

To: Joint Steering Committee for Development of RDA
From: Judith A. Kuhagen, Secretary, JSC
Subject: Fast Track entries included in the October 2014 update of RDA Toolkit

The JSC established the Fast Track process for addition or removal of examples, addition of terms and definitions to the glossary, addition of references, clarification in wording, etc. The possible changes are discussed by the JSC members, not by the JSC constituencies. If a JSC member thinks a possible change should be discussed by the JSC constituencies, the entry for that change is removed from the Fast Track process.

Listed below are (1) the Fast Track changes approved by the JSC, (2) typographical errors reported to the JSC since the April 2014 release of RDA Toolkit, and (3) changes related to terminology in some instructions and in appendices I, J, and K discussed by the JSC in recent weeks.

The changes and corrections in this document will appear in the October 2014 update of RDA Toolkit. Generally, strikeout is used to show deletions and double underlining is used to show additions. For some corrections, only a clean-copy version is shown with an explanation of what was corrected.

=====

0.10, 3rd example box:

Berlioz, Hector, 1803–1869. Le corsaire; arranged
Resource described: The corsaire : overture for concert band / transcribed by
Gunther Schuller. Transcription of a Berlioz overture composed originally for
orchestra

=====

0.10, 5th example box:

Parody of: Tolkien, J. R. R. (John Ronald Reuel), 1892–1973. The Lord of the rings

=====

0.12:

RDA has been designed for use with a variety of encoding schemes typically used in library applications. ~~Appendices D and E provide mappings of RDA elements to the MARC 21 formats for bibliographic and authority data.~~

~~For certain elements, the RDA instructions refer to an external vocabulary encoding scheme ▼ (e.g., the instruction on recording the script or scripts used to express the language content of a resource directs the cataloguer to the terms listed in ISO 15924).~~

For certain elements, the RDA instructions include a **vocabulary encoding scheme ▼** that is internal to RDA (i.e., a controlled list of terms defined specifically for use with RDA). For those elements, data may be encoded using a substitute vocabulary encoding scheme, provided the encoding scheme is identified.

When RDA instructions specify recording a name or a term in an element, the data may be recorded using a ~~substitute~~ any suitable vocabulary encoding scheme (e.g., a country code from ISO 3166 for a place), provided the scheme is identified.

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1.7.5: corrected link to 2.17

=====

1.7.9: corrected link to 2.17

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2.3.1.7.1, 1st example block, deletion of 3rd example:

~~Key abstracts. Industrial power and control systems~~

=====

2.3.4.5, end of 1st paragraph:

then:

supply as other title information a word or brief phrase indicating the geographic area covered and, if applicable, the subject portrayed. ~~Indicate that the information was taken from a source outside the resource itself (see 2.2.4).~~

Indicate that the information was taken from a source outside the resource itself (see 2.2.4).

=====

2.3.4.6, end of 1st paragraph:

then:

supply *trailer* as other title information. ~~Indicate that the information was taken from a source outside the resource itself (see 2.2.4).~~

Indicate that the information was taken from a source outside the resource itself (see 2.2.4).

=====

2.4.1.5, optional omission, 2nd example:

by Raymond Queneau, Jacques Jouet [and 4 others]

Source of information reads: by Raymond Queneau, Italo Calvino, Paul Fournel, Jacques Jouet, Claude Berge & Harry Mathews

=====

2.4.1.6, 1st example box (correct line spacing as shown below):

ABC News
producer and writer, James Benjamin
director, Al Niggemeyer

director, Dan Bessie
writer, Phyllis Harvey
animation, B. Davis
editor, I. Dryer

=====

2.5.2.1, 3rd paragraph, b):

vii) a particular voice range or format ~~for~~ of notated music.

=====

2.6.1.4, last paragraph:

If a serial has more than one concurrent system of numbering, record the second or subsequent systems as alternative numbering (see 2.6.56–2.6.9). Record them in the order in which they are presented.

=====

2.8.1.5.1, 4th paragraph (correct punctuation as shown below):

Make a note (see 2.17.7.5.1) if:

a publisher's name changes or if a different publisher is named on a subsequent part of a multipart monograph

and

the change is considered important for identification or access.

=====

2.8.1.5.2, 4th paragraph (correct punctuation as shown below):

Make a note (see 2.17.7.5.2) if:

a publisher's name changes or if a different publisher is named on a later issue or part of a serial

and

the change is considered important for identification or access.

=====

2.17.2.3, 1st example box, 7th example and new last example:

Title from title screen

Resource described is a computer disc

Title from disc label

Resource described is an audio disc

=====

2.17.9.4.2, 1st paragraph (correct punctuation as shown below):

Make notes on changes in place of manufacture and/or manufacturers' names that occur after the first/earliest issue or part of a serial (see 2.10.1.5.2), if considered important for identification or access.

=====

3.2.1.3, paragraph after table:

If none of the terms listed in table 3.1 applies to the carrier of the resource being described, record *other*.

=====

3.3.1.3, next-to-last paragraph:

If none of the terms in the list applies to the carrier or carriers of the resource being described, record *other*.

=====

3.4.1.7.1, last paragraph:

If the number of subunits cannot be stated succinctly, record the details in a note if considered important for identification or selection (see 3.21.2.110).

=====

3.4.1.7.5, last paragraph:

If the number of subunits cannot be stated succinctly, record the details in a note if considered important for identification or selection (see 3.21.2.110).

=====

3.4.3.2, 1st paragraph (correct spacing as shown below):

Record the extent of the resource by giving the number of units and an appropriate term for the format of notated music from the list at 7.20.1.3.

=====

3.4.4.1, new 2nd paragraph:

For resources consisting primarily of still images in a volume, see 3.4.5.

=====

3.4.5.1, 1st paragraph:

For a printed or manuscript resource consisting of text (with or without illustrations), record the extent by applying the instructions at 3.4.5.2–3.4.5.22. These instructions apply to text resources in volumes, sheets, portfolios or cases. These instructions also apply to volumes consisting primarily of still images.

=====

3.22.3.3, last example (add missing punctuation as shown below):

Size as mounted: 36 × 32 cm

=====

6.1.3.2 (also correcting punctuation as shown below):

For works issued as serials:

If:

there is a change in responsibility (see 6.1.3.2.1)

or

there is a major change in title proper (see 6.1.3.2.2)

then:

construct the authorized access point to represent a new work.

=====

6.1.3.3 (also correcting punctuation as shown below):

For works issued as integrating resources:

If:

there is a change in responsibility (see 6.1.3.3.1)

or

there is a change in title proper (see 6.1.3.3.2)

then:

revise the authorized access point representing the work to reflect the latest iteration.

=====

6.2.2.9, deletion of last paragraph:

~~For instructions on constructing the authorized access point representing a part or parts of a work, see 6.27.2.~~

=====

6.2.2.9.1: 1st example box, 1st example:

The tTwo towers

Preferred title for a part of J.R.R. Tolkien's The lord of the rings

=====

6.2.2.9.1, addition of new last paragraph:

For instructions on using the preferred title for the part to construct the authorized access point representing one part of a work, see 6.27.2.2.

