a ... \$t Works. \$f 1904. \$s Lovell  
(*Series authority record*)

800 1# \$a ... \$t Works. \$f 1904. \$s Lovell ; \$v v. 1.  
(*Series added entry*)

800 1# \$a ... \$t Works. \$f 1904. \$s Lovell ; \$v v. 2.  
(*Series added entry*)

240 10 \$a Works. \$f 1904. \$s Lovell (Eldorado ed.)  
(*Bibliographic record*)

100 1# \$a ... \$t Works. \$f 1904. \$s Lovell (Eldorado ed.)  
(*Series authority record*)

800 1# \$a ... \$t Works. \$f 1904. \$s Lovell (Eldorado ed.)  
; \$v v. 1.  
(*Series added entry*)

240 10 \$a Works. \$f 1920

240 10 \$a Works. \$f 1930  
(*Bibliographic record*)

100 1# \$a ... \$t Works. \$f 1930  
(*Series authority record*)

800 1# \$a ... \$t Works. \$f 1930 ; \$v v. 2.  
(*Series added entry*)

240 10 \$a Works. \$f 1969

240 10 \$a Works. \$l German. \$f 1911

- 240 10 \$a Works. \$l German. \$f 1922  
(*Bibliographic record*)
- 100 1# \$a ... \$t Works. \$l German. \$f 1922  
(*Series authority record*)
- 800 1# \$a Works. \$l German. \$f 1922 ; \$v Bd. 1.  
(*Series added entry*)
- 240 10 \$a Works. \$l German. \$f 1924. \$s Propyläen  
(*Bibliographic record*)
- 100 1# \$a ... \$t Works. \$l German. \$f 1924. \$s Propyläen  
(*Series authority record*)
- 800 1# \$a ... \$t Works. \$l German. \$f 1924. \$s Propyläen  
; \$v Bd. 1.  
(*Series added entry*)
- 240 10 \$a Works. \$l German. \$f 1924. \$s Rösl  
(*Bibliographic record*)
- 100 1# \$a ... \$t Works. \$l German. \$f 1924. \$s Rösl  
(*Series authority record*)
- 800 1# \$a ... \$t Works. \$l German. #f 1924. \$s Rösl ; \$v  
Bd. 2.  
(*Series added entry*)
- 240 10 \$a Works. \$l German. \$f 1966
- 240 10 \$a Works. \$l Portuguese. \$f 1944
- 240 10 \$a Works. \$l Spanish. \$f 1972

### Composers and Writers

If a person has written both musical and literary works, apply the following:

- 1) If the person is primarily a composer, use the uniform title "Works"
  - a) for editions containing the complete musical and literary works and
  - b) for editions containing the complete musical works.

(For complete collections of the literary works alone, use the uniform title "Literary works." For partial collections of the literary works, see LCRI 25.10.)

- 2) If the person is primarily a writer, use the uniform title "Works"
  - a) for editions containing the complete literary and musical works and

b) for editions containing the complete literary works.

(For complete collections of the musical works, use the uniform title "Musical works." For partial collections of the musical works, see LCRI 25.10.)

---

### 25.8-25.11. COLLECTIVE TITLES.

Except as noted in LCRI 25.9 and LCRI 25.10, assign a collective uniform title to an item at the first instance of appropriateness, e.g., do not defer the adding of a collective uniform title until the file under the heading is voluminous.

Extend the use of collective uniform titles to collections entered under a corporate name whenever the particular circumstances warrant it (e.g., collections of official communications by a head of state, collections of encyclicals). Note that the application of 25.8-25.11 is not restricted to collections for which a single person or a single corporate body is responsible.

In any case of a collection covered by 25.8-25.11 containing three or more works, generally, do not make analytical added entries for any of the works in the collection. This applies both to collections with a uniform title and those without. (For the exception for music sound recordings, see LCRI 25.34B-25.34C.)

Under any of the collective uniform titles ("Short stories," "Laws, etc.") other than "Works" (see LCRI 25.8) or "Selections" (see LCRI 25.9: but for musical works see LCRI 25.34B1) a difference in titles proper would separate originals from translations and likewise would separate unrevised editions as well as the various publications of a single edition. Such collective uniform titles are also not adequate for the proper identification of a work being used in a secondary entry. Because of these inadequacies, apply collective uniform titles with the principle found in 25.5B always in mind. The "appropriate designation to distinguish" between one work and another (or to bring them together) will usually be the title proper of each work. Note, however, that the designation should be tailored to fit each case, so that there are possibilities other than the title proper (editor, translator, publisher, compiler, etc.) and that the title proper, if used, may be shortened. Do whatever makes the most sense in the particular case. The following examples are merely illustrative of this point; they are not meant to be prescriptive for the particular works shown:

```
100 1# $a Maugham, W. Somerset  
240 10 $a Short stories (Heinemann)  
245 10 $a Complete short stories ...
```

Apply this technique of qualifications only retrospectively, i.e., after the need to bring together differently titled items becomes an actuality or to refer to a particular work in a secondary entry when this work is not the only one bearing the same collective uniform title in the catalog. Then, it will be necessary to revise the earlier entry or entries.

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## 25.9. SELECTIONS.

Rule 25.9A applies to 1) partial collections of three or more works in two or more forms when the author writes in two or more forms and 2) partial collections of three or more works in one form when the author writes in only one form.

Restrict the application of the second condition to well-established authors whose works are known to exist in only one form. For the purpose of applying 25.9A and 25.10A, assume that the authors have written in two or more forms.

Assign the collective uniform title "Selections" to a partial collection of non-musical works covered by 25.9A if the title proper of the collection is inadequate (cf. LCRI 25.10). If the works in the collection are translations, see LCRI 25.11.

(*Note:* For the period 1981-1990, the collective uniform title "Selections" was routinely assigned to partial collections of works in more than one form. On records for multipart items created before 1991, continue to accept the collective uniform title "Selections" although its use may not be in accord with current policy.)

When using the collective uniform title "Selections," make the same additions that are applicable when using the collective uniform title "Works" (LCRI 25.8). (*Exception:* Do not make these additions when applying 25.34B.)

For partial collections of musical works, apply 25.34B-25.34C. For partial collections of works by a person who has written both musical and literary works, see LCRI 25.10.

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## 25.10. WORKS IN A SINGLE FORM.

Rule 25.10A applies to collections of three or more works in one form when the author writes (or is assumed to write) in two or more forms.

The purpose of the rule is to provide a sensible gathering point in the catalog for items whose titles are more or less inadequate. Thus, if a collection covered by 25.10A has an adequate title, the rule should not be applied. In order to have a uniform approach to this concept of adequacy of title, apply the following instructions:

1) Consider that the title is inadequate and that consequently this rule should be applied to the following cases:

a) The title proper of the collection is indistinctive (normally do not consider that the presence of the author's name in the title makes it distinctive).

```
100 1# $a Faulkner, William, $d 1897-1962
240 10 $a Short stories. $k Selections
245 10 $a Uncollected stories of William Faulkner
```

b) The collection lacks a collective title proper (1.1G).

```
100 1# $a James, Henry, $d 1843-1916
240 10 $a Short stories. $k Selections
245 14 $a The author of Beltraffio ; Pandora ;
        Georginna's reasons ; The path of duty ; Four
        meetings
```

2) Consider that the title is adequate in all other cases.

```
100 1# $a Squire, John Collins, $c Sir, $d 1884-1958
245 14 $a The birds and other poems

100 1# $a Wilde, Oscar, $d 1854-1900
245 10 $a Birthday of the infanta and other tales
```

For collections containing works in translation, see LCRI 25.11.

### Composers and Writers

If a person has written both musical and literary works, apply the following:

1) If the person is primarily a composer, use the uniform title "Literary works" for editions containing the complete literary works. (For collections containing the complete musical and literary works, apply LCRI 25.8). For partial collections of the literary works containing one particular form, use one of the uniform titles specified in 25.10. For partial collections of the literary

## 25.10

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works containing more than one particular form, use the uniform title "Literary works. Selections" *not* "Selections."

2) If the person is primarily a writer, use the uniform title "Musical works" for editions containing the complete musical works. (For collections containing the complete literary and musical works, apply LCRI 25.8). For partial collections of the musical works containing various types of compositions in one broad or specific medium or containing one type, use one of the uniform titles specified in 25.34C. For partial collections of the musical works containing various types of composition in various media, use the uniform title "Musical works. Selections" *not* "Selections."

25.11. TRANSLATIONS, ETC.

For collections containing complete works in translation, apply 25.11A.

For partial collections containing works in translation, attempt to distinguish between those cases in which the translation is of an existing collection in the original language and cases in which there is no such collection in the original language.

1) If the collection does exist in the original language, use the uniform title of the original or, if no uniform title is appropriate, its title proper, followed by the language of the translation.

2) If the collection does not exist in the original language, use a collective uniform title according to 25.9A or 25.10A regardless of the quality of the title of the translated collection. Follow the collective uniform title with the language of the translation.

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## 25.13. MANUSCRIPTS AND MANUSCRIPT GROUPS

### Scope

Manuscripts and manuscript groups have dual identities: one as the physical object (the illuminations, calligraphy, binding, paper, etc., that are reproduced or discussed, which is hereafter referred to as the physical manuscript) and one as the intellectual content (the text, music, etc., contained within the physical manuscript, which is hereafter referred to as the work). Separate headings are usually required for the physical manuscript and for the work or works it contains. However, by exception, the physical manuscript and the work share the same heading *if* 1) the work has no title or is known by the same title as the physical manuscript, *and* 2) entering the work under a name heading is not appropriate.

Use rule 25.13:

1) to formulate a heading for the textual, musical, etc., content contained in a physical manuscript for use as a main, analytical, or secondary entry when the work and the physical manuscript share the same heading; *or*,

2) to formulate a heading for the physical manuscript when the heading is needed for a secondary entry or subject access. *LC practice:* See LCRI 21.30H for situations in which an added entry for the physical manuscript is needed. See *Subject Cataloging Manual: Subject Headings H 1855* for situations in which a subject heading for the physical manuscript is needed.

### Choice of Heading

Rule 25.13 provides two choices for establishing the heading for a physical manuscript, which should be selected in this order of preference: 1) the name of the physical manuscript; 2) the repository designation for the physical manuscript.

#### *Name of Physical Manuscript*

Generally, the name of a physical manuscript is a phrase that contains a generic term such as “codex,” “stone,” “tablet,” or the equivalent in other languages, or a phrase that combines the name of a location (monastery, town, etc.) with a term indicative of the physical manuscript’s content, even if the name is not otherwise particularly distinctive. Consider the name of the physical manuscript to be the name used by the repository or scholars or the name found in reference sources, not a “name” devised only for the edition in hand. In determining the name of the physical manuscript, consider principally the item being cataloged if it gives a name used by the repository or scholars. If the item being cataloged does not give a name, use judgment whether to consult reference sources to find a name, since the majority of physical manuscripts are not known by a name.

```
130 #0 $a Codex Madrid I
130 #0 $a Lindisfarne Gospels
```

## 25.13

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If the only source is the item being cataloged and it presents variant forms of the physical manuscript's name, use as the heading the form found on the chief source, the form presented in other prominent sources, or the form found elsewhere in the item, in that order of preference.

If the name of the physical manuscript changes, change the heading as appropriate when it is needed for current cataloging. Make a see reference (4XX) from the previous heading.

```
130 #0 $a Codex Leicester
430 #0 $w nne $a Codex Hammer
```

### *Repository Designation*

If the name of the physical manuscript cannot be determined, use its repository designation as the heading. The heading consists of the current corporate name heading for the repository that now holds the physical manuscript (or the repository that last held the physical manuscript if the physical manuscript no longer exists), the term "Manuscript," and the designation in the repository.

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

If the name of the repository changes, the physical manuscript is moved to a different repository, or the designation within the repository changes, change the heading as appropriate when it is needed for current cataloging. Make a see reference (4XX) from the previous heading.

```
110 2# $a British Library. $k Manuscript. $n
Additional 43487
410 2# $a British Museum. $k Manuscript. $n Additional
43487
(Designation in former repository)
```

If the item being cataloged presents variant forms of the physical manuscript's repository designation, use as the heading the form found on the chief source, the form presented in other prominent sources, the form found elsewhere in the item, or the form appearing most frequently in reference sources, in that order of preference. *LC practice:* For the designation in the repository, follow the pattern that has been established in the LC/NAF for the particular repository. If no pattern exists, use the form found on the item being cataloged or in reference sources.

### *Parts of Physical Manuscripts in Different Repositories*

If a physical manuscript has become divided into multiple parts, with the parts located in different repositories, establish the heading for each part separately using the instructions above. Connect the headings with see-also (5XX) references.

### *Headings for Works that Are Parts of Manuscripts*

Do not use the heading for a physical manuscript in an analytical added entry. Do not use the form subheading “Selections” with headings for physical manuscripts. To formulate analytical and other secondary entries for the works contained in a physical manuscript, follow the appropriate rules in AACR 2, chapter 25, and in LCRI 21.30M. If other rules in AACR 2 chapter 25 do not provide a uniform title (i.e., the title of the work is the same string as the name of the physical manuscript per rule 25.13), use the form subheading “Selections” for extracts from the work.

730 02 \$a Codex Ixtlilxochitl. \$k Selections  
*(The physical manuscript and the work it contains share the same heading)*

## Authority Records

### General

To promote consistency among shared authority files, create an authority record for the heading for the physical manuscript in all cases. (This is an exception to the policy given in DCM Z1.) *LC practice:* Do not establish the separate heading for the work unless it is needed to catalog the item in hand.

Add a 667 note to the authority record for the physical manuscript to explain the relationship between the heading for the physical manuscript and the heading for the work, e.g.:

667 ## \$a Heading is for the physical manuscript; for the work contained in the physical manuscript, see [LCN of authority record for work]  
*(Heading for the work is already established or is being established concurrently with the heading for the physical manuscript)*

667 ## \$a Heading for the physical manuscript; for the work contained in the physical manuscript, use the heading for the individual work.  
*(Heading for the work is not already established and there is no need to establish it for the item in hand)*

667 ## \$a Use this heading for both the physical manuscript and the work it contains  
*(The physical manuscript and the work it contains can share the same heading)*

### References When Heading Is the Name of the Physical Manuscript

Make references as appropriate from:

- 1) the current and any former repository designations if known, following the

instructions under *Repository Designation* above;

2) the name of the physical manuscript as though it were a repository designation (*exceptionally*, code such phrases as \$n even though they lack any indication of sequencing in order to facilitate indexing in many automated catalogs);

3) variant names and/or designations found in the item being cataloged and in reference sources.

```

130 #0 $a Codex Peresianus
410 2# $a Bibliothèque nationale de France. $k
      Manuscript. $n Mexicain 386
      (Repository designation)
410 2# $a Bibliothèque nationale (France). $k
      Manuscript. $n Mexicain 386
      (Repository designation & former name of repository)
410 2# $a Bibliothèque nationale de France. $k
      Manuscript. $n Mexicain 2
      (Former repository designation)
410 2# $a Bibliothèque nationale (France). $k
      Manuscript. $n Mexicain 2
      (Former repository designation & former name of repository)
410 2# $a Bibliothèque national de France. $k
      Manuscript. $n Codex Peresianus
      (Name as if repository designation. Note exceptional coding
      of a phrase lacking any indication of sequencing as $n to
      facilitate indexing in many automated catalogs)
430 #0 $a Codex de Pérez
      (Variant name in item being cataloged)
430 #0 $a Codex Pérez (Pre-Hispanic Mayan ms.)
      (Variant name in reference source, qualified to resolve
      conflict with heading Codex Pérez)

```

#### *References When Heading Is the Repository Designation*

Make references from all forms of current and former repository designations found on the item being cataloged and in reference sources consulted.



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

410 2# \$a British Library. \$k Manuscript. \$n Add. ms.  
43487

*(Variant of repository designation)*

410 2# \$a British Museum. \$k Manuscript. \$n Additional  
43487

*(Designation in former repository)*

667 ## \$a Heading is for the physical manuscript; for  
the work in the physical manuscript, use the  
heading for the individual work.

110 2# \$a Trinity College (Dublin, Ireland). \$b Library.  
\$k Manuscript. \$n 164

410 2# \$a Trinity College (Dublin, Ireland). \$b  
Library. \$k Manuscript. \$n B.2.11

*(Former repository designation)*

667 ## \$a Heading for the physical manuscript; for the  
work contained in the physical manuscript, use  
the heading for the individual work

With the exception of Bible, Catholic Church Liturgy, etc., Manuscripts (see below), do not connect the headings for physical manuscripts and the works they contain with see-also (5XX) references.

### *Conflicts*

Consult AACR2 25.5B and LCRI 25.5B to resolve conflicts.

### **Bible, Catholic Church Liturgy, etc., Manuscripts**

Headings for the work contained in physical manuscripts such as those of the Bible (AACR2 25.18A12 a)) or Catholic Church liturgy (AACR2 25.22B) may include the name of the physical manuscript or its repository designation as part of the uniform title heading for the work. This is a separate heading from the heading for the physical manuscript. For example:

130 #0 \$a Bamberger Psalter

*(The heading for the physical manuscript)*

110 2# \$a Catholic Church. \$t Psalter (Ms. Bamberger  
Psalter)

*(The heading for the work contained in the Bamberger  
Psalter. Note addition of "Ms." to the name of the physical  
manuscript per AACR2 25.22B)*

110 1# \$a Bodleian Library. \$k Manuscript. \$n Auct. E.  
Infra 1 & 2

*(The heading for the physical manuscript)*

130 #0 \$a Bible. \$l Latin. \$s Bodleian Library. \$k  
Manuscript. \$n Auct. E. Infra 1 & 2

*(The heading for the work contained in the physical  
manuscript)*

*LC practice:* The heading for the work contained in the physical manuscript does not need to be established until it is used. (For example, when illuminations from a physical manuscript are published separately, the heading for the work they illuminate is generally not needed.) When the heading for the work is established, however, make a 667 note to clarify the relationship between the heading for the work and the heading for the physical manuscript, e.g.:

667 ## \$a Heading represents the textual [and/or  
musical, etc.] content of the physical  
manuscript; for publications limited to its  
decoration or to discussion of its non-textual  
aspects, use [LCCN of authority record for the  
manuscript]

Relate the two headings with see-also (5XX) references.

25.14. INCUNABULA.

Apply 25.14 only when establishing a uniform title for a work that exists solely in pre-1501 editions and no one title predominates. Otherwise, apply 25.4.

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## 25.15A1. COLLECTIONS.

**Applicability**

Restrict the use of the uniform title "Laws, etc." to collections of *general* laws of a given jurisdiction (e.g., material commonly referred to in U.S. law as "general codes" and "session laws"). Do not use this uniform title for collections limited to a subject or to a type<sup>1</sup> of law.

When using "Laws, etc.," make further additions to the uniform title according to the guidelines listed below. Make these additions in all cases. (Revise existing records that are not in accord with these guidelines.)

**Collections Other Than Those of U.S. States**

For a collection of general laws from a jurisdiction other than a state of the United States, add to "Laws, etc." an appropriate designation to identify the particular collection, enclosed in parentheses. This will usually be the title proper of the collection or a brief title. If, however, the collection has become well known by a designation other than its title or brief title (e.g., name of editor, publisher), use that designation instead.

If a further qualification is desirable or is needed to distinguish the collection from other editions bearing the same uniform title, add the edition statement or a meaningful date or dates, such as the date of enactment, reenactment, or updating or dates of coverage (but not the date(s) of publication or copyright). Enclose the title and addition within one set of parentheses and separate the addition from the title with a space-colon-space. If the collection is a translation or is an edition in another official language of the jurisdiction, add the language as the final element outside the parentheses, preceded by a period-space.

```
110 1# $a United States
240 10 $a Laws, etc. (U.S. code : 1982 ed.)
245 10 $a United States code : containing ...
250 ## $a 1982 ed.
```

```
110 1# $a United States
240 10 $a Laws, etc. (U.S. code annotated)
245 10 $a United States code annotated.
260 ## $a St. Paul : $b West Pub. Co., #c 1927-
```

```
110 1# $a Great Britain
240 10 $a Laws, etc. (Halsbury's statutes : 4th ed.)
245 10 $a Halsbury's statutes of England and Wales.
250 ## $a 4th ed.
```

---

<sup>1</sup>e.g., civil or criminal codes.

## 25.15A1

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110 1# \$a Bavaria (Germany)  
240 10 \$a Laws, etc. (Bayerische Rechtssammlung : 1983)  
245 10 \$a Bayerische Rechtssammlung

500 ## \$a "Stand 1.1.1983."

110 1# \$a Manila (Philippines)  
240 10 \$a Laws, etc. (Cedulario de Manila : 1547-1832)  
245 10 \$a Cedulario de Manila : \$b a collection of laws  
emanating from Spain which governed the city  
of Manila 1547-1832

110 1# \$a Germany (West)  
240 10 \$a Laws, etc. (Unser Recht)  
245 10 \$a Unser Recht : \$b grosse Sammlung deutscher  
Gesetze : Textausgabe mit Sachverzeichnis ...  
250 ## \$a Sonderausg.  
260 ## \$a Muenchen : \$b Deutscher Taschenbuch-Verlag, \$c  
c1982

110 1# \$a Netherlands  
240 10 \$a Laws, etc. (Nederlandsche staatswetten)  
245 10 \$a Nederlandsche staatswetten

### Session Laws<sup>2</sup> of the U.S. States

Do not make successive entries for changes in titles of session laws.<sup>3</sup> Generally, make title added entries from the varying forms of the title.

For a collection of session laws from a state of the United States, add to "Laws, etc." the phrase "Session laws" followed by the date(s) covered. Enclose temporary date(s) in angle brackets. If the public laws and private laws or general laws and special laws are regularly published as separate editions, add "Public laws" and "Private laws" or "General laws" and "Special laws," as

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<sup>2</sup>The name commonly given to the body of laws enacted by a state legislature at one of its annual or biennial sessions. Arrangement of laws enacted within a session may be by chapters of the compiled statutes or by number or date of enactments.

<sup>3</sup>This exception to the principle of successive entries is based on the following phenomena: frequent fluctuations and changes of title; inconsistent publishing patterns by state legislatures that publish the public and private (or general and special) acts for some years as combined editions, for other years as separate editions, resulting in entries cyclically merging and dividing; the material is requested in the majority of cases, and sometimes cited as, by the term "session laws" rather than by its exact title page title.

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appropriate, after the date(s). Enclose the qualifiers within a single set of parentheses and separate each qualifier with a space-colon-space. If the collection is a translation, add the language as the final element outside the parentheses, preceded by a period-space.

110 1# \$a Idaho  
240 10 \$a Laws, etc. (Session laws : <1891>- )  
245 10 \$a General laws of the state of Idaho passed at  
the ... session of the Legislature  
246 3# \$a General and special laws of the state of Idaho  
500 ## \$a Vols. for 1971-1982 have title: General and  
special laws of the state of Idaho; 1983- :  
General laws of the state of Idaho

110 1# \$a North Carolina  
240 10 \$a Laws, etc. (Session laws : <1856>-1872 :  
Private laws)  
245 10 \$a Private laws of the state of North Carolina,  
passed by the General Assembly at its session  
of ...

110 1# \$a North Carolina  
240 10 \$a Laws, etc. (Session laws : 1854-1872 : Public  
laws)  
245 10 \$a Public laws of the state of North Carolina,  
passed by the General Assembly at its session  
of ...

110 1# \$a Colorado  
240 10 \$a Laws, etc. (Session laws : 1876- ). \$1 German  
245 10 \$a Die allgemeinen Gesetze des Staates Colorado  
500 ## \$a Vols. for 1879-1881 have title: Die Gesetze  
angenommen in der Sitzung der Gesetzgebenden  
Versammlung des Staates Colorado

*Exception:* When considered desirable, create separate records for individual issues of session laws either instead of or in addition to the collective record for the session laws. If a separate record is created in addition to the collective record, link the individual records to the collective record through notes. This will allow careful bibliographic description of single issues of rare items, particularly those for which extant issues are sparse (cf. *Cataloging Service Bulletin*, no. 26 (Fall 1984), p. 21-25).

110 1# \$a Delaware  
240 10 \$a Laws, etc. (Session laws : 1788 June)  
245 10 \$a Laws of the Delaware State, passed at a session  
of the General Assembly commenced at Dover, on  
the twenty-seventh day of May, 1788  
246 16 \$a In the twelfth year of the independence of the  
Delaware State. Caption continues: At a  
session ... commenced ... on the twenty-seventh  
day of May and continued ... to the eleventh  
day of June ...  
500 ## \$a All laws included passed June 11, 1788

110 1# \$a Delaware  
240 10 \$a Laws, etc. (Session laws : 1788 Feb.)  
245 10 \$a Laws of the General Assembly of the Delaware  
State, at a session commenced at Dover on the  
twentieth day of October 1787, and continued  
by adjournments  
500 ## \$a All laws passed Feb. 2, 1788

### Codes of the U.S. States

For the collection of codified legislation from a state of the United States, add to "Laws, etc." the phrase "Compiled statutes" followed by the date of codification, reenactment, revision, etc. If a collection that is not identified by a date of codification, reenactment, revision, etc., is updated by pocket supplements and replacement volumes, use the date (year) of currency of content of the earliest volume in the form of an open date (or inclusive dates if publication has ceased). If a further qualification is needed, add it after the date. Enclose the qualifiers within a single set of parentheses and separate each qualifier with a space-colon-space. If the collection is a translation, add the language as the final element outside the parentheses, preceded by a period-space.

110 1# \$a Connecticut  
240 10 \$a Laws, etc. (Compiled statutes : 1949)  
245 14 \$a The general statutes of Connecticut.  
250 ## \$a Revision of 1949

110 1# \$a Connecticut  
240 10 \$a Laws, etc. (Compiled statutes : 1958)  
245 10 \$a Connecticut general statutes annotated.  
250 ## \$a Revision of 1958.  
260 ## \$a Bristol : \$b Hildreth Press, \$c [1959]-



---

110 1# \$a Connecticut  
240 10 \$a Laws, etc. (Compiled statutes : 1958)  
245 10 \$a Connecticut general statutes annotated.  
250 ## \$a Revision of 1958.  
260 ## \$a St. Paul : \$b West Pub. Co., \$c [1960]-

110 1# \$a Connecticut  
240 10 \$a Laws, etc. (Compiled statutes : 1958)  
245 14 \$a The general statutes of Connecticut.  
250 ## \$a Revision of 1958, rev. to Jan. 1, 1983.  
260 ## \$a [Hartford, Conn.] : \$b Distributed by the  
Secretary of the State, \$c [c1983]

110 1# \$a Connecticut  
240 10 \$a Laws, etc. (Compiled statutes : 1958)  
245 14 \$a The general statutes of Connecticut.  
250 ## \$a Revision of 1958, rev. to Jan. 1, 1985.  
260 ## \$a [Hartford, Conn.] : \$b Distributed by the  
Secretary of the State, \$c [1985]

110 1# \$a Minnesota  
245 10 \$a Laws, etc. (Compiled statutes : 1927)  
245 10 \$a Mason's Minnesota statutes, 1927 ...

110 1# \$a Minnesota  
240 10 \$a Laws, etc. (Compiled statutes : 1941)  
245 10 \$a Minnesota statutes, 1941 ...  
260 ## \$a [Minneapolis, Minn.] : \$b The State, \$c [1942]

110 1# \$a Minnesota  
240 10 \$a Laws, etc. (Compiled statutes : 1946- )  
245 10 \$a Minnesota statutes annotated.  
260 ## \$a St. Paul : \$b West Pub. Co., \$c [1946]-

110 1# \$a Minnesota  
240 10 \$a Laws, etc. (Compiled statutes : 1949)  
245 10 \$a Minnesota statutes, 1949 ...  
260 ## \$a [St. Paul : \$b State of Minnesota, \$c [1950]

*Exception:* For California, Louisiana, and Texas, i.e., states that do not have a single collective code but instead publish a series of separate special codes that in toto comprise the comprehensive collection of the law of the state, qualify the uniform title by the title page title or the brief title only.

## 25.15A1

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110 1# \$a California  
240 10 \$a Laws, etc. (Deering's California codes)

### Component Parts and Related Work Added Entries

1) *Component part added entries.* If a comprehensive entry for which the uniform title "Laws, etc." is appropriate includes a part or parts<sup>4</sup> either in the title and statement of responsibility area or in the note area (for which no separate record is made), an added entry for the part(s) may be made. Generally, such an added entry is made only if the component part is of the type that is not normally associated with the comprehensive entry or if the component part has a numbering system separate from that of the comprehensive entry. If four or more different component parts are mentioned, usually no added entry is made for any of them.

The added entry of the component part reflects the manner in which the component part would be entered, i.e., a name/title combination if entered under a main entry heading, a title heading if entered under title. If the former, the added entry consists of the main entry heading for the part followed by the uniform title for the part; if the latter, the added entry consists of the uniform title heading for the title. If desired, make an additional title added entry from the title proper of the component part.