=====

6.2.2.9.2, 2nd example box:

Purgatorio

Preferred title for a part of Dante Alighieri's Divina commedia in a compilation also comprising the part Paradise

Paradise

Preferred title for a part of Dante Alighieri's Divina commedia in a compilation also comprising the part Purgatorio

Gareth and Lynette

Lancelot and Elaine

The passing of Arthur

Preferred titles for three parts of Alfred Tennyson's Idylls of the King in a compilation comprised of Gareth and Lynette, Lancelot and Elaine, and The passing of Arthur

Book 1

Preferred title for a part of Homer's Iliad in a compilation also comprising book 6

Book 1

Book 6

Preferred titles for a parts of Homer's Iliad in a compilation also comprising book 1 comprised of books 1 and 6

=====

6.2.2.9.2, addition of new last paragraph:

For instructions on using the preferred titles for parts to construct the authorized access point representing two or more parts of a work, see 6.27.2.3.

=====

6.2.2.10.3, Alternative:

When identifying two or more works in a compilation, identify the parts collectively by recording a conventional collective title (see 6.2.2.10.1 or 6.2.2.10.2), as applicable], followed by *Selections*. Apply this instruction instead of or in addition to recording the preferred title for each of the works in the compilation.

=====

6.2.3.5, 1st and 3rd examples:

The pPersonal history of David Copperfield
Preferred title recorded as: David Copperfield

2 towers

The lord of the rings. The tTwo towers
Preferred title recorded as: The tTwo towers

=====

6.8.1.3, example box, additional example inserted as next-to-last example:

German National Library: <http://d-nb.info/gnd/4128140-8>
German National Library permalink for Johann Wolfgang von Goethe's Faust

=====

6.9.1.3, Alternative, 2nd paragraph:

Use one or more of the terms listed ~~in~~ in table 6.1, as appropriate.

=====

6.9.1.3, paragraph after the table:

If none of the terms listed in table 6.1 applies to the content of the resource being described, record *other*.

=====

6.11.1.4, 1st example (punctuation in explanation corrected as shown below):

English
German
Russian

Resource described: Defiance / Paramount Vantage presents a Grosvenor Park/Bedford Falls production ; an Edward Zwick film ; executive producer, Marshall Herskovitz ; produced by Edward Zwick, Pieter Jan Brugge ; director of photography, Eduardo Serra ; screenplay by Clayton Frohman & Edward Zwick ; directed by Edward Zwick. **A motion picture with some dialogue in English, some dialogue in German, and some dialogue in Russian**

=====

6.14.2.2, 2nd paragraph:

Determine the title to be used as the preferred title for a musical work created before 1501 from modern reference sources. If the evidence of modern reference sources is inconclusive, use (in this order of preference):

=====

6.14.3.4, 1st example box, 1st example:

The mMountain maid
La fFille de la montagne
Das Kind der Berge

Norwegian language form recorded as preferred title: Haugtussa

=====

6.15.1.5, 1st paragraph, last line (correct style as shown below):

viola da gamba (*not* bass viol *or* gamba)

=====

6.16.1.3.1, 1st example box, 1st-2nd examples:

no. 2

Resource described: String quartet no. 2 / Eleanor Cory. **Preferred title:** Quartets;
medium of performance: strings violins (2), viola, cello

no. 5

Resource described: Fifth symphony for orchestra / by Arnold Bax. **Preferred title:** Symphonies; **medium of performance:** orchestra

=====

6.16.1.3.3, 2nd example:

H. III, 37–42

Resource described: 6 string quartets, opus 33, Hoboken III, 37–42 = 6 Streichquartette / Joseph Haydn ; edited by Simon Rowland-Jones ; editorial consultant, David Ledbetter. **Preferred title:** Quartets; **medium of performance:** strings violins (2), viola, cello; **opus number:** op. 33

=====

6.23.2.9.3:

TABLE ~~6.3~~ 6.2

=====

6.25.1.4, 4th paragraph:

For an expression of the Bible or parts of the Bible:

If:

the expression is in the original language

or

the version is unknown

or

the text has been altered⁴

or

the version cannot be identified by name or translator

or

more than two versions are involved

then:

record other distinguishing characteristics of the expression in this order of preference:

=====

6.26.3.4, 2nd example box, order of script corrected:

פראקלאמאציע פון עמאנציפאציע

English language form recorded as preferred title: Emancipation Proclamation

=====

6.27.2.2, 1st example box, 1st example:

Tolkien, J. R. R. (John Ronald Reuel), 1892–1973. The tTwo towers
Authorized access point for a part of Tolkien's The lord of the rings

=====

6.27.2.2, 2nd example box:

Goethe, Johann Wolfgang von, 1749–1832. Faust. 1. Theil

Homer. Iliad. Book 1

~~Duellman, William Edward, 1930–. Amphibian species of the world. Additions and corrections~~

Miller, John Michael. Minnesota legal forms. Commercial real estate

Balder, A. P. Mariner's atlas. New England

~~Manet, Édouard, 1832–1883. Luncheon on the grass. Detail~~

=====

6.27.2.2, 4th example box, 1st example:

The Simpsons (Television program). King of the hill

=====

6.27.2.3, 1st example box, 2nd example:

Rollin, Henri, 1885–1955. L'aApocalypse de notre temps. Chapitre 6-7
Resource described: Une mystification mondiale : précédé de Le faux et son usage,
par Gérard Berréby / Henri Rollin. **Originally published as chapters 6-7 of**
Rollin's L'apocalypse de notre temps

=====

6.27.2.3, 2nd example box:

Dante Alighieri, 1265–1321. Purgatorio

Dante Alighieri, 1265–1321. Paradiso

Resource described: Il Purgatorio ; Paradiso / di Dante Alighieri ; colle figure di G. Doré

Tennyson, Alfred Tennyson, Baron, 1809–1892. Gareth and Lynette

Tennyson, Alfred Tennyson, Baron, 1809–1892. Lancelot and Elaine

Tennyson, Alfred Tennyson, Baron, 1809–1892. The passing of Arthur

Resource described: Tennyson’s Gareth and Lynette, Lancelot and Elaine, The Passing of Arthur

[no change to last example]

=====

6.27.2.3, 3rd example box, 4th example:

The Simpsons (Television program). Selections

Resource described: The Simpsons gone wild / Twentieth Century Fox Television. A compilation of four party-themed episodes of the television program The Simpsons originally broadcast between 1990 and 2001

=====

6.27.4.2, 1st paragraph:

Construct a variant access point representing one or more librettos, lyrics, or other texts that have been used in specific musical works by combining (in this order):

- a) the authorized access point representing ~~the composer of~~ the musical work or musical works (see 6.27.1 or 6.28.1 ~~9.19.1 for persons, 10.11.1 for families, or 11.13.1 for corporate bodies, as applicable~~)
- ~~b) the preferred title for the musical work or musical works (see 6.1.4.2)~~
- e~~b~~) the term *Libretto*, *Librettos*, *Lyrics*, *Text*, or *Texts*, as appropriate
- d~~c~~) another distinguishing term, if needed.