110 1# \$a Nevada  
240 10 \$a Laws, etc. (Compiled statutes : 1957)  
245 10 \$a Nevada revised statutes annotated / \$c prepared  
by ...  
260 ## \$a Charlottesville, Va. : \$b Michie Co., \$c 1986-  
500 ## \$a Includes an unnumbered volume entitled: Court

rules annotated

*(No added entry; generally, an added entry is not made for a volume of court rules since such a part is a regular feature of compiled statutes of U.S. states)*

---

<sup>4</sup>Pocket supplements, separately issued supplements, replacement volumes, indexes, etc., are excluded from consideration.

---

110 1# \$a District of Columbia  
 240 10 \$a Laws, etc. (Compiled statutes : 1981)  
 245 10 \$a District of Columbia code annotated : \$b  
           containing the laws, general and permanent ...  
           in force on March 10, 1981 and notes to  
           decisions through December 31, 1980.  
 250 ## \$a 1981 ed.  
 260 ## \$a Charlottesville, Va. : \$b Michie Co, \$c 1981-  
 500 ## \$a Kept up to date by pocket supplements,  
           replacement volumes, and Advance annotation  
           service  
 740 0# \$a District of Columbia code annotated. \$p Advance  
           annotation service

2) *Related work added entries.* If a separate entry is prepared for a component part of a comprehensive entry for which the uniform title "Laws, etc." is appropriate, make a note on the comprehensive entry concerning the component part. On the entry for the component part, make a note showing the relationship to the comprehensive entry; in addition, make an added entry for the comprehensive work.

110 1# \$a Georgia  
 240 10 \$a Laws, etc. (Compiled statutes : 1981)  
 245 10 \$a Official code of Georgia annotated / \$c  
           prepared by the Code Revision Commission, the  
           Office of Legislative Counsel, and the  
           editorial staff of the Michie Company.  
 260 ## \$a Charlottesville, Va. : Michie Co., 1982-  
 500 ## \$a Kept up to date by pocket supplements,  
           replacement volumes, and Advance annotation  
           service  
           *(No added entry is made for the separately numbered  
           component part if it is cataloged separately)*  
 245 10 \$a Official code of Georgia annotated. Advance  
           annotation service / prepared by the editorial  
           staff of the publisher.  
 260 ## \$a Charlottesville, Va. : Michie Co.,  
 500 ## \$a Updates the annotations of the Official code  
           of Georgia annotated  
 710 1# \$a Georgia. \$t Laws, etc. (Compiled statutes :  
           1981)

Follow the above practice also when a single publication is related to several successive editions of a comprehensive collection (e.g., an annotation service updating several successive biennial codes). Note that in this case an edition of the comprehensive work is not specifically identified.

## 25.15A1

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110 1# \$a Montana  
240 10 \$a Laws, etc. (Compiled statutes : 1979)  
245 10 \$a Montana code annotated : ...  
260 ## \$a Helena, Mont. : \$b Montana Legislative Council,  
\$c 1979-1980  
500 ## \$a Annotations updated between editions by Montana  
code annotated. Annotations  
  
245 10 \$a Montana code annotated. \$p Annotations.  
260 ## \$a Helena, Mont. : Montana Legislative Council,  
c1980-  
500 ## \$a Annotates the most recent edition of Montana  
code annotated  
710 1# \$a Montana. \$t Laws, etc. (Compiled statutes)

### Subject Collections Without a Collective Title

If a subject compilation lacks both a citation title and a collective title, use the uniform title of the first law in the collection (even if the title page title is identical with this uniform title).

## 25.15A2. SINGLE LAWS, ETC.

When using the official short title or citation title in the uniform title for a single legislative enactment, give the complete short title or citation title, although the title includes the name of the jurisdiction. Routinely make a reference from the title without the name of the jurisdiction.

110 1# \$a Bavaria. \$t Bayerische Gemeindeordnung  
410 1# \$a Bavaria. \$t Gemeindeordnung

110 1# \$a Virginia. \$t Virginia Banking Act  
410 1# \$a Virginia. \$t Banking Act

110 1# \$a Canada. \$t Canada Corporations Act  
410 1# \$a Canada. \$t Corporations Act

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## 25.18A. BIBLE.

**Psalters**

Works using the word "psalter," or a cognate, in the title proper or other title information are often reproductions of parts of medieval psalters being published to present the art of the illustrative matter contained in the original psalter. Enter these incomplete psalters under the heading for the artist or under title if the artist is unknown (cf. LCRI 21.11B).

If the content is primarily textual, rather than illustrative, the choice is between texts with a Biblical emphasis and those with a liturgical emphasis. Enter the work under the heading for the church as a liturgical text if it contains any obvious liturgical element (as when one or more of the following are added to the Psalms: canticles, antiphons, liturgical calendar, etc.; cf. 21.39); otherwise, enter under the heading for the Psalms.

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25.19 and 25.23. GENERAL RULE and PARTS OF LITURGICAL WORKS.

In general, use as a uniform title for both a liturgical work and its parts a title that is in the language of the liturgy. For the main title of a liturgical work entered under body established in an English form and for all parts of a liturgical work, restrict the use of an English title to the most famous liturgical works already represented by a fixed English title appearing in bibliographic descriptions on existing bibliographic records.

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25.23. PARTS OF LITURGICAL WORKS

*See* LCRI 25.19 and 25.23. GENERAL RULE and PARTS OF LITURGICAL WORKS.

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## 25.25. GENERAL RULE. [New]

*LC practice.* When the uniform title assigned to a particular manifestation of a musical work is identical (except for the deletion of an initial article) to the title proper of the item, do not include the uniform title in the bibliographic record for the item, even though a name authority record must be generated in order to trace references to the uniform title, unless one or more of the exceptions below applies.

1) If the uniform title contains any of the elements prescribed as additions in 25.30–25.32 and 25.35, include the uniform title in the bibliographic record.

2) If the uniform title is for one or more parts of a musical work (25.32), include it in the bibliographic record.

3) If the uniform title is a collective one (25.34), include it in the bibliographic record.

4) If a uniform title is required for a work entered under title and a qualifier must be added to the uniform title to distinguish the work from others with the same title, include the uniform title in the bibliographic records for all manifestations of the work (LCRI 25.5B, “Monographs That Conflict”).

Note that an alternative title is part of the title proper (1.1B1). Therefore when the title proper contains an alternative title, the uniform title, which will not include the alternative title LCRI 25.27), will be different from the title proper and must be included in the bibliographic record.

For collections without a collective title, apply the above provisions to the first title transcribed in the title and statement of responsibility area (inclusive of part titles and alternative titles but exclusive of parallel titles and other title information).

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## 25.25A, footnote 9. MUSICAL WORK. [New]

If a composer changes the title and/or assigns a new opus number for his or her revised, transcribed, recomposed, reordered, altered, arranged, or adapted version of an earlier work, treat this new version as another work, not as a part of, or as an arrangement of, the earlier work.

100 1# \$a Stravinsky, Igor, \$d 1882-1971.  
 245 14 \$a Les cinq doigts : \$b 8 pièces très faciles  
 sur 5 notes, pour piano ...

100 1# \$a Stravinsky, Igor, \$d 1882-1971.  
 240 10 \$a Instrumental miniatures  
 245 10 \$a Eight instrumental miniatures ...  
*(Recomposed in 1962 for 15 winds and strings)*

100 1# \$a Prokofiev, Sergey, \$d 1891-1953.  
 240 10 \$a Romeo i Dzhul'etta (Ballet)  
 245 10 \$a Romeo and Juliet : \$b complete ballet, op. 64  
 ...

100 1# \$a Prokofiev, Sergey, \$d 1891-1953.  
 240 10 \$a Romeo i Dzhul'etta (Piano work)  
 245 10 \$a Romeo i Dzhul'etta : \$b desiat' p'es dlia  
 fortepiano, op. 75 ...

If the new version's title has not been changed and identifying elements (such as opus number) unique to the new version are lacking, yet the revision and/or addition of new material by the composer is extensive, treat the new version as another work.

100 1# \$a Hindemith, Paul, \$d 1895-1963.  
 240 10 \$a Marienleben, \$m soprano, piano \$n (1923)  
 245 14 \$a Das Marienleben : \$b (original version) ...  
*(Fifteen songs)*

100 1# \$a Hindemith, Paul, \$d 1895-1963. \$t  
 Marienleben, \$m soprano, piano \$n (1923). \$k  
 Selections; \$o arr.  
 400 1# \$a Hindemith, Paul, \$d 1895-1963. \$t  
 Marienleben, \$m soprano, orchestra \$n (1939)  
*(Arrangements of four songs)*

100 1# \$a Hindemith, Paul, \$d 1895-1963.  
 240 10 \$a Marienleben, \$m soprano, piano \$n (1948)  
 245 14 \$a Das Marienleben ...  
*("Neue Fassung (1948) der Original-Ausgabe, Opus 27  
 (1922-1923)")*

100 1# \$a Hindemith, Paul, \$d 1895-1963.  
240 10 \$a Marienleben, \$m soprano, orchestra \$n (1959)  
245 14 \$a Das Marienleben : \$b op. 27 ...  
*(Orchestrations of four songs from the 1923 version and  
two from the 1948 version)*

If the revised version or edition of a composer's work retains the same title and opus number as the original version, and the revision is one of different instrumentation within the same broad medium (e.g., orchestra, instrumental ensemble, band) rather than extensive overall revision and the introduction of new material, use the same uniform title for the original and revised versions.

100 1# \$a Schoenberg, Arnold, \$d 1874-1951.  
240 10 \$a Stücke, \$m orchestra, \$n op. 16  
245 10 \$a Fünf Orchesterstücke, op. 16 : \$b  
Originalfassung ...

100 1# \$a Schoenberg, Arnold, \$d 1874-1951.  
240 10 \$a Stücke, \$m orchestra, \$n op. 16  
245 10 \$a Five pieces for orchestra, op. 16 : \$b new  
version = Fünf Orchesterstücke ...  
*("Revised edition, reduced for normal-sized orchestra by  
the composer")*

100 1# \$a Stravinsky, Igor, \$d 1882-1971.  
245 10 \$a Petrushka : \$b complete original 1911  
version ...

100 1# \$a Stravinsky, Igor, \$d 1882-1971.  
240 10 \$a Petrushka  
245 10 \$a Petrouchka : \$b burleske in four scenes  
(revised 1947 version) ...



---

**25.27. SELECTION OF TITLE. [New]**

Although according to 1.1B1 an alternative title is part of the title proper of an item, for uniform title purposes consider the main title and the alternative title to be two separate titles of a work, i.e., two members of the universe of titles from which one is selected as the basis of the uniform title (cf. 25.2A and LCRI 25.3B).

```
100 1# $a Costa, Onorato.  
240 10 $a Souvenir d'Orient  
245 10 $a Souvenir d'Orient, ou, Fantaisie brillante  
...
```

```
100 1# $a Piccinni, Niccolò, $d 1728-1800.  
240 10 $a Buona figliuola  
245 13 $a La Cecchina, ossia, La buona figliuola ...
```

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25.27A1. SELECTION OF TITLE. GENERAL RULE. [New]

If the title of the first edition of a work is not known to be different in wording or language from the composer's original title, use the first edition title as the basis for the uniform title unless a later title in the same language is better known.

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## 25.27A1, footnote 10. SELECTION OF TITLE. GENERAL RULE. [New]

When a composer uses a word which is normally the name of a type of composition as the title of a work which is definitely not a work of the type designated by the word, do not consider the title to be the name of a type of composition.

- 100 1# \$a Carlid, Göte.  
245 10 \$a Mässa : \$a för stråkar ...
- not*
- 100 1# \$a Carlid, Göte.  
240 10 \$a Mass, \$m string orchestra  
245 10 \$a Mässa för stråkar ...
- 100 1# \$a Poulenc, Francis, \$d 1899-1963.  
245 10 \$a Aubade : \$b concerto chorégraphique pour piano et 18 instruments ...
- not*
- 100 1# \$a Poulenc, Francis, \$d 1899-1963.  
240 10 \$a Aubade, \$m piano, instrumental ensemble  
245 10 \$a Aubade pour piano et 18 instruments : \$b concerto chorégraphique ...
- 100 1# \$a Ravel, Maurice, \$d 1875-1937.  
245 13 \$a La valse : \$b poème chorégraphique ...
- not*
- 100 1# \$a Ravel, Maurice, \$d 1875-1937.  
240 10 \$a Waltzes, \$m orchestra  
245 13 \$a La valse : \$b poème chorégraphique ...
- 100 1# \$a Sculthorpe, Peter, \$d 1929-  
245 10 \$a Requiem : \$b for cello alone ...
- not*
- 100 1# \$a Sculthorpe, Peter, \$d 1929-  
240 10 \$a Requiem, \$m violoncello  
245 10 \$a Requiem for cello alone ...
- 100 1# \$a Sims, Ezra, \$d 1928-  
245 10 \$a String quartet #2 (1962) ...
- not*
- 100 1# \$a Sims, Ezra, \$d 1928-  
240 10 \$a Quartets, \$m strings ...  
245 10 \$a String quartet #2 (1962) ...

**25.27A1, footnote 10**

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*not*

100 1# \$a Sims, Ezra, \$d 1928-

240 10 \$a Quintet, \$m flute, clarinet, violin, viola,  
violoncello

245 10 \$a String quartet #2 (1962) ...

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

---

~~25.27D. TITLES INCLUDING THE NAME OF A TYPE OF COMPOSITION. [New]~~

~~———— Note that this rule does not apply if a work is cited as one of a numbered sequence of compositions of a particular type but the title selected according to 25.27A–25.27C does not include the name of the type.~~

~~————— 100 1# \$a Kelterborn, Rudolf, \$d 1931–  
————— 245 10 \$a Espansioni : \$b Sinfonie III ...  
————— (Uniform title, [Espansioni], not included in bibliographic  
————— record; cf. LCRI 25.25)~~

~~————— *but*~~

~~————— 100 1# \$a Hovhaness, Alan, \$d 1911–  
————— 240 10 \$a Symphonies, \$n no. 21, op. 234  
————— 245 10 \$a Symphony Etchmiadzin : \$b Symphony no. 21  
————— ...~~

~~————— The word “cited” means that the work in question must be explicitly identified as one of a numbered sequence of compositions in at least one reference source or manifestation.~~

Deleted; covered by LCRI 25.27D1

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**25.27D1. TITLES INCLUDING THE NAME OF A TYPE OF COMPOSITION. [New]**

Note that this rule does not apply if a work is cited as one of a numbered sequence of compositions of a particular type but the title selected according to 25.27A–25.27C does not include the name of the type.

```
100 1# $a Kelterborn, Rudolf, $d 1931-
245 10 $a Espansioni : $b Sinfonie III ...
      (Uniform title, [Espansioni], not included in bibliographic
      record; cf. LCRI 25.25)
```

*but*

```
100 1# $a Hovhaness, Alan, $d 1911-
240 10 $a Symphonies, $n no. 21, op. 234
245 10 $a Symphony Etchmiadzin : $b Symphony no. 21
      ...
```

The word “cited” means that the work must be explicitly identified as one of a numbered sequence of compositions in at least one reference source or manifestation.

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## 25.28. ISOLATION OF INITIAL TITLE ELEMENT. [New]

For alternative titles, see LCRI 25.27.

For pre-twentieth century works, normally consider phrases such as “a due,” “a cinque” to be statements of medium of performance and not part of the title as defined in this rule.

For pre-twentieth century works with titles such as Duo concertant, Quartetto concertante (but not titles naming a form, such as Sinfonia concertante (cf. rule 25.29A), Rondeau concertant), consider the word “concertant” or its equivalent to be an adjective or epithet not part of the original title of the work, and omit it from the uniform title.

```
100 1# $a Vanhal, Johann Baptist, $d 1739-1813.
240 10 $a Quartets, $m flute, violin, viola,
      violoncello,
      $n op. 14
245 10 $a Sei quartetti concertante : $b a flauto o
      violino, violino, alto e basso, op. 14
```

...

```
100 1# $a Vanhal, Johann Baptist, 4d 1739-1813.
240 10 $a Quartets, $m strings, $n op. 1
245 10 $a Six quatuors concertantes : $b a 2 violons,
      alto et basse, oeuvre 1 ...
```

```
100 1# $a Vanhal, Johann Baptist, 4d 1739-1813.
240 10 $a Quartets, $m strings, $n op. 13
245 10 $a Sei quartetti a due violini, alto et basso,
      opera 13a ...
```

When the title selected as the basis for a uniform title contains a number that causes other words to be inflected, if the number is to be omitted, change the inflected words to the nominative case so that the uniform title will be grammatically correct.

```
100 1# $a Shostakovich, Dmitriĭ Dmitrievich, $d 1906-
      1975.
240 10 $a Fantasticheskie tantsy
245 10 $a Tri fantasticheskikh tantsa ...
```

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**25.29A. INITIAL TITLE ELEMENTS CONSISTING SOLELY OF THE NAME OF ONE TYPE OF COMPOSITION.****One Work of One Type**

When cataloging the first occurrence of a work of a particular type by a composer, apply the following:

1) If the composer is deceased, search reference sources to determine whether the composer wrote more than one work of the type, and use the singular or plural form in the uniform title according to the information found.

2) If the composer is living, use the singular form in the uniform title unless the work being cataloged bears a serial number (including 1); in that case use the plural form on the assumption that the composer has written or intends to write more works of the type.

When cataloging the second occurrence of a work of a particular type by a composer, if the singular form has been used in the uniform title for the first work of the type, revise the uniform title to use the plural form.

Note that the medium of performance is not a criterion in the application of this provision of the rule; if the composer wrote one piano sonata and one violin sonata, he or she wrote two sonatas and the plural form must be used.

**Mélodie/Melody**

When a French work for solo voice and keyboard stringed instrument has the title *Mélodie* or *Mélobies*, do not translate the title into English, since the cognate words in English and other languages do not have the specific meaning of the French word. Consider the medium of performance to be implied by the title and do not include it in the uniform title (25.30B1a)).

When a French work for solo voice without accompaniment or with accompaniment other than a keyboard stringed instrument alone has the title *Mélodie* or *Mélobies*, do not translate the title into English. Include the medium of accompaniment or a statement of the absence of accompaniment (25.30B10).

When the word *Melody* or *Melodies*, or its cognate in another language (including French), is the title of any other work, consider it the name of a type of composition. Use the English form in the uniform title and include the medium of performance (25.30B1).

**Liturgical Titles**

Give Latin liturgical titles (e.g., "Gloria," "Salve Regina," "Te Deum) in the singular. *Exception:* Use "Magnificats" and "Requiems" when appropriate. Apply 25.30B1a), and do not normally include a statement of medium of performance.

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

Do not apply this rule to titles consisting of two words each of which alone would be the name of a type of composition, when the combination of the two words produces a distinctive title.

240 10 \$a Humoreske-bagateller

*not*

240 10 \$a Humoreske-bagateller, \$m piano, \$n op. 11

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

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25.30B1. GENERAL RULE. [New]

Although section a) of 25.30B1 seems to prohibit the use of statements of medium of performance in uniform titles whose initial title element (as formulated under 25.27-25.29) is "Mass(es)" or "Requiem(s)," add the medium of performance to such uniform titles when no other information is available to distinguish between two or more works by the same composer.

100 1# \$a Byrd, William, \$d 1542 or 3-1623.  
240 10 \$a Masses, \$m voices (3)

100 1# \$a Byrd, William, \$d 1542 or 3-1623.  
240 10 \$a Masses, \$m voices (5)

For the title Melody or Melodies and its cognates in other languages, and for commonly used liturgical titles such as Requiem, Te Deum, Salve Regina, Dixit Dominus, see LCRI 25.29A.

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## 25.6B3. PARTS OF A WORK. [Rev.]

**Television and Radio Series**

*PCC practice; LC practice for radio series; LC practice for secondary access only related to television series:* Compilations of selected portions of television and radio series may or may not relate to a particular season; treat them accordingly as follows:

1) for those that are a compilation of all the programs telecast or broadcast in a particular season, collocate them by using the uniform title of the work as a whole followed by the term “Season” as the standard term to denote what may be called variously “year 1,” “season one,” “first season,” “vol. 1,” “first year,” etc., followed by a number of the season;

```
130 0# $a All in the family (Television program). $n
    Season 1.
245 10 $a All in the family. $n The complete first
    season $h [videorecording] ...

130 0# $a American Radio Company of the Air (Radio
    program). $n Season 1.
245 10 $a Garrison Keillor's American Radio Company.
    $n The first season ...
```

2) for selections from a particular season, use the pattern in 1) directly above and add the term “Selections”;

```
130 0# $a I love Lucy (Television program). $n Season
    1. $k Selections.
245 10 $a I love Lucy. $n Season one. $n V. 9 $h
    [videorecording] ...

130 0# $a Rhoda. $n Season 3. $k Selections
245 14 $a The very best of Rhoda. $n Season 3
    $h [videorecording] ...
    (Two episodes of the television show broadcast in 1976)

130 0# $a Shadow (Radio program). $n Season 2.
    $k Selections.
245 14 $a The Shadow. $n The best of season two ...
    (Made up example)
```

3) for selections from two or more seasons or for those covered by a special rubric such as “The best of ...”, use the uniform title of the work as a whole followed only by the term “Selections”; when a selection with a special rubric relates to a single season, however, use the pattern in 2) directly above.

130 0# \$a Simpsons (Television program). \$k Selections.  
245 14 \$a The best of the Simpsons \$h [videorecording]  
...

130 0# \$a Simpsons (Television program). \$k Selections.  
245 14 \$a The Simpsons \$h [videorecording]: \$b political  
party ...

*(A compilation of politically themed episodes from the show)*

130 0# \$a All things considered (Radio program).  
\$k Selections.  
245 14 \$a The best of All things considered ...

## 25.30B3. STANDARD COMBINATIONS OF INSTRUMENTS. [New]

Use a standard combination from the list in 25.30B3 only in the singular, and only if no other instruments, standard combinations, groups of instruments (other than an accompanying ensemble), or voices are named in the statement of medium of performance. Use it to designate the solo group in a work for solo instruments and accompanying ensemble (25.30B7) or the accompanying ensemble in a work with the initial title element Songs, Lieder, etc. (25.30B10), provided that the above condition is met.

100 1# \$a Celis, Frits.  
 240 10 \$a Divertimento, \$m wind quintet, \$n op. 32  
 245 10 \$a Divertimento per flauto, oboe, clarinetto,  
 corno e fagotto ...

*(A standard combination)*

100 1# \$a Laderman, Ezra.  
 240 10 \$a Octets, \$m violins (4), violas, violoncellos  
 245 10 \$a Double string quartet octet ...

*not*

240 10 \$a Octets, \$m string quartets (2)  
*(Not a standard combination although one, doubled, is included)*

100 1# \$a Konarski, Jan.  
 240 10 \$a Music, \$m woodwinds, strings  
 245 10 \$a Muziek voor 8 instrumenten ...

*not*

240 10 \$a Music, \$m woodwind quartet, string quartet  
*(Not a standard combination although two are included)*

100 1# \$a Spohr, Louis, \$d 1784-1859.  
 240 10 \$a Septet, \$m piano, winds, strings, \$n op.  
 147, \$r A minor  
 245 10 \$a Septet in A minor for flute, clarinet, horn,  
 bassoon, violin, violoncello, and piano ...

*not*

240 10 \$a Septet, \$m woodwinds, horn, piano trio ...  
*(Not a standard combination although one is included)*

100 1# \$a Stanford, Charles Villiers, \$c Sir, \$d 1852-1924.

240 10 \$a Fantasies, \$m clarinet, strings, \$n no. 1

245 10 \$a Fantasy no. 1 for clarinet and string quartet

...

*not*

240 10 \$a Fantasies, \$m clarinet, string quartet ...

*(Not a standard combination; not a solo with accompanying ensemble)*

100 1# \$a Weigl, Joseph, \$d 1766-1846.

240 10 \$a Concertinos, \$m harp, woodwind ensemble, \$r B $\flat$  major

245 10 \$a Concertino for harp and woodwinds ...

*not*

240 10 \$a Concertinos, \$m harp, woodwind quartet ...

*(For harp with accompaniment of flute, oboe, clarinet, and bassoon—a standard combination)*

100 1# \$a Françaix, Jean, \$d 1912-

240 10 \$a Duets, \$m sopranos, string ensemble

245 10 \$a Trois duos pour deux sopranos et quatuor à cordes ...

*not*

240 10 \$a Duets, \$m sopranos, string quartet

*(Voices with accompaniment of a standard combination)*

100 1# \$a Beethoven, Ludwig van, \$d 1770-1827.

240 10 \$a Concertos, \$m piano trio, orchestra, \$n op. 56, \$r C major

245 10 \$a Konzert in C für Klavier, Violine, Violoncello und Orchester ...

*(Solo group is a standard combination)*

100 1# \$a Lessard, John, \$d 1920-

240 10 \$a Concertos, \$m woodwinds, strings, string orchestra

245 10 \$a Concerto for flute, clarinet, bassoon, string quartet, and string orchestra ...

*not*

240 10 \$a Concertos, \$m woodwinds, string quartet,  
string orchestra  
(Solo group is not a standard combination although it includes  
one)

100 1# \$a Pizzetti, Ildebrando, \$d 1880-1968.

240 10 \$a Canzoni, \$m string quartet acc.

245 10 \$a Tre canzoni per canto e quartetto d'archi

...

(Songs with accompaniment of a standard combination)

100 1# \$a Routh, Francis.

240 10 \$a Vocalise, \$m instrumental ensemble acc., \$n  
op. 38

245 10 \$a Vocalise, op. 38, for soprano, clarinet,  
piano, violin, violoncello ...

*not*

240 10 \$a Vocalise, \$m clarinet, piano trio acc. ...  
(Accompanying ensemble is not a standard combination although  
it includes one)

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25.30B4. INDIVIDUAL INSTRUMENTS.

Use the following instrument names: violoncello, English horn, contrabassoon, and timpani.

The list of terms for keyboard instruments in this rule is illustrative, not restrictive. Other terms may be used as necessary.

clavichord, 3 hands  
harpsichords (3)  
player piano

If the application of 25.30B4 results in the separation of a composer's works between harpsichord or clavichord on the one hand and piano on the other, choose the instrument for which the major portion of the works of a given type was intended and use that instrument name for all works of the type. If the "major" instrument is not apparent, use "keyboard instrument."

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## 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. But use the phrase "jazz ensemble," when appropriate.

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

Use the phrase "instrumental ensemble" as a statement of medium that is added to a title in a uniform title only if the medium is a group of diverse instruments not already provided for by other terms in the list.

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

For an accompanying ensemble that has only one performer to a part, use the word "ensemble" preceded by the appropriate qualifying term (e.g., "string ensemble," "jazz ensemble," "wind ensemble") as a statement of medium that follows the statement for solo instruments in a uniform title.

```
240 10 $a Concertos, $m trumpet, instrumental ensemble  
    ...  
240 10 $a Suites, $m violin, percussion ensemble ...  
240 10 $a Concertos, $m violin, jazz ensemble ...
```

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25.30B10. ACCOMPANIMENT FOR SONGS, LIEDER, ETC. [New]

Apply this rule to works for solo voice with the French title *Mélodie* or *Mémoires* (cf. LCRI 25.29A).

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## 25.30C2. SERIAL NUMBERS. [New]

When a serial number to be used in a uniform title is accompanied in the source on which the uniform title is based by a term such as "number," "book," "collection," etc., apply the following:

1) If the term is the English word "number" or its abbreviation, or an equivalent word or abbreviation in another language, precede the number in the uniform title by the English abbreviation "no."

2) If the term is a non-English term not meaning "number" and the initial title element is in English because of the application of 25.29A1, substitute the English equivalent of the term.

3) In all other cases give the term as it appears in the source on which the uniform title is based.

In cases (2) and (3) above do not abbreviate the term unless it is abbreviated in the source, even if it is one for which an abbreviation is given in Appendix B.

If no term appears with the number in the source on which the uniform title is based, give the number in the uniform title as a cardinal number and precede it by the English abbreviation "no."

Use arabic numerals; express the conventional English form of an ordinal numeral (1st, 2nd, 3rd, etc.) or the conventional form of a non-English ordinal numeral (1., 2., 3., etc.) according to the context.

If different works in a consecutively numbered series have different forms of numerical designation in the sources on which their uniform titles are based, select one of the forms for use in the uniform titles of all the works.

240 10 \$a Sonatas, \$m pianos (2), \$n no. 1  
(Original title: *Sonate voor twee piano's nummer 1*)

240 10 \$a Preludes, \$m piano, \$n book 1  
(Original title: *Préludes pour piano, livre 1*)

240 10 \$a Pièces, \$m flute, continuo, \$n livre 2.  
(Original title: *Pièces pour la flûte traversière ... livre deuxième*)

240 10 \$a Clavierübungen, \$n 1. Sammlung  
(Original title: *Clavierübungen ... erste Sammlung*)

240 10 \$a Symphonies, \$n no. 2  
(Original title: *Symphony 2*)

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240 10 \$a Symphonies, \$n no. 3  
(*Original title: Third symphony*)

Do not routinely change existing uniform titles to bring them into conformity with these guidelines unless they must be changed for another reason.

25.30C3. OPUS NUMBERS. [New]

Precede the opus number by “op.”; precede the number within the opus, when used, by “no.”  
Use arabic cardinal numerals.

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25.30D. KEY.

Use English terms in stating the key in a uniform title.