=====

6.27.4.3, 2nd example box, 1st example:

Tolkien, J. R. R. (John Ronald Reuel), 1892–1973. The Lord of the rings. The tTwo towers

Authorized access point for the part of the work: Tolkien, J. R. R. (John Ronald Reuel), 1892–1973. The Two towers

=====

6.27.4.3, 5th example box, 2nd example:

King of the hill (Television program : Episode of The Simpsons)

Authorized access point for the part of the work: The Simpsons (Television program). King of the hill

=====

6.28.1.6, examples:

Strauss, Johann, 1825–1899. Die Fledermaus

Authorized access point representing the original work

Strauss, Johann, 1825–1899. Die Fledermaus (Champagne sec)

Strauss, Johann, 1825–1899. Die Fledermaus (Gay Rosalinda)

Strauss, Johann, 1825–1899. Die Fledermaus (Rosalinda)

[no change to 5th example]

Mozart, Wolfgang Amadeus, 1756–1791. Così fan tutte (Die Dame Kobold)

Authorized access point for: Die Dame Kobold (Così fan tutte) / bearbeitet von Carl Scheidemantel. **Scheidemantel substituted an entirely new libretto based on the play by Calderón de la Barca**

=====

6.28.1.9.1, Exceptions, h):

If:

the work is not in a "popular" idiom

and

the preferred title for the work consists solely of the name of a type, or of two or more types, of composition for solo voice (e.g., *Lieder*, *Mélodies*, *Songs*)

[no change to remainder of section h)]

=====

6.28.1.11:

For a compilation containing works of one type, add the medium of performance to the access point, unless the medium is the same as the one implied by the title or unless the works are for various media. Record the conventional collective title *Selections* following the medium, as applicable.

=====

6.28.1.11, 2nd example:

Haydn, Joseph, 1732–1809. Quartets, ~~strings~~ violins, viola, cello

=====

6.28.3.2.1, 1st paragraph (correct punctuation as shown below):

For an arrangement, etc., of a work or part or parts of a work that belong, broadly speaking, to the category of “serious,” “classical,” or “art” music, construct the authorized access point by combining (in this order):

=====

6.28.3.2.1, 1st and 2nd examples:

Berlioz, Hector, 1803–1869. Le corsaire; arranged

Resource described: The corsaire : overture for concert band / transcribed by Gunther Schuller. **Transcription of a Berlioz overture composed originally for orchestra**

Respighi, Ottorino, 1879–1936. Gli uccelli; arranged

Resource described: The birds / Respighi. **Arranged for Japanese instruments by H. Okano**

=====

6.28.3.4, 2nd-3rd examples:

Beethoven, Ludwig van, 1770–1827. Quartets, ~~strings~~ violins, viola, cello, no. 1–6, op. 18 (Sketches)

Gillis, Don, 1912–1978. Quartets, ~~strings~~ violins, viola, cello, no. 6. Passacaglia (Sketches)

=====

6.28.4.1, 1st example box, 1st example:

Loom arme

Loome arme

Loommme arme

Authorized access point for the work: L'hHomme armé

=====

6.28.4.1, 2nd example box:

Grieg, Edvard, 1843–1907. The mMountain maid

Grieg, Edvard, 1843–1907. La fFille de la montagne

Grieg, Edvard, 1843–1907. Das Kind der Berge

Authorized access point for the work: Grieg, Edvard, 1843–1907. Haugtussa

Rossini, Gioacchino, 1792–1868. Almaviva

Authorized access point for the work: Rossini, Gioacchino, 1792–1868. I

bBarbieri di Siviglia

Strauss, Johann, 1825–1899. Pink champagne

Authorized access point for the work: Strauss, Johann, 1825–1899. Die

Fledermaus (Pink champagne)

=====

6.28.4.1, 4th example box, new 3rd example:

Brahms, Johannes, 1833–1897. Sonatas, viola, piano, op. 120

Authorized access point for the work: Brahms, Johannes, 1833–1897. Sonatas,
clarinet, piano, op. 120. Alternative melody instrument specified by the
composer in the first edition

=====

6.28.4.2, 1st paragraph:

Construct a variant access point representing one or more cadenzas written to be performed as part of one or more specific musical works by combining (in this order):

- a) the authorized access point representing ~~the composer~~ of the musical work or musical works for which the cadenza or cadenzas were written (see 6.27.1 or 6.28.1 ~~9.19.1~~ for persons, ~~10.11.1~~ for families, or ~~11.13.1~~ for corporate bodies, as applicable)
- b) ~~the preferred title for the musical work or musical works for which the cadenza or cadenzas were written (see 6.14.2)~~
- be) the preferred title for the movement of the musical work for which the cadenza or cadenzas were written, when appropriate (see 6.14.2.7)
- cd) the term *Cadenza* or *Cadenzas*
- de) another distinguishing term, if needed.

=====

6.28.4.2, example box, deletion of last example:

~~Beethoven, Ludwig van, 1770–1827. Concertos, piano, orchestra, no. 3–4. Cadenzas (Schumann)~~

Authorized access point for the work: ~~Schumann, Clara, 1819–1896. Cadenzen zu Beethoven’s Clavier-Concerten~~

=====

6.28.4.3, 3rd example box, 2nd, 4th examples:

Bacon, Ernst, 1898–1990. The ~~L~~ast invocation (Song)

Authorized access point for the part of the work: Bacon, Ernst, 1898–1990.

Songs at parting. The ~~L~~ast invocation. **Title of the part is identical to the preferred title for a requiem by Bacon**

Barber, Samuel, 1910–1981. Adagios, string quartet violins (2), viola, cello

Authorized access point for the part of the work: Barber, Samuel, 1910–1981. Quartets, strings violins, viola, cello, no. 1, op. 11, B minor. Adagio

=====

6.28.4.3, 4th example box, 1st-2nd examples:

Bellini, Vincenzo, 1801–1835. I ~~P~~puritani. Overture

Bellini, Vincenzo, 1801–1835. I ~~P~~puritani. Overture

Bellini, Vincenzo, 1801–1835. I ~~P~~puritani. Preludio

Bellini, Vincenzo, 1801–1835. I ~~P~~puritani. Sinfonia

Authorized access point for the part of the work: Bellini, Vincenzo, 1801–1835. I ~~P~~puritani. Atto 1. Introduzione

Arensky, Anton Stepanovich, 1861–1906. Trios, piano, ~~strings~~ violin, cello, no. 1, op. 32, D minor. Allegro non troppo

Authorized access point for the part of the work: Arensky, Anton Stepanovich, 1861–1906. Trios, piano, ~~strings~~ violin, cello, no. 1, op. 32, D minor. Finale

=====

6.28.4.5, 3rd example box, 1st, 3rd-4th examples:

Shostakovich, Dmitriï Dmitrievich, 1906–1975. Chamber symphony, op. 83a

Shostakovich, Dmitriï Dmitrievich, 1906–1975. Kammersinfonie, op. 83a

Authorized access point for the expression: Shostakovich, Dmitriï Dmitrievich, 1906–1975. Quartets, ~~strings~~ violins, viola, cello, no. 4, op. 83, D major; arranged

Barber, Samuel, 1910–1981. Adagios, string orchestra

Barber, Samuel, 1910–1981. Adagios, orchestra

Authorized access point for the expression: Barber, Samuel, 1910–1981. Quartets, ~~strings~~ violins, viola, cello, no. 1, op. 11, B minor. Adagio; arranged

Copland, Aaron, 1900–1990. The hHouse on the hill (Sketches)

Authorized access point for the expression: Copland, Aaron, 1900–1990. Choruses (1925). The hHouse on the hill (Sketches)

=====

6.29.1.18.1, example (punctuation in dates corrected as shown below):

Manning, James, 1781–1866. Common bench reports

Authorized access point for: Common bench reports : cases argued and determined in the Court of Common Pleas / [reported] by James Manning, T.C. Granger, and John Scott

=====

6.31.1.1, a) line:

a) official communications by ruling executive bodies, heads of state, heads of government, ~~ruling executive bodies~~, heads of international bodies, or governors of dependent or occupied territories (e.g., a message to a legislature, a proclamation, an executive order other than one covered by 6.29.1.2–6.29.1.5)

=====

7.13.2.3, 1st paragraph:

Record the script or scripts used to express the language content of the resource using ~~one or more of the~~ an appropriate term or terms in a language preferred by the agency creating the data from ISO 15924 (<http://www.unicode.org/iso15924/codelists.html>). Select terms from a standard list of names of scripts, if available.

=====

7.13.3.4, example box, additional example at end:

Figured bass notation

=====

7.15.1.1, 1st paragraph:

Illustrative content is content ~~designed~~ intended to illustrate the primary content of a resource.

=====

7.16.1.1, 1st paragraph:

Supplementary content ▼ is content (e.g., an index, a bibliography, an appendix) intended ~~designed~~ to supplement the primary content of a resource.

=====

7.22.1.6, last paragraph:

See also ~~3.22.2.10~~ 3.21.2.10 for instructions on recording the number of pages of text, frames of still images, etc.

=====

7.24.1.1, 1st paragraph:

An artistic and/or technical credit ▼ is a listing statement of persons, families, or corporate bodies making contributions to the artistic and/or technical production of a resource.

=====

9.2.2.2, 2nd paragraph:

When the name of a person appears in more than one language, see additional instructions at 9.2.2.5.2. When the name is found in a script that differs from ~~is not~~ a preferred script of the agency creating the data, see 9.2.2.5.3.

=====

9.2.2.3, deletion of all examples:

~~Caedmon~~

~~William Shakespeare~~

~~D.W. Griffith~~

~~**not** David Wark Griffith~~

~~Tony Blair~~

~~**not** Anthony Charles Lynton Blair~~

~~Fats Domino~~

~~**not** Antoine Domino~~

~~Capability Brown~~

~~**not** Lancelot Brown~~

~~Anatole France~~

~~**not** Jacques Anatole Thibault~~

~~Ouida~~

~~**not** Marie Louise de la Ramée~~

~~Ionicus~~

~~**not** Joshua Charles Armitage~~

~~H.D.~~

~~**not** Hilda Doolittle~~

~~Giorgione~~

~~**not** Giorgio Barbarelli~~

~~Fra Angelico~~

~~**not** Giovanni da Fiesole~~

~~**not** Guido da Siena~~

Maria Helena
~~not Maria Helena Vaquinhas de Carvalho~~

Duke of Wellington
~~not Arthur Wellesley~~

John Julius Norwich
~~not Viscount Norwich~~

Sister Mary Hilary

Sister Mary Joseph Cahill

=====

9.2.2.5:

If a person is known by more than one form of the same name, choose the preferred name by applying these instructions, as applicable:

- fullness (see 9.2.2.5.1)
- language (see 9.2.2.5.2)
- names found in a non-preferred script (see 9.2.2.5.3)
- spelling (see 9.2.2.5.4).

=====

9.2.2.5.2, 1st exception:

[no change to 1st-2nd paragraphs and their example boxes]

For additional instructions on choosing the preferred name for a Roman of classical times, see appendix F (F.8).

Established form in a language preferred by the agency creating the data. If the first element of a person's preferred name consists of a given name and/or a word or phrase associated with the person (see 9.2.2.18), determine the well-established form or forms of the name in reference sources. If there is a well-established form of the name in a language preferred by the agency creating the data, choose that form of name as the preferred name.[‡]

[‡] ~~For additional instructions on choosing the preferred name for a Roman of classical times, see appendix F (F.8).~~

=====

9.2.2.7, 1st example box:

Dorothy B. Hughes

not Dorothy Belle Flanagan

Name used in works before author's marriage: Dorothy Belle Flanagan

~~Sister~~ Mary Just

not F.D. David

Name used in works before author entered a religious order: F.D. David

Éloi-Gérard Talbot

not Frère Éloi-Gérard

Name without surname originally used in works

Yosano Akiko

not Hō Akiko

Name used in works before author's marriage

Clare Boothe Luce

not Clare Boothe

not Clare Boothe Brokaw

Name used before author's first marriage to George Brokaw and during second marriage to Henry Robinson Luce: Clare Boothe; name used later: Clare Boothe Luce

Joan Roughgarden

not Jonathan Roughgarden

Name used in works before author's sex change: Jonathan Roughgarden

Jacqueline Kennedy Onassis

not Jacqueline Bouvier

not Jacqueline Bouvier Kennedy

Name appears in latest reference sources as: Jacqueline Kennedy Onassis; also known by maiden name and name used before marriage and during first marriage

Ford Madox Ford

not Ford Madox Hueffer

Name changed from Hueffer to Ford

Muhammad Ali

not Cassius Clay

Name changed from Cassius Clay to Muhammad Ali

William Lamb, Viscount Melbourne

not William Lamb

Inherited title “Viscount Melbourne” when his father died

Earl of Longford

not Baron Pakenham

not Francis Aungier Pakenham

~~Known successively by personal name, title as baron, and title as earl~~

=====

9.2.2.7, 2nd example box, 1st example:

Benjamin Disraeli

not Benjamin Disraeli, Earl of Beaconsfield

Title acquired late in life; better known by earlier name

=====

9.2.2.10.1, 6th example:

Abril, Nelson Lopez

Name appears on ~~chief source of information~~ title page as: Nelson Lopez Abril.