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25.30D2. POST-NINETEENTH-CENTURY WORKS. [New]

For post-nineteenth-century works, include the key in the uniform title if it is part of the composer's original title (25.27A) or the first-edition title used as a substitute for the composer's original title (LCRI 25.27A) (before the deletion of elements such as key under 25.28).

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## 25.31B1. CONFLICT RESOLUTION. [New]

**Numbered Works**

Read the second paragraph of this rule to mean that the medium of performance or descriptive phrase is to be omitted when this element would be the same for all titles that conflict.

240 10 \$a Fantasie-sonate, \$n no. 1

240 10 \$a Fantasie-sonate, \$n no. 2

240 10 \$a Fantasie-sonate, \$n no. 3

240 10 \$a Fantasie-sonate, \$n no. 4  
(All are for organ)

For works with titles not consisting of the name of a type of composition which have serial numbers associated with them (whether the numbers appear as arabic or roman numerals or spelled out, and whether or not they are preceded by the designation “no.” or its equivalent), apply 25.30B1 (d) to 25.31B1 and omit the medium of performance when a better file arrangement would result.

240 10 \$a Antiphony, \$n no. 2

245 10 \$a Antiphony II : \$b variations on a theme of  
Cavafy ...

When cataloging the first work received in such a sequence, it may, however, be advisable to defer the use of a uniform title until another work in the sequence is received, since it will then be easier to see what numbering pattern is being followed. When the second work is cataloged, the bibliographic record(s) for the first will have to be revised to add the uniform title.

**Singular vs. Plural**

Consider that a conflict exists under this rule when two works by the same composer have titles which are identical except that one is in the singular and the other is in the plural.

240 10 \$a Fantasistykke, \$m clarinet, piano

240 10 \$a Fantasistykker, \$m oboe, piano

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## 25.32A1. PARTS OF A WORK.

When selecting the title of a part of a musical work, follow 25.27A, 25.27B, and 25.28A, but not 25.29A.

**Numbered Parts**

When the number of a part of a work is used in the uniform title of the part, precede the number by the abbreviation “No.” (“No,” “Nr.” “N.,” etc.) when such an abbreviation, or the corresponding word, appears with the numbers of the parts in the source on which the uniform title is based, or when the number appears alone there. In the latter case give the abbreviation in the language of the initial title element. If any other term appears with the numbers of the parts, give it as it appears in the source on which the uniform title is based. Use arabic numerals.

```
100 1# $a Wagner, Richard, $d 1813-1883.
240 10 $a Lohengrin. $n 3. Akt

100 1# $a Caix d'Hervelois, Louis de, $d ca. 1670-ca.
1760.
240 10 $a Pièces de viole, $n 5. livre. $n No 3
      (Original title of part: IIIe suite)
```

Do not routinely change existing uniform titles to bring them into conformity with these guidelines unless they must be changed for another reason.

**References**

Make a name/title reference from the heading for the composer and the title of the part whenever such a reference would provide a useful access to the uniform title of the part, regardless of whether the title of the part is distinctive.

```
100 1# $a Beethoven, Ludwig van, $d 1770-1827.$t
      Stücke, $m musical clock, $n WoO 33. $p
      Allegro
400 1# $a Beethoven, Ludwig van, $d 1770-1827. $t
      Allegros, $m musical clock, $n WoO 33, no.
      3, $r G major
```

When appropriate, name/title references may be made to the uniform title for a part of a work from the uniform title of the work followed by a variant title of the part.

```
100 1# $a Rossini, Gioacchino, $d 1792-1868. $t
      Semiramide. $p Sinfonia
400 1# $a Rossini, Gioacchino, $d 1792-1868. $t
      Semiramide. $p Overture
```

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When the title of a part of a work is the same as the title of the work, do not make a name/title reference from the heading for the composer and the title of the part.

100 1# \$a Bach, Johann Sebastian, \$d 1685-1750. \$t Was  
Gott tut, das ist wohlgetan (Cantata), \$n  
BWV 99. \$p Was Gott tut, das ist wohlgetan  
(Chorus)

*Do not make:*

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

For instructions for the formulation of the references prescribed by this rule, see LCRI 26.4B1.

25.32A2. PARTS OF WORK.

When the number of the part is used as an addition for the purpose of distinguishing between two or more parts with the same title, precede it by the English abbreviation "No." in all cases.

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**25.32B1. PARTS OF A WORK. MORE THAN ONE PART. [New]****Consecutively Numbered Parts**

Apply 25.6B1 to parts of a musical work only when, under 25.32A1, the numbers of the parts are used in the uniform titles for individual parts of the work. Otherwise apply 25.6B2 or 25.6B3. Express numbers of parts according to LCRI 25.32A1.

100 1# \$a Brahms, Johannes, \$d 1833-1897.  
240 10 \$a Ungarische Tänze. \$n Nr. 5-6  
(*Individual uniform titles:* [Ungarische Tänze. Nr. 5];  
[Ungarische Tänze. Nr. 6])

*but*

100 1# \$a Brahms, Johannes, \$d 1833-1897.  
240 10 \$a Stücke, \$m piano, \$n op. 119. \$k Selections  
(*Contains no. 2-4. Individual uniform titles:* [Stücke, piano,  
op. 119. Intermezzo, E minor]; [Stücke, piano, op. 119.  
Intermezzo, D major]; [Stücke, piano, op. 119. Rhapsody])

**“Original Cast” and “Original Sound Track” Recordings**

When evidence is lacking as to whether an “original cast” recording of a musical comedy, etc., or an “original sound track” recording of a motion picture score contains all the music, do not add “Selections” to the uniform title.

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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.

Collective Uniform Titles and Analytical Added Entries

*Note:* For excerpts from one work, treat each excerpt the same as a separate work unless there are two or more excerpts numbered consecutively (25.6B1) or three or more unnumbered or nonconsecutively numbered excerpts (25.6B3).

**Printed and Manuscript Music**

If a music publication or manuscript contains three or more works entered under a single personal name heading, enter the collection under the collective uniform title appropriate to the item as a whole. Make name-title added entries only in the following situations:

1) If the item contains four or more works, and all the works but one form a group for which a collective uniform title naming a type (25.34C2–25.34C3) would be appropriate, make a name-title analytical added entry for the group and one for the single work.

```
100 1# $a Chopin, Frédéric, $d 1810-1849.
240 10 $a Piano music. $k Selections
245 10 $a Scherzi ; $b und, Phantasie f Moll ...
700 12 $a Chopin, Frédéric, $d 1810-1849. $t Scherzos,
      piano
700 12 $a Chopin, Frédéric, $d 1810-1849. $t Fantasia,
      $m piano, $n op. 49, $r F minor
```

2) If the item contains six or more works, and the works may be divided into two groups of three or more works, for each of which a collective uniform title naming a type (25.34C2–25.34C3) would be appropriate, make a name-title analytical added entry for each group.

```
100 1# $a Scriabin, Aleksandr Nikolayevich, $d 1872-1915.
240 10 $a Piano music. $k Selections
245 14 $a The complete preludes & etudes : $b for
      pianoforte solo ...
700 12 $a Scriabin, Aleksandr Nikolayevich, $d 1872-
      1915. $t Preludes, $m piano
700 12 $a Scriabin, Aleksandr Nikolayevich, $d 1872-
      1915. $t Etudes, $m piano
```

**Sound Recordings**

Do not apply these provisions to the following sound recording collections:

1) a collection whose contents consist of all of a composer's works of a particular type or of a particular type for a particular medium of performance (25.34C2);

2) a collection made up of a consecutively numbered group of works (25.34C3);

3) collections of popular or ethnic music, or jazz;

4) multipart collections that are not yet complete.

If a sound recording collection contains three, four, or five musical works entered under a single personal name heading, enter the collection under the collective uniform title appropriate to the whole item. Make name-title analytical added entries for each work in the collection. For excerpts from one work, make a separate analytical added entry for each excerpt unless there are two or more excerpts numbered consecutively (25.6B1) or three or more unnumbered or nonconsecutively numbered excerpts (25.6B3).

If a sound recording collection contains six or more works entered under a single personal name heading, enter the collection under the collective uniform title appropriate to the item as a whole. Make name-title analytical added entries as follows:

1) If the works may be divided into no more than five groups of three or more works, for each of which a collective uniform title naming a type (25.34C2–25.34C3) would be appropriate, make an analytical added entry for each group.

```
100 1# $a Chopin, Frédéric, $d 1810-1849.
240 10 $a Piano music. $k Selections
245 10 $a Waltzes $h [sound recording] ; $b and,
      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 less, make an analytical added entry for each group and for each of the remaining works.

```
100 1# $a Saint-Saëns, Camille, $d 1835-1921.
240 10 $a Orchestra music. $k Selections
245 10 $a Symphonies $h [sound recording] ; $b & Tone
      poems ...
700 12 $a Saint-Saëns, Camille, $d 1835-1921. $t
      Symphonies, $n no. 1-3
700 12 $a Saint-Saëns, Camille, $d 1835-1921. $t
      Symphonic poems
700 12 $a Saint-Saëns, Camille, $d 1835-1921. $t
      Marche héroïque
```

3) If neither (1) nor (2) above can be applied but one of the works is featured, make an analytical added entry for that work; in addition, make an analytical added entry under the collective uniform title appropriate to the remaining works if it is different from that used in the main entry.

```
100 1# $a Glinka, Mikhail Ivanovich, $d 1804-1857.
240 10 $a Instrumental music. $k Selections
245 10 $a Trio pathétique $h [sound recording] : $b in
      D minor for clarinet, bassoon, and piano ;
      Selected piano works ...
700 12 $a Glinka, Mikhail Ivanovich, $d 1804-1857. $t
      Trio pathétique
700 12 $a Glinka, Mikhail Ivanovich, $d 1804-1857. $t
      Piano music. $k Selections
```