Name appears in copyright statement as: Nelson L. Abril

=====

9.2.2.14, example box:

Abrantès, Laure Junot, duchesse d’

not Junot, Laure, duchesse d’Abrantès

Title “duchesse d’Abrantès” appears on source of information

Byron, George Gordon Byron, Baron

George Gordon Byron inherited the title “Baron Byron” from his great uncle and is listed under his title in reference sources

Bolingbroke, Henry St. John, Viscount

not St. John, Henry, Viscount Bolingbroke

Name appears as: Viscount Bolingbroke and Henry St. John, Viscount Bolingbroke

Caradon, Hugh Foot, Baron

Cavour, Camillo Benso, conte di

not Benso, Camillo, conti di

not Di Cavour, Camillo Benso, conte

Name appears as: Camilo Benso, conte di Cavour; Conte di Cavour and Camilo Benso di Cavour

Cumberland, William Augustus, Duke of

Dufferin and Ava, Harriot Georgina Blackwood, Marchioness of

Name appears as: Harriot Georgina Blackwood, Marchioness of Dufferin and Ava.

She acquired her title through her marriage to the Marquess of Dufferin and Ava

Pompadour, Jeanne Antoinette Poisson, marquise de

not Poisson, Jeanne Antoinette

not Jeanne Antoinette, Poisson, marquise de Pompadour

Name appears in reference sources as: Jeanne Antoinette Poisson, marquise de Pompadour. King Louis XV gave her the title "marquise de Pompadour"

Willoughby de Broke, John Henry Peyto Verney, Baron

not Verney, John Henry Peyto Verney, Baron Willoughby de Broke

John Henry Peyto Verney inherited the title "Baron Willoughby de Broke" from his father and is listed under his title in reference sources

Winchilsea, Anne Kingsmill Finch, Countess of

Corberon, Nicolas de

Name appears as: Nicolas de Corberon, seigneur de Tourvilliers. Reference sources list name as: Corberon, Nicolas de

but

Guest, Christopher

not Haden-Guest, Christopher, Baron

Most common form: Christopher Guest. Movie director does not use his title "Baron Haden-Guest"

Norwich, John Julius

not Norwich, John Julius, Viscount

not Cooper, John Julius

Name appears as: John Julius Norwich. Author does not use his title of nobility "Viscount Norwich" but uses "Norwich" as a surname

=====

9.2.2.22, 1st paragraph, b) line (incorrect punctuation removed as shown below):

b) a phrase that consists of a given name or names preceded by words other than a term of address or a title of position or office

=====

9.2.3.5, 1st-2nd examples:

Bojaxhiu, Agnes Gonxha

Name used in religion recorded as preferred name: Teresa, ~~Mother~~

Samson, Annie Adèle

Name used in religion recorded as preferred name: Cécile-Marie, ~~Sister, F.J.~~

=====

9.3.1.3, 1st paragraph:

Record dates associated with persons by applying these instructions, as applicable:

date of birth (see 9.3.2)

date of death (see 9.3.3)

period of activity of the person (see 9.3.4).

=====

9.3.4.3, 1st paragraph:

If a person's date of birth and date of death are both unknown, record a date or range of dates indicative of the period in which the person was active ~~person's period of activity~~. Apply the basic instructions on recording dates associated with persons at 9.3.1.

=====

9.5.1.1:

A fuller form of name ▼ ~~is the full form of:~~

- a) the full form of a part of a name represented only by an initial or abbreviation in the form chosen as the preferred name,

or

b) a part of the name not included in the form chosen as the preferred name.

=====

9.6.1.9, 1st paragraph:

Record an appropriate designation if none of the following attributes ~~are~~ is sufficient or appropriate for distinguishing between two or more persons with the same name:

date of birth or date of death (see 9.3.2 or 9.3.3)

fuller form of name (see 9.5)

period of activity of the person (see 9.3.4)

profession or occupation (see 9.16)

other term of rank, honour, or office (see 9.4.1.9).

=====

9.7.1.3, 2nd and 3rd paragraphs:

If none of the terms listed is appropriate or sufficiently specific, record an appropriate term or phrase.

EXAMPLE

intersex

transsexual woman

Record gender as a separate element. Gender is not recorded as part of an access point.

EXAMPLE

intersex

transsexual woman

=====

9.14.1.3, example box, 2nd example (correct spacing shown below):

Russian

English

Languages used by the author Vladimir Nabokov

=====

9.15.1.3, 5th example (corrected spelling shown below):

Criminology

Preferred name recorded as: Johnson, Holly

=====

9.19.1.2, 3rd paragraph:

Make the additions listed in a)–d) and f) before adding ~~dates~~ date of birth and/or date of death or period of activity of the person.

=====

9.19.2.1, 2nd example box, 17th example (corrected punctuation shown below):

Dixon, Anthony, flourished 1790–1802

Form recorded as authorized access point: Dixon, A. (Anthony), flourished 1790–1802

=====

11.2.2.5.3, 1st–4th examples:

League of Arab States

not ~~Union~~ Ligue des états arabes

not Jāmi‘at al-Duwal al-‘Arabīyah

European Economic Community

not Communauté économique européenne

not Europese Economische Gemeenschap

{*etc.*}

International Federation of Library Associations and Institutions

not Fédération internationale des associations de bibliothécaires et des bibliothèques

not Internationaler Verband der Bibliothekarischen Vereine und Institutionen

not Mezhdunarodnaïa federatsiïa bibliotechnykh assoftsiafsiï i uchrezhdeniï

{*etc.*}

Nordic Society for Radiation Protection

not Nordiska sällskapet för strålskydd
not Nordisk selskab for strålebeskyttelse
{*etc.*}

=====

11.2.2.5.4, 4th example box:

Franciscans
not Friars Minor
not Minorites
not Ordo Fratrum Minorum
{*etc.*}

Jesuits
not Compañía de Jesús
not Societas Iesu
not Society of Jesus
{*etc.*}

Ordo Templi Orientis
not Order of Oriental Templars
not Hermetic Brotherhood of Light
not O.T.O.
not OTO
not Order of the Temple of the East
{*etc.*}

Best-known form of name is in Latin; no predominant conventional name in a language preferred by the agency

[no change to 4th-7th examples]

~~Sisters of Providence of the Immaculate Conception~~
not ~~Soeurs de la Providence et de l'Immaculée Conception~~

[no change to remaining examples]

=====

11.2.2.5.4, 5th example box, 2nd example:

Serbia
not Narodna Republika Srbija
not Republika Srbija

{etc.}

=====

11.2.2.18.2, last example (punctuation corrected as shown below):

Chile. Junta de Gobierno (1973–1990)

=====

11.2.2.22.1, 2nd example box, replacement of 5th example

Russia (Federation). Sukhoputnye voïska. Sibirskii voennyi okrug Russkaia Armia. Gvardeiskaia raketnaia Glukhovskaia diviziia

=====

11.2.3.5, 1st example block, 2nd example (correct spacing shown below):

IBM

I.B.M.

Full form recorded as preferred name: International Business Machines Corporation

=====

11.4.1.3, 1st paragraph:

Record dates associated with the corporate body by applying these instructions, as applicable:

date of conference, etc. (see 11.4.2)

date of establishment (see 11.4.3)

date of termination (see 11.4.4)

period of activity of the corporate body (see 11.4.5).

=====

11.4.5.3, 1st paragraph:

If a corporate body's date of establishment and date of termination are both unknown, record a date or range of dates indicative of the period in which the corporate body was active ~~corporate body's period of activity~~. Apply the basic instructions on recording dates associated with corporate bodies at 11.4.1.

=====

11.7.1.6, 1st paragraph:

Record a suitable designation if none of the following attributes ~~are~~is sufficient or appropriate for distinguishing between two or more corporate bodies with the same name:

=====

11.13.2.1, 1st example box, explanation for 4th example (correct style shown below):

Form recorded as authorized access point: Eurovision Song Contest

=====

16.2.2.4, 4th paragraph: correct hyperlink for 16.2.2.11

=====

19.2.1.3, 1st example box, 7th example:

Goodman, Alice

Authorized access point representing the creator for: Nixon in China : an opera in three acts / music by John Adams ; libretto by Alice Goodman. **A separately published libretto for the opera composed by Adams**

=====

20.2.1.3, 1st example box:

EXAMPLE

~~Editor, Compiler, Etc.~~

[no changes to 1st-7th examples]

~~Payne, Claire~~

~~Bowker, James M.~~

~~Reed, Patrick C.~~

Authorized access points representing the editors of compilation for: ~~The economic value of wilderness : proceedings of the conference, Jackson, Wyoming, May 8-11, 1991 / compilers, Claire Payne, J.M. Bowker, Patrick C. Reed~~

~~Dionne, René, 1929-~~

~~Authorized access point representing the editor of compilation for:~~ Anthologie de la littérature franco-ontarienne des origines à nos jours / [compilé par] René Dionne

Rousset, Jean

~~Authorized access point representing the editor of compilation for:~~ Anthologie de la poésie baroque française / textes choisis et présentés par Jean Rousset

Perigault de Ortíz, Tilsia

~~Authorized access point representing the editor of compilation for:~~ Colección de rimas infantiles / [seleccionada por] Tilsia Perigault

Richardson, James D. (James Daniel), 1843–1914

~~Authorized access point representing the editor of compilation for:~~ A compilation of the messages and papers of the Presidents, 1789–1902 / by James D. Richardson

Momigliano, Eucardio, born 1888

~~Authorized access point representing the editor of compilation for:~~ Tutte le encicliche dei sommi pontefici / raccolte e annotate da Eucardio Momigliano

Shoemaker, Alan H.

Vehrs, Kristin L.

~~Authorized access points representing the editors for:~~ AAZPA manual of federal wildlife regulations. — Contents: v. 1. Protected species / compiled by Alan H. Shoemaker — v. 2. Laws and regulations / compiled by Kristin L. Vehrs

National Insurance Law Service

~~Resource described:~~ California insurance court opinions / prepared by the editorial staff of the National Insurance Law Service. A compilation of judicial decisions by several California courts

:
= = = = =

20.2.1.3, 10th-14th example boxes:

EXAMPLE

Compiler of Laws

Lumley, W. G. (William Golden), 1802–1878

Lumley, Edmund

~~Authorized access points representing the editors of compilation for:~~ The public health acts / annotated by William Golden Lumley and Edmund Lumley

EXAMPLE

~~Compiler of Regulations, Etc.~~

~~National Insurance Law Service~~

~~Authorized access point representing the editor of compilation for: Michigan related regulations / compiled by National Insurance Law Service~~

~~Shoemaker, Alan H.~~

~~Vehrs, Kristin L.~~

~~Authorized access points representing the editors of compilation for: AAZPA manual of federal wildlife regulations. — Contents: v. 1. Protected species / compiled by Alan H. Shoemaker — v. 2. Laws and regulations / compiled by Kristin L. Vehrs~~

EXAMPLE

~~Compiler of Treaties~~

~~Bevans, Charles I. (Charles Irving), 1908–1986~~

~~Authorized access point representing the editor of compilation for: Treaties and other international agreements of the United States of America, 1776–1949 / compiled under the direction of Charles I. Bevans~~

~~Rengger, N. J. (Nicholas J.)~~

~~Campbell, John (John R. E.)~~

~~Authorized access points representing the editors of compilation for: Treaties and alliances of the world / [compiled by] N.J. Rengger with John Campbell~~

EXAMPLE

~~Compiler of Court Rules~~

~~West Publishing Company~~

~~Authorized access point representing the editor of compilation for: West's California rules of court, 1975, state and federal : with amendments received for January 1, 1975. — St. Paul, Minnesota : West Publishing Co. **The rules apply to numerous state and federal courts in California; the state rules are promulgated by the California Judicial Council**~~

EXAMPLE

~~Compiler of Court Reports, Etc.~~

~~Hayes, Robert A. (Robert Alexander), 1942–~~

~~Authorized access point representing the editor of compilation for: Australian law reports : being reports of judgments of the High Court of Australia and the Judicial Committee of the Privy Council and of state supreme courts exercising federal jurisdiction, other federal courts and tribunals, together with selected cases from the Supreme Court of the Northern Territory and reports of the Supreme Court~~

~~of the Australian Capital Territory (authorized by the judges) / editor, Robert Hayes. The report for each case signed by its reporter~~

~~Phillips, Richard H. (Richard Henry), 1890–1971~~

~~**Authorized access point representing the editor of compilation for:** Connecticut digest, 1785 to date : Kirby to volume 129 inclusive ... / by Richard H. Phillips~~

~~Michie, A. Hewson (Addinell Hewson), born 1897~~

~~**Authorized access point representing the editor of compilation for:** Michie's digest of Virginia and West Virginia reports : being a complete encyclopedia and digest of all the Virginia and West Virginia case law up to and including volume 151 Virginia reports and volume 105 West Virginia reports : also federal cases decided pursuant to and including volume 22F (2d) / under the editorial supervision of A. Hewson Michie~~

=====

24.4.3, 1st example box, 2nd example:

Adapted in verse as Verse adaptation: Harshacarita gāthā : mahākāvya / Śarada Miśra. — 1. saṃskaraṇa. — Śahaḍola : Racanā Prakāśana, [2000]

=====

25.1.1.3, 1st example box, 7th example:

Continues: Continuation of: Arctic & Antarctic regions = ISSN 1043-7479

Resource described: PolarInfo. An online resource that indexes materials published between 1996 and June 2004; the preceding CD-ROM publication covers materials published between 1972 and 1995. Related work represented in the manifestation identified by key title and ISSN

=====

25.1.1.3, 2nd example box:

Parody of: Tolkien, J. R. R. (John Ronald Reuel), 1892–1973. The Lord of the rings

Resource described: Bored of the rings : a parody of J.R.R. Tolkien's The lord of the rings / by Henry N. Beard and Douglas C. Kenney of The Harvard lampoon

Musical variations based on: Mozart, Wolfgang Amadeus, 1756–1791. Don Giovanni. Là ci darem la mano

Resource described: Variationen über Là ci darem la mano : für das Pianoforte mit Begleitung des Orchesters / von Friedrich Chopin. **Based on an aria from Mozart's Don Giovanni**