```
100 1# $a Reger, Max, $d 1873-1916.
```

240 10 \$a Chamber music. \$k Selections  
245 10 \$a Chamber music \$h [sound recording] ...  
*(Contains the String quartet, op. 109 (55 min.), and various short  
works for clarinet and piano or violoncello and piano (10 min. total))*  
700 12 \$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 LCRI 26.4B4.

### **Collections Containing Works All Having the Same Title**

If all the works in a collection entered under a personal name heading have the same title and this title is not the name of a type of composition, assign a collective uniform title according to 25.34B, 25.34C1, or 25.34C2, using the most specific uniform title that will cover all the works in the collection. If appropriate, add “Selections” according to the first paragraph of 25.34C3. If the collection is a sound recording, make name-title analytic added entries according to the instructions above. For references for collections without a collective title, see LCRI 26.4B4.

240 10 \$a Selections  
*(Contains Antiphony I for unaccompanied chorus, Antiphony III for  
piano, and Antiphony V for orchestra)*

240 10 \$a Instrumental music. \$k Selections  
*(Contains Antiphony III for piano, Antiphony V for orchestra, and  
Antiphony VII for string quartet)*

240 10 \$a String quartet music  
*(Contains Antiphony VII, Antiphony IX, and Antiphony XI, all for  
string quartet and the composer's only works in that medium)*

If, however, the works are consecutively numbered, apply the second paragraph of 25.34C3, adding the consecutive numbering to the title of the individual works (in the singular). Do this even if the collection contains all of the composer's works with that title.

240 10 \$a Antiphony, \$n no. 2-4  
240 10 \$a Kammermusik, \$n no. 1-7

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## 25.34B1. SELECTIONS.

Ordinarily do not add a date of publication, etc., to the uniform title "Selections" when it is used for collections of musical works by one composer.

However, when necessary (e.g., for *PCC practice* to keep series added entries for an analyzable multipart item together and separate them from other collections with the same uniform title), add a qualifier according to the fourth and fifth paragraphs of LCRI 25.8-25.11 to the uniform title "Selections."

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

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25.34C1. WORKS OF VARIOUS TYPES IN ONE BROAD OR SPECIFIC MEDIUM, AND WORKS OF ONE TYPE FOR ONE SPECIFIC MEDIUM OR VARIOUS MEDIA. [New]

**Keyboard Music**

Use the uniform title [Piano music] (with “Selections” if appropriate) for both (1) collections of music for one performer using two hands on one piano and (2) collections of music for varying numbers of performers and/or varying numbers of hands on one or more pianos. Apply the same principle to collections of music for other keyboard instruments.

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**25.34C2. WORKS OF VARIOUS TYPES IN ONE BROAD OR SPECIFIC MEDIUM, AND WORKS OF ONE TYPE FOR ONE SPECIFIC MEDIUM OR VARIOUS MEDIA.**

Apply this rule to collections containing trio sonatas and other sonatas, using “Sonatas” in the uniform title.

For collections of music by a single composer for various motion pictures, use the uniform title "Motion picture music" or "Motion picture music. Selections" (without a statement of medium) instead of such uniform titles as "Orchestra music. Selections."

For a collection of popular songs by a composer such as George Gershwin or Cole Porter, normally use the uniform title “Songs. Selections” regardless of whether or not some of the songs may have originally been intended for theatrical productions. If, however, the item being cataloged provides clear evidence that all the songs in the collection are from larger works of a single type, use the name of the type as the basis of the uniform title (e.g., “Musicals. Selections”)

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25.34C3. WORKS OF VARIOUS TYPES IN ONE BROAD OR SPECIFIC MEDIUM, AND WORKS OF ONE TYPE FOR ONE SPECIFIC MEDIUM OR VARIOUS MEDIA. [New]

Express numbers of consecutively numbered musical works according to LCRI 25.30C2.

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**25.35. ADDITIONS TO UNIFORM TITLES FOR MUSIC. [New]**

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

Bach, Johann Sebastian, \$d 1685-1750.

240 10 \$a Wer mich liebet, der wird mein Wort halten,  
\$n BWV 74

245 10 \$a Kantate Nr. 74 : \$b Wer mich liebet, der wird  
mein Wort halten : BWV 74 / \$c Joh. Seb. Bach  
; Continuo-Aussetzung von Ulrich Haverkampf.

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 ...

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## 25.35C. ARRANGEMENTS. [New]

**Revisions by the Original Composer** (cf. LCRI 25.25A, Footnote 9)

If a composer revises a work, retaining the original title and opus number, and the revision is one of different instrumentation within the same broad medium (e.g., orchestra, instrumental ensemble, band) rather than extensive overall revision and the introduction of new material, do not consider the revised version an arrangement, etc. Use the same uniform title for the original and revised versions.

100 1# \$a Schoenberg, Arnold, \$d 1874-1951.  
 240 10 \$a Stücke, \$m orchestra, \$n op. 16  
 245 10 \$a Fünf Orchesterstücke, op. 16 : \$b  
 Originalfassung ...

100 1# \$a Schoenberg, Arnold, \$d 1874-1951.  
 240 10 \$a Stücke, \$m orchestra, \$n op. 16  
 245 10 \$a Five pieces for orchestra, op. 16 : \$b new  
 version = Fünf Orchesterstücke ...  
 (*“Revised edition, reduced for normal-sized orchestra by the  
 composer”*)

100 1# \$a Stravinsky, Igor, \$d 1882-1971.  
 245 10 \$a Petrushka : \$b complete original 1911 version  
 ...

100 1# \$a Stravinsky, Igor, \$d 1882-1971.  
 240 10 \$a Petrushka  
 245 10 \$a Petrouchka : \$b burleske in four scenes  
 (revised 1947 version) ...

**Added Accompaniments, etc.**

Do not add arr. to the uniform title for a musical work to which an additional accompaniment or additional parts have been added with no alteration of the original music (21.21). Assign subject headings for both the expanded and the original media of performance, adding “, Arranged” to the former heading. Classify the item as an arrangement.

050 10 \$a M223 \$b .B  
100 1# \$a Bach, Johann Sebastian, \$d 1685-1750.  
240 10 \$a Sonaten und Partiten, \$m violin, \$n BWV  
1001-1006  
245 10 \$a Sechs Sonaten für Violine solo / \$c von Joh.  
Seb. Bach ; herausgegeben von J.  
Hellmesberger ; Klavierbegleitung von Robert  
Schumann ...  
*(Contains the 3 sonatas and 3 partitas)*  
650 #0 \$a Sonatas (Violin and piano), Arranged \$v  
Scores.  
650 #0 \$a Suites (Violin and piano), Arranged \$v  
Scores.  
650 #0 \$a Sonatas (Violin)  
650 #0 \$a Suites (Violin)

### Alternative Instruments

Provided the key is unchanged and the notation has not been significantly changed, do not consider to be an arrangement

1) a work composed before 1800 for a baroque, renaissance, or other early instrument (viola da gamba, recorder, etc.) which is edited for or performed on a contemporary instrument;

2) a work for a melody instrument which is edited for or performed on an alternative instrument specified by the composer or in early editions, preferably the first.

100 1# \$a Bach, Johann Sebastian, \$d 1685-1750.  
240 10 \$a Sonatas, \$m viola da gamba, harpsichord  
245 10 \$a Drei Sonaten für Violoncello und Klavier \$h  
[sound recording] ...  
650 #0 \$a Sonatas (Violoncello and piano)  
  
050 10 \$a M226 \$b .B  
100 1# \$a Brahms, Johannes, \$d 1833-1897.  
240 10 \$a Sonatas, \$m clarinet, piano, \$n op. 120. \$n  
No. 1  
245 10 \$a Sonata no. 1 in F minor, opus 120, for viola  
and piano ...  
500 ## \$a Originally for clarinet or viola and piano.  
650 #0 \$a Sonatas (Viola and piano) \$v Scores and  
parts.

### Song Transpositions

When a song or a set or collection of songs is published or performed at a pitch other than

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the original to accommodate a voice range different from the one for which it was composed, do not consider this transposition to constitute an arrangement.

100 1# \$a Schubert, Franz, \$d 1797-1828.  
240 10 \$a Songs  
245 10 \$a Lieder, Gesang und Klavier / \$c Franz  
Schubert.  
250 ## \$a Neue Ausg. / \$b herausgegeben von Dietrich  
Fischer-Dieskau ; musikwissenschaftliche  
Revision von Elmar Budde, tiefe Stimme.  
*(Originally for high voice)*

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25.35D1 VOCAL AND CHORUS SCORES. [New]

Note that the rule says that “vocal score” or “chorus score” is to be added to the uniform title if the item being cataloged is a vocal score or chorus score, i.e., if it has been described as such in the physical description area (cf. 5.5B1 and LCRI 5.5B1). Therefore whenever either of these terms is used in the physical description area to describe the item as a whole, the term must also be included in the uniform title.

This does not apply if the chorus score or vocal score is part of a set which also includes a full score, parts, etc., since the item being cataloged in such cases cannot be said to “be” a chorus score or vocal score.

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25.35F. LANGUAGE. [New]

*LC practice:* Under rule 25.35F2, which was cancelled in 1993, the language was added to the uniform title for a liturgical work even if the text was in the original language only. When adding to the catalog an access point for a musical setting of a liturgical text, delete such language designations from any existing access points for the same work.

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### **PCC/LC Practice for Assigning Uniform Titles (Providing Related Work/Subject Access When Cataloging Any Resource Related to a Television Program)**

#### **Radio Programs**

##### **Background**

##### **Guidelines**

##### **Assigning Uniform Titles (Cataloging a Radio Program Itself)**

- 1) *Same title, different resources*
- 2) *Comprehensive title/Individual title*
- 3) *Compilations*

##### **Assigning Uniform Titles (Providing Related Work/Subject Access When Cataloging Any Resource Related to a Radio Program)**

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#### **Motion Pictures (including film and video formats)**

##### *Background*

Because LC's Motion Picture, Broadcasting, and Recorded Sound Division (M/B/RS) uses *Archival Moving Image Materials*, 2nd ed. (AMIM2) in cataloging motion pictures instead of AACR2 chapter 7, one of the purposes of this section of the LCRI is to provide guidance for those libraries using AACR2 (including LC when cataloging resources that are related to motion pictures). For informational purposes, the LCRI notes those instances in which the AMIM2 practice differs from the "PCC practice:" (i.e., AACR2 interpretation).

The approach taken for the PCC practice is a practical one, resulting in the following departures from a strict AACR2 approach:

- 1) consistent use of the qualifier "(Motion picture)" whenever a qualifier is needed;
- 2) limiting name authority records for motion pictures to the "work" level to the exclusion of name authority records for "language expressions" of the work, e.g., dubbed motion pictures.

These departures stem from various factors:

- 1) the character of moving image materials themselves;
-



2) the need to provide consistency to accommodate PCC participants working in a shared environment;

3) the need to accommodate two sets of rules that take different approaches on some points (e.g., AMIM2 treats simultaneously released motion pictures in different languages as separate works, whereas AACR2 treats one release as the original and the other releases as translations; AACR2 calls for using language as an element in a uniform title for dubbed motion pictures, whereas AMIM2 does not);

4) the need to manage in a clear way what could be confusing situations related to certain language conditions.

Because AMIM2 does not ever call for using a language element in a uniform title for moving image resources, limiting uniform titles to the “work” level precludes the possible confusion of authority records at both the “work” and “language expression” levels in support of disparate practices.

### *Guidelines*

The guidelines are based on the *Anglo-American Cataloguing Rules*, 2nd ed. (AACR2).

### **PCC Practice for Assigning Uniform Titles (Cataloging a Motion Picture Itself)<sup>1</sup>**

Assign a uniform title for a motion picture in the following situations. (If cataloging an individual title that is part of a comprehensive title (e.g., an episode of a theatrical serial), follow also the guidelines in paragraph 7 of this section below.)

1) *Same title, different resources.* Assign a uniform title to distinguish a motion picture entered under a title proper from another resource entered under that same title proper (*cf.* rule 25.1A). In determining a possible conflict, follow the guidelines set out in “1) The ‘catalog’ when testing for conflict” and “2) Eligible title fields for conflict” under the section headed “General” at the beginning of LCRI 25.5B.

When it is necessary to qualify a uniform title for a motion picture to break a conflict, use the qualifier “(Motion picture).” In such cases create a uniform title name authority record for

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<sup>1</sup>Past PCC practice: PCC practice for primary access to motion pictures prior to 2005 may not reflect the guidelines in this LCRI with respect to the instances of qualification, to the form of qualification, or to the creation of a name authority record. Generally, continue to use such headings and name authority records. Do not make changes solely to reflect new practice. Limit changes to those stimulated by other conditions. Note that aside from creating a Name Authority Record (NAR) to qualify a heading for a motion picture, the usual conditions for creating a NAR as stated in the Introduction to Descriptive Cataloging Manual (DCM) Z1 continue to obtain.

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the motion picture. (Use this uniform title in all entries for the particular work; update existing records as needed to insure this uniformity.) Do not create separate name authority records for separate language versions of a particular motion picture. Instead, treat the titles of separate language versions as variant titles, and make *see* references from them on the name authority record for the motion picture.

*Bibliographic record for a previously cataloged resource:*

245 00 \$a Stardust ...

*Bibliographic record for a motion picture with the same title now being cataloged:*

130 0# \$a Stardust (Motion picture)  
245 10 \$a Stardust ...

*Name authority record for the motion picture:*

130 #0 \$a Stardust (Motion picture)

**Note:** AMIM2 does not follow this practice. Under AMIM2, a uniform title is not assigned solely to distinguish a motion picture entered under a title proper from another resource entered under that same title.

If a resource has been distributed theatrically, nontheatrically, as a home video, and/or aired on television, use the qualifier applicable to the original distribution. When the original distribution is unknown, cannot be determined, or is not applicable (e.g., undistributed home movies), use the qualifier “(Motion picture).” Use the qualifier “(Motion picture)” when the original distribution is directly to the home video market. Use the qualifier “(Television program)” for those resources originally aired on television whether or not they have subsequent home video releases.

If the uniform titles of different motion pictures would be the same, resolve the conflict by using the following additional qualifiers, in this order:

- year of original release (if unreleased, year of original production)
- director or filmmaker (use the shortest intelligible form of the name)
- production company (use the AACR2 form of the name exactly as given on the name authority record; in cases of multiple production companies, use the first one recorded in the statement of responsibility in the title and statement of responsibility area)

Change existing headings to insure, to the extent possible, synchronization between headings for different motion pictures with the same title.

*Bibliographic record for a previously cataloged motion picture:*

245 00 \$a King Kong ...  
260 ## \$a Hollywood : \$b RKO Radio Pictures, \$c  
1933.

*Bibliographic record for another motion picture with the same title now being cataloged:*

130 0# \$a King Kong (Motion picture : 1976)  
245 10 \$a King Kong ...  
260 ## \$a Hollywood : \$b Paramount Pictures, \$c  
1976 ...

*Name authority record for the motion picture now being cataloged:*

130 #0 \$a King Kong (Motion picture : 1976)

*Updated bibliographic record for the previously cataloged motion picture:*

130 0# \$a King Kong (Motion picture : 1933)  
245 10 \$a King Kong ...  
260 ## \$a Hollywood : \$b RKO Radio Pictures, \$c  
1933.

*Name authority record for the previously cataloged motion picture:*

130 #0 \$a King Kong (Motion picture : 1933)

When a preferred qualifier does not resolve a conflict, retain that qualifier and add another. This structure will preserve synchronization between the headings for different motion pictures with the same title.

*Bibliographic records:*

130 0# \$a Harlow (Motion picture : 1965 : Douglas)  
130 0# \$a Harlow (Motion picture : 1965 : Segal)  
130 0# \$a San Francisco (Motion picture : 1986 : Kaw  
Valley Films)  
130 0# \$a San Francisco (Motion picture : 1986 : Cycle  
Vision Tours, Inc.)

2) *Different titles in the same language.* Assign a uniform title for a motion picture released under different titles in the same language (*cf.* rule 25.3C1).

*Bibliographic record for the U.S. version of a motion picture released earlier in the*

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*U.K. under a different title and the U.K. title conflicts with the title of another resource:*

```
130 0# $a Stardust (Motion picture)
245 10 $a He loved an actress ...
```

*Name authority record for the motion picture:*

```
130 #0 $a Stardust (Motion picture)
430 #0 $a He loved an actress
```

**Note:** AMIM2 assigns a uniform title to the original motion picture and links the original to any subsequent versions released under different titles through related-work uniform title added entries.

3) *Dubbed motion picture.* Assign a uniform title for a dubbed motion picture (*cf.* rule 25.5C1).

*Bibliographic record for a dubbed version of a motion picture:*

```
130 0# $a Battaglia di Algeri. $1 English.
245 14 $a The battle of Algiers ...
      (The rule calls for adding language in the case of a dubbed motion
      picture)
```

*Name authority record for the motion picture:*

```
130 #0 $a Battaglia di Algeri
430 #0 $a Battle of Algiers
```

```
not 130 #0 $a Battaglia di Algeri. $1 English
```

**Note:** AMIM2 assigns a uniform title to the original motion picture in the original language and links the original to the dubbed version through a related-work uniform title added entry in the record for the dubbed version.

Today's technology makes it possible to issue resources that contain various language-related conditions. In general, assign a uniform title and name the language(s) as specified in rule 25.5C1. For example, if a resource contains an original version of a motion picture and one dubbed in another language, name the original language second. If the resource contains two dubbed versions but not the original version, name both languages in the order specified by the rule. If a

resource contains three or more dubbed versions, or the original and two or more dubbed versions, use the term “Polyglot” to identify the language in the uniform title.

*Bibliographic record for a motion picture with the original language and two dubbed versions:*

```
130 0# $a To live and die in L.A. $l Polyglot.
245 10 $a To live and die in L.A. ...
      (Original in English, dubbed in French and Spanish)
```

*A name authority record for the motion picture is not necessary.*

Note, however, that if a resource contains a mixture of options, some of which are language-related selections and others not (in terms of the cataloging rules), apply the language-related specifications accordingly. For example, if a resource contains an original version in English, a dubbed version in French, and a subtitled version in Spanish, assign a uniform title followed by the language French (dubbed version) and English (original version). This applies because although three versions are present, the rule only calls for the use of language in the uniform title for two (dubbed and original). The rule does not call for adding language in the case of a motion picture with subtitles.

*Bibliographic record for a motion picture with the original language, one dubbed version, and one subtitled version:*

```
130 0# $a Raising Arizona. $l French & English.
245 10 $a Raising Arizona ...
      (Original in English, dubbed in French, subtitled in Spanish)
```

*A name authority record for the motion picture is not necessary.*

4) *Motion picture with translated intertitles.* By analogy (there is no rule), apply to a silent motion picture that contains intertitles in a language different from that of the original release the same treatment as that applied to a dubbed motion picture.

*Bibliographic record for a version of a motion picture with translated intertitles:*