[no change to 3rd-4th examples]

~~Remake of: Psycho (Motion picture : 1960)~~

~~**Resource described:** Psycho / Universal Pictures and Imagine Entertainment; screenplay, Joseph Stefano; produced by Brian Grazer, Gus Van Sant; directed by Gus Van Sant. **A shot-for-shot 1998 remake of the 1960 Alfred Hitchcock film**~~

~~Motion picture adaptation of: Jonas, George, 1935--. Vengeance~~

~~**Resource described:** Munich / Universal Pictures and Dreamworks Pictures present an Amblin Entertainment-Kennedy/Marshall-Barry Mendel production in association with Alliance Atlantis Communications; produced by Kathleen Kennedy, Barry Mendel, Steven Spielberg, Colin Wilson; screenplay by Tony Kushner and Eric Roth; directed by Steven Spielberg. **Motion picture based on the book Vengeance by George Jonas**~~

[no change to next 3 examples]

~~Analysis of: Mozart, Wolfgang Amadeus, 1756-1791. Quartets, strings, violins, viola, cello, K. 465, C major~~

~~**Resource described:** Microsoft multimedia Mozart : the Dissonant quartet : an illustrated, interactive musical exploration. **A CD-ROM**~~

~~Description of: Swan lake (Choreographic work)~~

~~**Resource described:** Swan lake / Ann Nugent. **A synopsis and history of the ballet**~~

[no change to next example]

~~Guide: Guide to the microfilm edition of Papers of the NAACP~~

~~**Resource described:** National Association for the Advancement of Colored People. Papers of the NAACP. **Microfilm version of manuscript and typescript originals**~~

~~Supplement to: Journal of clinical psychology~~

~~**Resource described:** Archives of the behavioral sciences. **An irregular monographic series; issued as a supplement to the serial, Journal of clinical psychology**~~

[no change to next example]

~~Contained in: The Diptera site~~

Resource described: The biosystematic database of world Diptera. **A web-based catalogue of scientific names, part of the larger website, The Diptera site**

~~Contained in:~~ Farquharson, Mary U. ~~Mary U. Farquharson papers, 1875–1982~~

Resource described: Mary Farquharson papers relating to the incarceration of Japanese Americans during World War II, 1942–1945. **An archival collection; forms part of a larger collection of Farquharson's papers**

[no change to next example]

~~Contains~~Container of: Davis, Jack, 1917–2000. The dreamers

~~Contains~~Container of: Johnson, Eva. Murras

~~Contains~~Container of: Walley, Richard. Coordah

~~Contains~~Container of: Maza, Bob, 1939–2000. The keeper

Resource described: Plays from Black Australia / Jack Davis, Eva Johnson, Richard Walley, Bob Maza ; with an introduction by Justine Saunders. **An anthology of four plays**

~~Contains~~Container of: Bax, Arnold, 1883–1953. Sketches. Dance of wild Irravel

~~Contains~~Container of: Bax, Arnold, 1883–1953. Paeon; arranged

~~Contains~~Container of: Bax, Arnold, 1883–1953. Symphonies, no. 3

Resource described: Dance of wild Irravel ; Paeon ; Symphony no. 3 / Sir Arnold Bax. **An audio CD containing performances of three works by Bax**

~~Contains:~~ Wizard of Oz (Motion picture : 1910)

~~Contains:~~ Magic cloak of Oz

~~Contains:~~ His majesty, the Scarecrow of Oz

~~Contains:~~ Wizard of Oz (Motion picture : 1925)

~~Contains:~~ Wizard of Oz (Motion picture : 1933)

~~Contains:~~ Wizard of Oz (Motion picture : 1939)

Resource described: The Wizard of Oz / a Metro-Goldwyn-Mayer picture ; produced by Loew's Incorporated ; screen play by Noel Langley, Florence Ryerson and Edgar Allan Woolf ; produced by Mervyn LeRoy ; directed by Victor Fleming. = **Three-disc collector's edition. A three-disc DVD set of the 1939 motion picture that also includes earlier short and feature-length motion pictures based on the same characters**

[no change to next 2 examples]

~~Augmented by:~~ Roche, Don. Microsoft Access 2000 bible quick start

~~Resource described:~~ Microsoft Access 2000 bible / Cary N. Prague and Michael R. Irwin. **Accompanied by** Microsoft Access 2000 bible quick start, **by Don Roche**

[no change to next 4 examples]

Illustrations for: Dante Alighieri, 1265–1321. La dDivina commedia
Resource described: The Doré illustrations for Dante's Divine comedy : 136 plates /
by Gustave Doré. **Reproductions of Doré's wood engravings depicting scenes
from Dante's work**

Contains: WONCA news

Resource described: Family practice. **A quarterly periodical that includes a
section with title:** WONCA news, **which is published for the World Organization
of National Colleges, Academies, and Academic Associations of General
Practitioners/Family Physicians**

Continues: Jane's intelligence review pointer

Resource described: Pointer. **A monthly periodical succeeding Jane's
intelligence review pointer**

*Continues*Continuation in part of: Journal of youth services in libraries

Resource described: Young adult library services. **A quarterly periodical that
continues in part the Journal of youth services in libraries**

*Continues*Continuation of: Top of the news

Split into: Children & libraries

Split into: Young adult library services

Resource described: Journal of youth services in libraries. **A quarterly periodical
that succeeded Top of the news, and then later split into Children & libraries and
Young adult library services**

Separated from: International authors' and writers' who's who

Resource described: International who's who in poetry and poets' encyclopaedia.
Separated from International authors' and writers' who's who in 1993/1994

Absorbed: Curriculum report (Reston, Va.)

Resource described: The high school magazine. **Absorbed the bimonthly
Curriculum report**

Motion picture adaptation of: Boule, Pierre, 1912–1994. La pPlanète des singes

Remade as: Planet of the apes (Motion picture : 2001)

Resource described: Planet of the apes / Apjac Productions and Twentieth
Century-Fox presents an Arthur P. Jacobs production ; producer, Arthur P. Jacobs ;
director, Franklin Schaffner ; screenplay, Michael Wilson, Rod Serling. **A motion
picture adaptation of Pierre Boule's book La planète des singes; the film was
remade in 2001**

[no change to next example]

Continued by: The British journal of animal behaviour

Resource described: Bulletin of animal behaviour. **An irregularly issued periodical continued by the quarterly** The British journal of animal behaviour

[no change to next 2 examples]

Prequel to: Exorcist (Motion picture)

Resource described: Dominion : prequel to The exorcist / James G. Robinson presents a Morgan Creek production ; a film by Paul Schrader ; produced by James G. Robinson ; written by William Wisher and Caleb Carr ; directed by Paul Schrader.
A prequel to the 1973 motion picture The exorcist

=====

25.1.1.3, 3rd example box:

[no changes to 1st-3rd examples]