```
130 0# $a Bronenoset's "Potemkin" (Motion picture).
      $l English.
245 14 $a The battleship Potemkin ...
      (Add the language of the translated intertitles)
```

*Name authority record for the motion picture:*

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130 #0 \$a Bronenosets "Potemkin" (Motion picture)  
430 #0 \$a Battleship Potemkin  
  
*not* 130 #0 \$a Bronenosets "Potemkin" (Motion picture).  
\$l English

5) *Subtitled motion picture released under a different title.* Assign a uniform title for a subtitled motion picture released under a different title (*cf.* rule 25.5C1). (The rule does not call for adding language in the case of a motion picture with subtitles.)

*Bibliographic record for a subtitled version of a motion picture released under a different title:*

130 0# \$a Shichinin no samurai.  
245 10 \$a Seven samurai ...

*Name authority record for the motion picture:*

130 #0 \$a Shichinin no samurai  
430 #0 \$a Seven samurai

**Note:** AMIM2 assigns a uniform title to original the motion picture in the original language and links the original to the subtitled version through a related-work uniform title added entry in the record for the subtitled version.

6) *Motion picture filmed simultaneously in different languages under different titles.* Assign a uniform title for a motion picture filmed simultaneously in different language versions (*cf.* rule 25.3C3). Use the uniform title called for by the rule.

*Bibliographic record for a German version of a motion picture filmed simultaneously in French and German:*

130 0# \$a Coup de grâce.  
245 14 \$a Der Fangschuss ...

*Name authority record for the motion picture:*

130 #0 \$a Coup de grâce  
430 #0 \$a Fangschuss

**Note:** AMIM2 does not collocate under one title but treats each simultaneous production as a separate resource and links them through related-work uniform title added entries.

7) *Comprehensive title/Individual title.* When cataloging an individual title that is part of a comprehensive title, determine whether the individual titles were intended to be viewed consecutively or not. If the individual titles are to be viewed consecutively (e.g., theatrical serials, certain educational and technical materials), use as the title proper a structured combination of the components that consists of a comprehensive title and either an individual title or a numeric designation (e.g., episode number, chapter number) or both. In case of doubt, treat the individual title as intended to be viewed consecutively. Apply this treatment also to newsreels.

*Bibliographic record:*

245 04 \$a The nature of communism. \$n Vol. 1,  
\$p Introduction to the course ...  
(246 given or not based on the character of the individual title and  
a judgment of the usefulness of title access in that form)

*Bibliographic record:*

245 04 \$a The Lightning Raider. \$n Episode 11, \$p The  
bars of death ...  
246 30 \$a Bars of death  
(246 given or not based on the character of the individual title and  
a judgment of the usefulness of title access in that form. Illustrates  
that, unlike serial publications, a uniform title is not assigned  
solely to remove an initial article preceding an individual title but  
when one is assigned for some other reason, an initial article  
preceding an individual title is not retained)

*Bibliographic record:*

245 00 \$a Works. \$n Volume 1 ...  
4XX \$a MacAcademy, the video training series  
(Videorecording used for training for Microsoft Works)

*Bibliographic record:*

130 0# \$a Introduction to mathematics (Motion picture).  
\$n No. 1, \$p Numeration.

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245 10 \$a Introduction to mathematics. \$n No. 1,  
\$p Numeration ...

*(Illustrates a conflict with another resource. When the comprehensive title is in conflict, add a qualifier after the comprehensive title. Giving 246 title access or not is based on the character of the individual title and a judgment of the usefulness of title access in that form)*

### *Name authority record:*

130 #0 \$a Introduction to mathematics (Motion picture)

If the comprehensive title represents a publisher/distributor series, treat it as a series statement.

### *Bibliographic record:*

245 00 \$a 12 angry men ...

4XX \$a Criterion collection  
*(“Criterion collection” is a series used by The Voyager Company when reissuing the motion picture on videodisc)*

### *Bibliographic record:*

245 00 \$a Boogie nights ...

4XX \$a New Line platinum series

## **PCC/LC Practice for Assigning Uniform Titles (Providing Related Work/Subject Access When Cataloging Any Resource Related to a Motion Picture)<sup>2</sup>**

1) *General.* In cataloging a resource related to a motion picture (e.g., a screenplay, a recording of music from a motion picture), use a related work (*cf.* rule 21.28)/subject added entry to provide related work/subject access to the motion picture. If it is necessary to distinguish a motion picture entered under a title proper from another resource entered under that same title, add

---

<sup>2</sup> Past PCC/LC practice: PCC/LC practice for secondary access for motion pictures prior to 2005 will have resulted in instances of qualification now no longer called for. Generally, continue to use such headings in main, subject, and added entries on records for items cataloged after 2004 (routinely retain name authority records created in accord with these policies although they would not necessarily be needed under current policies).

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the qualifier “(Motion picture).” In determining a possible conflict, follow the guidelines set out in “1) The ‘catalog’ when testing for conflict” and “2) Eligible title fields for conflict” under the section headed “General” at the beginning of LCRI 25.5B. If the motion picture for which related-work/subject access is being provided is an individual title associated with a comprehensive title, e.g., an episode of a theatrical serial, follow also the guidelines in paragraph 5 of this section below.

*Bibliographic record for the music for a motion picture:*

100 1# \$a Copland, Aaron, \$d 1900-  
245 14 \$a The red pony ...

*Related-work added entry for the motion picture that conflicts with the title of another motion picture:*

730 0# \$a Red pony (Motion picture : 1949)  
(Date added to break conflict with another motion picture with the same title)

*Name authority record for the motion picture:*

130 #0 \$a Red pony (Motion picture : 1949)

*Bibliographic record for a book about a motion picture:*

100 1# \$a Coppola, Eleanor.  
245 10 \$a Notes ...

*Subject access for the motion picture that conflicts with another resource:*

630 00 \$a Apocalypse now (Motion picture)

*Name authority record for the motion picture:*

130 #0 \$a Apocalypse now (Motion picture)

2) *Various types of versions of motion pictures released under a different title.* If the related resource is a dubbed motion picture, a motion picture with translated intertitles, a subtitled motion picture, or a motion picture that has been released under a different title in the same language, use the uniform title of the original-release motion picture.

*Title of original motion picture:* La battaglia di Algeri

*Title of English language dubbed or subtitled motion picture:* The battle of

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Algiers

*Title of translated screenplay for the motion picture:* Gillo Pontecorvo's  
The battle of Algiers

*Bibliographic record for the screenplay:*

100 1# \$a Solinas, Franco, \$d 1927-  
240 10 \$a Battaglia di Algeri. \$l English  
245 10 \$a Gillo Pontecorvo's The battle of Algiers /  
\$c a film written by Franco Solinas ...

*Related-work added entry for the motion picture:*

730 0# \$a Battaglia di Algeri.

*Name authority record for the motion picture:*

130 #0 \$a Battaglia di Algeri  
430 #0 \$a Battle of Algiers

*Title of original motion picture:* Cabinet des Dr. Caligari

*Title of motion picture with translated intertitles:* The cabinet of Dr. Caligari

*Title of screenplay for motion picture with translated intertitles:* The cabinet  
of Dr. Caligari

*Bibliographic record for a related work:*

100 1# \$a Adkinson, R. V. \$q (Robert V.)  
245 14 \$a The cabinet of Dr. Caligari : \$b a film by  
Robert Wiene, Carl Mayer, and Hans Janowitz  
: English translation and description of  
action / \$c by R.V. Adkinson.  
  
4XX \$a Classic film scripts

*Related-work added entry for the motion picture:*

730 0# \$a Cabinet des Dr. Caligari.

*Name authority record for the motion picture:*

130 #0 \$a Cabinet des Dr. Caligari  
430 #0 \$a Cabinet of Dr. Caligari

*Title of original motion picture:* Shichinin no samurai  
*Title of subtitled motion picture:* Seven samurai  
*Title of screenplay for subtitled motion picture:* Seven samurai

*Bibliographic record for a screenplay:*

100 1# \$a Kurosawa, Akira, \$d 1910-  
240 10 \$a Shichinin no samurai. \$l English  
245 14 \$a Seven samurai ...

*Related-work added entry for the motion picture:*

730 0# \$a Shichinin no samurai.

*Name authority record for the motion picture:*

130 #0 \$a Shichinin no samurai  
430 #0 \$a Seven samurai

3) *Motion picture filmed simultaneously in different languages under different titles.* If the related resource is a motion picture filmed simultaneously in different languages (*cf.* rule 25.3C3), use the uniform title called for by the rule.

*Title of motion picture in French:* Coup de grâce  
*Title of motion picture in German:* Der Fangschuss  
*Title of English translation of screenplay for German version:* Screenplay  
for Der Fangschuss

*Bibliographic record for a screenplay:*

100 1# \$a [Author]  
240 10 \$a [Title of original screenplay in German].  
\$l English  
245 10 \$a Screenplay for Der Fangschuss ...

*Related-work added entry for the motion picture:*

730 0# \$a Coup de grâce

*Name authority record for the motion picture:*

130 #0 \$a Coup de grâce

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430 #0 \$a Fangschuss

4) *Comprehensive title/Individual title.* If the related resource is an individual title that is part of a comprehensive title, determine whether the individual titles were intended to be viewed consecutively or not. If they were not intended to be viewed consecutively, provide the related access to the individual title alone. If they were intended to be viewed consecutively (e.g., theatrical serials, certain educational and technical materials), provide as the related access a structured combination of components that consists of a comprehensive title and either an individual title or a numeric designation (e.g., episode number, chapter number) or both. Apply this treatment also when the resource being cataloged is related to a newsreel.

*Bibliographic record for a novelization of a motion picture:*

100 1# \$a Goddard, Charles.  
245 14 \$a The perils of Pauline : \$b a motion picture  
novel ...

*Related-work added entry for a motion picture that conflicts with another motion picture with the same title:*

730 0# \$a Perils of Pauline (Motion picture : 1914).  
\$n Episode 12.  
(When the comprehensive title is in conflict, add a qualifier after  
the comprehensive title)

*Name authority record for the motion picture:*

130 #0 \$a Perils of Pauline (Motion picture : 1914)

### Television Programs (including video and film formats)

#### *Background*

Because LC's Motion Picture, Broadcasting, and Recorded Sound Division (M/B/RS) uses *Archival Moving Image Materials*, 2nd ed. (AMIM2) in cataloging television programs and because AACR2 is silent on the cataloging of television programs, one of the purposes of this section of the LCRI is to provide guidance for those libraries using AACR2 (including LC when cataloging resources that are related to television programs).

The approach taken for the PCC practice is a practical one, resulting in the following departures from a strict AACR2 approach:

- 1) consistent use of the qualifier “(Television program)” whenever a qualifier is needed for programs originally aired on television;
- 2) limiting name authority records for television programs to the “work” level to the exclusion of name authority records for “language expressions” of the work., e.g., dubbed television programs.

*Guidelines*

The guidelines are based on the *Anglo-American Cataloguing Rules*, 2nd ed. (AACR2).

**PCC Practice for Assigning Uniform Titles (Cataloging a Television Program Itself)<sup>3</sup>**

Assign a uniform title under the conditions listed for motion pictures that apply also to television programs. If cataloging an individual title that is part of a comprehensive title (e.g., an episode of a television series), follow also the guidelines in paragraph 2 of this section below. Note especially the following situations.

1) *Same title, different resources.* Assign a uniform title to distinguish a television program entered under a title proper from another resource entered under that same title (*cf.* rule 25.1A). In determining a possible conflict, follow the guidelines set out in “1) The ‘catalog’ when testing for conflict” and “2) Eligible title fields for conflict” under the section headed “General” at the beginning of LCRI 25.5B.

When it is necessary to qualify a uniform title for a television program to break a conflict, use the qualifier “(Television program).” In such cases create a uniform title name authority record for the television program. (Use this uniform title in all entries for the particular work; update existing records as needed to insure this uniformity.) Do not create separate name authority records for separate language versions of a particular television program or for variant titles. Instead, treat the titles of separate language versions as variant titles and make *see* references from them as well as other variant titles on the name authority record for the television program.

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<sup>3</sup>Past PCC practice: PCC practice for primary access to television programs prior to 2005 may not reflect the guidelines in this LCRI with respect to the instances of qualification, to the form of qualification, or to the creation of a name authority record. Generally, continue to use such headings and name authority records. Do not make changes solely to reflect new practice. Limit changes to those stimulated by other conditions. Note that aside from creating a NAR to qualify a heading for a television program, the usual conditions for creating a NAR as stated in the Introduction to DCM Z1 continue to obtain.

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**Note:** AMIM2 does not follow this practice. Under AMIM2, a uniform title is not assigned solely to distinguish a television program entered under a title proper from another resource entered under that same title.

If a resource has been distributed theatrically, nontheatrically, as a home video, and/or aired on television, use the qualifier applicable to the original distribution. When the original distribution is unknown, cannot be determined, or is not applicable (e.g., undistributed home movies), use the qualifier “(Motion picture).” Use the qualifier “(Motion picture)” when the original distribution is directly to the home video market. Use the qualifier “(Television program)” for those resources originally aired on television whether or not they have subsequent home video releases.

If the uniform titles of different television programs would be the same, resolve the conflict by using the following additional qualifiers, in this order:

year first telecast

production company or network (use the AACR2 form of the name exactly as given on the name authority record; in cases of multiple production companies, use the first one recorded in the statement of responsibility in the title and statement of responsibility area)

country of production (use the AACR2 form from the name authority record for the country minus any cataloger’s addition (cf. rule 24.4C1))

Change existing headings to insure, to the extent possible, synchronization between headings for different television programs with the same title. When a preferred qualifier does not resolve a conflict, retain that qualifier and add another. This structure will preserve synchronization between the headings for different television programs with the same title.

*Bibliographic records:*

130 0# \$a Othello (Television program : 1963 :  
Canadian Broadcasting Corporation)

130 0# \$a Othello (Television program : 1963 : WOR-TV  
(Television station : New York, N.Y.))  
*(Illustrates that a television station can be a production  
company)*

2) *Comprehensive title/Individual title.* When cataloging an individual title that is part of a comprehensive title (i.e., an original telecast series and not a publisher/distributor series that would be treated as a series statement), such as an episode of a television series, use as the title proper a structured combination that consists of a comprehensive title and either an individual title or a numeric designation (e.g., an episode number) or both.

*a) Individual titles intended to be viewed consecutively.* Determine whether the individual titles are to be viewed consecutively (e.g., certain limited series such as “Roots,” historical documentaries covering a specified time sequence, educational programs in which the material is presented sequentially). Viewing the individual titles consecutively actively contributes to, indeed may be dependent upon, an intelligible grasp of the material presented. If in doubt, treat the individual titles as not intended to be viewed consecutively.

Use as the title proper a structured combination that consists of a comprehensive title, a numeric designation (e.g., episode number, show number, production number), and an individual title when one is available.

*Bibliographic records:*

245 04 \$a The Civil War. \$n Episode 1, \$p 1861--the cause ...

245 04 \$a The Civil War. \$n Episode 2, \$p 1862--a very bloody affair ...

*Bibliographic record:*

130 0# \$a Introduction to mathematics (Television program). \$n No. 1, \$p Basic.

245 10 \$a Introduction to mathematics. \$n No. 1, \$p Basic ...

*(Illustrates that when the comprehensive title conflicts with another resource, the qualifier is added after the comprehensive title. Giving 246 title access or not is based on the character of the individual title and a judgment of the usefulness of title access in that form)*

*Name authority record:*

130 #0 \$a Introduction to mathematics (Television program)

*Bibliographic records:*

245 00 \$a Roots--the next generations. \$n Show no. 1 ...

245 00 \$a Roots--the next generations. \$n Show no. 2 ...  
*(Illustrates the absence of individual titles)*

*A name authority record for the television series is not necessary.*

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In the absence of both a numeric designation and an individual title, use the date of telecast in the form [yyyy-mm-dd].

*b) Individual titles not intended to be viewed consecutively.* Because there is not a consistent approach in the world of television distribution regarding the assignment of numbers used to identify episodes of television series (episode/production/show numbers), use as the title proper a structured combination that consists of a comprehensive title and an individual title when one is available. In the absence of an individual title, use a numeric designation (e.g., episode number, show number, production number). When an individual title is used and a numeric designation is available, provide access to the numeric designation through varying title.

*Bibliographic record:*

```
245 00 $a Mary Tyler Moore. $p Chuckles bites the dust
      ...
246 30 $a Chuckles bites the dust
246 3# $a Mary Tyler Moore. $n Episode no. 233
246 3# $a Mary Tyler Moore. $n Show no. 7507
```

*(246 for the individual title given or not based on the character of the individual title and a judgment of the usefulness of title access in that form. Illustrates that a single episode may have more than one type of number)*

*A name authority record for the television series is not necessary.*

*Bibliographic record:*

```
130 0# $a Paper chase (Television program). $p Man
      who could be king.
245 14 $a The paper chase. $p The man who could be
      king ...
246 30 $a Man who could be king
246 3# $a Paper chase. $n Program no. T-704
```

*(Illustrates that when the comprehensive title conflicts with another resource, the qualifier is added after the comprehensive title. Illustrates that, unlike serials, a uniform title is not assigned solely to remove an initial article preceding an individual title, but when one is assigned for some other reason, an initial article preceding*



*an individual title is not retained. Giving 246 title access or not to the individual title is based on the character of the individual title and a judgment of the usefulness of title access in that form. Illustrates that when giving access to the episode number, the comprehensive title used is the same as that used in field 245 except for initial articles)*

*Name authority record for the television series:*

130 #0 \$a Paper chase (Television program)

In the absence of an individual title, use a numeric designation. In the absence of both a numeric designation and an individual title, use the date of telecast in the form [yyyy-mm-dd].

*Bibliographic records:*

245 00 America 2night. \$n Episode no. 233 ...

245 00 Panorama. \$n [1983-07-09] ...

If the comprehensive title represents a publisher/distributor series, treat it as a series statement:

*Bibliographic record:*

245 00 \$a Tanner '88. \$p The night of the  
Twinkies ...

246 30 \$a Night of the Twinkies

246 3# \$a Tanner '88. \$n Volume 1

4XX \$a Criterion television

*("Criterion television" is a series used by The Voyager Company when reissuing the television program on videodisc. Giving 246 title access or not to the individual title is based on the character of the individual title and a judgment of the usefulness of title access in that form)*

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3) *Compilations*. These are usually selected portions of a television series. They may or may not relate to a particular season; treat them accordingly as follows:

1) for those that are a compilation of all the programs telecast in a particular season, collocate them by using the uniform title of the work as a whole followed by the term "Season" as the standard term to denote what may be called variously "year 1," "season one," "first season," "vol. 1," "first year," etc., followed by the number of the season;

*Bibliographic record*

```
130 0# $a All in the family (Television program). $n
      Season 1.
245 10 $a All in the family. $n The complete first
      season $h [videorecording] ...
```

*Name authority record for the television series:*

```
130 #0 All in the family (Television program)
```

*Caution:* Do not inadvertently treat a compilation of a complete series telecast over a short period of time as a season.

2) for selections from a particular season, use the pattern in 1) directly above and add the term "Selections";

*Bibliographic record*

```
130 0# $a I love Lucy (Television program).
      $n Season 1. $k Selections.
245 10 $a I love Lucy. $n Season one. $n V. 9
      $h [videorecording] ...
```

*Name authority record for the television series:*

```
130 #0 I love Lucy (Television program)
```

*Bibliographic record:*

---

```
130 0# $a Rhoda. $n Season 3. $k Selections.
245 14 $a The very best of Rhoda. $n Season 3
      $h [videorecording] ...
```

*(Two episodes of the television show broadcast in 1976)*

*A name authority record for the television series is not necessary.*

3) for selections from two or more seasons or for those covered by a special rubric such as “The best of ...”, use the uniform title of the work as a whole followed only by the term “Selections”; when a selection with a special rubric relates to a single season, however, use the pattern in 2) directly above.

*Bibliographic records:*

```
130 0# $a Simpsons (Television program).
      $k Selections.
```

```
245 14 $a The best of the Simpsons $h
      [videorecording] ...
```

```
130 0# $a Simpsons (Television program).
      $k Selections.
```

```
245 14 $a The Simpsons $h [videorecording]
      :$b political party ...
```

*(A compilation of politically themed episodes from the show)*

*Name authority record:*

```
130 #0 $a Simpsons (Television program)
```

**PCC/LC Practice for Assigning Uniform Titles (Providing Related Work/Subject Access When Cataloging Any Resource Related to a Television Program)<sup>4</sup>**

In cataloging a resource related to a television program/series (e.g., a teleplay, a music recording for the television program/series), use a related work (*cf.* rule 21.28)/subject added entry

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<sup>4</sup>Past PCC/LC practice: PCC/LC practice for secondary access for television programs prior to 2005 will have resulted in instances of qualification now no longer called for. Generally, continue to use such headings in main, subject, and added entries on records for items cataloged after 2004 (routinely retain name authority records created in accord with these policies although they would not necessarily be needed under current policies).

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to provide related-work/subject access to the television program/series. If it is necessary to distinguish a television program/series entered under a title proper from another resource entered under that same title, add the qualifier “(Television program).” In determining a possible conflict, follow the guidelines set out in “1) The ‘catalog’ when testing for conflict” and “2) Eligible title fields for conflict” under the section headed “General” at the beginning of LCRI 25.5B.

When a resource relates to a television series whose comprehensive title is not in conflict, do not use a qualifier.

*Bibliographic record:*

```
100 1# $a Fates, Gil, $d 1913-
245 10 $a What's my line? : $b the inside history of TV's
      most famous panel show ...
```

*Subject added entry for the television series:*

```
630 00 $a What's my line?
```

*A name authority record for the television series is not necessary.*

When a resource relates to a television series whose title is in conflict with another resource entered under the same title, use a qualifier to break the conflict.

*Bibliographic record:*

```
100 1# $a Dunning, Jennifer.
245 10 $a Great performances : $b a celebration ...
```

*Subject added entry for the television series that conflicts with another resource:*

```
630 00 Great performances (Television program)
```

*Name authority record for the television series:*

```
130 #0 Great performances (Television program)
```

In such a case standard procedure calls for applying the uniform title to all instances of the comprehensive title, including the instances of structured combinations used for individual episodes of the television series:

*Bibliographic record for an episode of Great performances:*

```
130 0# $a Great performances (Television program). $p
      Solti conducts Mendelssohn ...
```

245 00 \$a Great performances. \$p Solti conducts  
Mendelssohn ...

*LC practice:* Since in LC's catalog the actual episodes of a television series are cataloged according to AMIM2 rules, catalogers following AACR2 practice in providing related access to the television series will not update AMIM2 records to reflect the practice illustrated above. This is the result of applying one set of rules to the actual cataloging of the materials and another set when providing secondary/subject access.

## **Radio Programs**

### *Background*

For cataloging radio programs, LC follows the AACR2 approach stated in this LCRI. Therefore, PCC and LC practice are the same.

### *Guidelines*

The guidelines are based on the *Anglo-American Cataloguing Rules*, 2nd ed. (AACR2).

## **Assigning Uniform Titles (Cataloging a Radio Program Itself)<sup>5</sup>**

Assign a uniform title for a radio program in the following situations.

1) *Same title, different resources.* Assign a uniform title to distinguish a radio program entered under a title proper from another bibliographic resource entered under that same title (*cf.* rule 25.1A). In determining a possible conflict, follow the guidelines set out in “1) The ‘catalog’ when testing for conflict” and “2) Eligible title fields for conflict” under the section headed “General” at the beginning of LCRI 25.5B.

When it is necessary to qualify a uniform title for a radio program to break a conflict, use the qualifier "(Radio program)." In such cases create a uniform title name authority record for the radio program. (Use this uniform title in all entries for the particular work; update existing records as

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<sup>5</sup>Past PCC/LC practice: PCC/LC practice for primary access to radio programs prior to 2005 may not reflect the guidelines in this LCRI with respect to the instances of qualification, to the form of qualification, or to the creation of a name authority record. Generally, continue to use such headings and name authority records. Do not make changes solely to reflect new practice. Limit changes to those stimulated by other conditions. Note that aside from creating a NAR to qualify a heading for a radio program, the usual conditions for creating a NAR as stated in the Introduction to DCM Z1 continue to obtain.

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needed to insure this uniformity.) Do not create separate name authority records for separate language versions of a particular radio program or for variant titles. Instead, treat the titles of separate language versions as variant titles and make *see* references from them as well as other variant titles on the name authority record for the radio program.

If the uniform titles of different radio programs would be the same, resolve the conflict by using the following additional qualifiers, in this order:

year first broadcast

production company or network (use the AACR2 form of the name exactly as given on the name authority record; in cases of multiple production companies, use the first one recorded in the statement of responsibility in the title and statement of responsibility area)

country of production (use the AACR2 form from the name authority record for the place minus any cataloger's addition (cf. rule 24.4C1))

Change existing headings to insure, to the extent possible, synchronization between headings for different radio programs with the same title. When a preferred qualifier does not resolve a conflict, retain that qualifier and add another. This structure will preserve synchronization between the headings for different radio programs with the same title.

### *Bibliographic records:*

130 0# \$a Morning jazz (Radio program : 2004 : WPFW  
(Radio station : Washington, D.C.))

130 0# \$a Morning jazz (Radio program : 2004 : WWUH  
(Radio station : West Hartford, Conn.))

*(Illustrates that a radio station can be a production company)*

2) *Comprehensive title/Individual title.* When cataloging an individual title that is part of a comprehensive title (i.e., an original broadcast series and not a publisher/distributor series that would be treated as a series statement), such as an episode of a radio series, use as the title proper a structured combination that consists of a comprehensive title and either an individual title or a numeric designation (e.g., episode number, program number, show number) or both.

### *Bibliographic record:*

245 00 \$a Hollywood radio theatre. \$n Program no. 133,  
\$p Lost in the storm ...

### *Bibliographic record:*

245 00 \$a Adventures in research. \$n No. 586, \$p The  
moldy saucer ...

246 30 \$a Moldy saucer  
*(246 given or not based on the character of the individual title and a judgment of the usefulness of title access in that form. Illustrates that, unlike serials, a uniform title is not assigned solely to remove an initial article preceding an individual title but when one is assigned for some other reason, an initial article preceding an individual title is not retained)*

*Bibliographic record:*

130 0# \$a American folk music (Radio program). \$n  
 Program no. C-21.  
 245 10 \$a American folk music. \$n Program no. C-21 ...  
*(Illustrates that when the comprehensive title conflicts with another resource, the qualifier is added after the comprehensive title. Illustrates the absence of an individual title)*

*Name authority record for the radio program:*

130 #0 \$a American folk music (Radio program)

In the absence of a numeric designation or an individual title, the date of broadcast can be used, if available, in the form [yyyy-mm-dd].

*Bibliographic record:*

130 0# \$a Jack Benny program (Radio program). \$n 1946-  
 03-10.  
 245 14 \$a The Jack Benny show. \$n [1946-03-10] ...

*Name authority record for the radio program:*

130 #0 \$a Jack Benny program (Radio program)

If the comprehensive title represents a publisher/distributor series, treat as a series statement:

*Bibliographic record:*

245 04 \$a The Bob Hope show. \$p Bob and Bing stop  
 feuding ...  
 4XX \$a Golden days of radio  
*(“Golden days of radio” is a series the Armed Forces Radio and Television Service used to reissue various radio shows)*

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3) *Compilations*. These are usually selected portions of a radio series. They may or may not relate to a particular season; treat them accordingly as follows:

1) for those that are a compilation of all the programs broadcast in a particular season, collocate them by using the uniform title of the work as a whole followed by the term “Season” as the standard term to denote what may be called variously “year 1,” “season one,” “first season,” “vol. 1,” “first year,” etc., followed by the number of the season;

### *Bibliographic record*

```
130 0# $a American Radio Company of the Air (Radio
      program). $n Season 1.
245 10 $a Garrison Keillor's American Radio Company.
      $n The first season ...
```

### *Name authority record for the radio series:*

```
130 #0 $a American Radio Company of the Air (Radio
      program)
```

*Caution:* Do not inadvertently treat a compilation of a complete series broadcast over a short period of time as a season.



2) for selections from a particular season, use the pattern in 1) directly above and add the term “Selections”;

*Bibliographic record*

```
130 0# $a Shadow (Radio program). $n Season 2.
      $k Selections.
245 14 $a The Shadow. $n The best of season two ...
      (Made up example)
```

*Name authority record for the radio series:*

```
130 #0 $a Shadow (Radio program)
```

3) for selections from two or more seasons or for those covered by a special rubric such as “The best of ...”, use the uniform title of the work as a whole followed only by the term “Selections”; when a selection with a special rubric relates to a single season, however, use the pattern in 2) directly above.

*Bibliographic record:*

```
130 0# $a All things considered (Radio program).
      $k Selections.
245 14 $a The best of All things considered ...
```

*Name authority record for the radio series:*

```
130 #0 $a All things considered (Radio program)
```

**Assigning Uniform Titles (Providing Related Work/Subject Access When Cataloging Any Resource Related to a Radio Program)<sup>6</sup>**

In cataloging a resource related to a radio program/series (e.g., a radio script, a recording of music from a radio program/series), use a related work (cf. rule 21.28)/subject added entry to provide related work/subject access to the radio program/series. If it is necessary to distinguish a radio program/series entered under a title proper from another resource entered under that same title, add the qualifier “(Radio program).” In determining a possible conflict, follow the guidelines set

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<sup>6</sup>Past PCC/LC practice: PCC/LC practice for secondary access for radio programs prior to 2005 will have resulted in instances of qualification now no longer called for. Generally, continue to use such headings in main, subject, and added entries on records for items cataloged after 2004 (routinely retain name authority records created in accord with these policies although they would not necessarily be needed under current policies).

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out in “1) The ‘catalog’ when testing for conflict” and “2) Eligible title fields for conflict” under the section headed “General” at the beginning of this LCRI. If the radio program/series for which related-work/subject access is being provided is an individual title associated with a comprehensive title, e.g., an episode of a radio serial, follow also the guidelines in 2. *Comprehensive/Individual title* immediately above.