Contains/Container of: 'Til death do us plots / by Julianne Bernstein – Class act / by Michael Elkin – Where's your stuff? / by Daniel Brenner – Foot peddler / by Vivian Green – Smoke / by Louis Greenstein – Single Jewish female / by Julianne Bernstein – In spite of everything / by Hindi Brooks – Ger (the convert) / by Leslie B. Gold and Louis Greenstein – Golden opportunity / by Julianne Bernstein – Interview with a scapegoat / by Louis Greenstein

Resource described: Voices from Ariel : ten-minute plays reflecting the Jewish experience : a collection of ten short plays / compiled and edited by Julianne Bernstein and Deborah Baer Mozes. **An anthology of ten-minute plays**

Contains: The woman voter : official organ of the League of Women Voters

Resource described: The woman's journal. **A periodical published 1917–1931; issues for 1922–1931 include** The woman voter

[no changes to next 3 examples]

Supersedes/Replacement of: The action plan for Australian birds / by Stephen Garnett. – Canberra : Australian National Parks and Wildlife Service, 1992

Resource described: The action plan for Australian birds, 2000 / by Stephen T. Garnett and Gabriel M. Crowley. – Canberra, ACT : Environment Australia ; [Hawthorn East, Victoria] : Birds Australia, 2000

[no changes to last example]

=====

27.1.1.3, 1st example box, deletion of former 4th-5th, 8th, 13th examples:

~~*Reviewed in:* SIC1 0003-0716(200903/04)72:2>170:MS3<2.0.TX;2-K~~

~~**Resource described:** Symphony no. 3 / Mahler. — London, UK : LSO Live, [2008]. — London Symphony Orchestra ; Valery Gergiev, conductor ; Anna Larsson, alto ; Tiffin Boys' Choir ; Ladies of the London Symphony Chorus. **Serial Item and Contribution Identifier for an audio recording review appearing in American record guide**~~

~~*Also issued as:* Euscorpius (Online) = ISSN 1536-9307~~

~~**Resource described:** Euscorpius : occasional publications in scorpology. — Huntington, WV : Marshall University, [2001]. — computer discs ; 12 cm. **A serial issued on CD-ROM. ISSN provided in conjunction with the key title of the equivalent online manifestation**~~

~~*Special issue of:* Art and AsiaPacific = ISSN 1039-3625~~

~~**Resource described:** Art AsiaPacific almanac. — New York : Art AsiaPacific, [2006]. — **Annual special issue of Art and AsiaPacific. ISSN provided in conjunction with the key title of the related manifestation**~~

~~*Contains:* ISBN 978-1-86969-287-2~~

~~*Contains:* ISBN 978-1-86969-288-9~~

~~*Contains:* ISBN 978-1-86969-289-6~~

~~*Contains:* ISBN 1-86969-282-9~~

~~**Resource described:** Ka mau te wehi! : an introduction to Te Reo Māori. — Wellington, New Zealand : Published for the Ministry of Education by CWA New Media, 2007. Kit containing 1 teacher's guide, 2 DVDs, and 1 audio CD~~

=====

27.1.1.3, 2nd example box: revision of 3rd and 11th examples and deletion of 4th example:

~~*Contains*Container of: Map of area with highlighted street. — NYDA.1933.010.00130~~

~~*Contains*Container of: View of Mill Brooks Houses from one of the houses, 89/05. — NYDA.1993.010.00131~~

~~*Contains*Container of: View SE from Mill Brook House on rooftop on Cypress Ave. between 136th St. and 137th St., 93/05. — NYDA.1933.010.00132~~

~~*Contains*Container of: View N from 136th St. rooftop of area between Bruckner Expressway and Cypress Ave., 93/06. — NYDA.1933.010.00133~~

~~*Contains*Container of: View E from rooftop of garden bounded by Bruckner Expressway, 136th St. and 135th St., 93/06. — NYDA.1933.010.00134~~

Resource described: 136th Street, southeastern section of the Bronx. **Set of 11 slides**

Contains: v. 1. Status, distribution, and taxonomy (xvii, 848 pages : 1 map) – v. 2. Field guide (xvii, 740 pages, 96 leaves of plates : illustrations (some coloured), maps (1 coloured))

Resource described: The birds of Ecuador / by Robert S. Ridgely and Paul J. Greenfield ; with the collaboration of Mark B. Robbins and Paul Coopmans ; in association with the Academy of Natural Sciences. – Ithaca, NY : Comstock Publishing, 2001. **A two-volume set**

Electronic reproduction of: New York : Bettini Phonograph Laboratory, [1898?]. – 1 audio cylinder (2 min., 33 sec.) : analog, 125 rpm, mono ; 2-1/4 x 4 in. 10 cm high x 6 cm in diameter. – Originally for voice with orchestra. – Title announced at beginning of recording. – Acoustic recording

Partial description of the equivalent manifestation

=====

A.3.2, 2nd example box, 1st example:

Trios, piano, ~~strings~~ violin, cello, no. 2, op. 66, C minor

=====

B.10, order of script corrected:

באנד	בד.
גליון	גל'
חוברת	חוב'
טייל	טל.
יארגאנג	יאר.ג.
מספר	מס'
נומער	נומ.

=====

B.11 (correct punctuation as shown below):

Russian Soviet Federated
Socialist Republic

R.S.F.S.R.

=====

F.6.1.2, 1st paragraph:

For an Indonesian name consisting of more than one part, record the last part as the first element unless instructed otherwise at F.6.1.3–F.6.1.6}.

=====

F.7.1.4, 2nd paragraph:

Variant names. Record as a variant name the direct form of the title followed by the name (see 9.2.3.10).

=====

I.2.1, additions indented under “artist”:

book artist An artist responsible for creating art works that exploit the book form or alter its physical structure as part of the content of the work.

calligrapher An artist responsible for creating a work of calligraphy where the focus of interest lies in the aesthetic value of its penmanship or graphic artistry, regardless of whether the same person, etc., also authored the inscribed text.

=====

I.2.1, addition indented under “author”:

rapporteur An author who is appointed by an organization to report on the proceedings of its meetings. For a person, family, or corporate body whose responsibility is limited to taking minutes, see *minute taker* at I.3.1.

=====

I.2.1:

compiler A person, family, or corporate body responsible for creating a new work (e.g., a bibliography, a directory) by selecting, arranging, aggregating, and editing data, information, etc. For a compiler as a contributor, see *editor of compilation* at I.3.1.

=====

I.3.1, addition indented under “illustrator”:

letterer An illustrator contributing to an expression of a comic book, graphic novel, etc., by drawing the text and graphic sound effects.

=====

I.3.1 (additions and changes shown below):

special effects provider A person, family, or corporate body contributing to an expression of a moving image or audio work by designing and creating on-set special effects (on-set mechanical effects and in-camera optical effects).

transcriber A person, family, or corporate body contributing to an expression of a work by writing down or notating previously unwritten or unnotated content, or by changing it from one system of notation to another. For a musical work transcribed for a different instrument or performing group, see *arranger of music* at I.3.1.

visual effects provider A person, family, or corporate body contributing to an expression of a moving image work by designing and creating post-production visual effects.

=====

I.4.1, addition:

papermaker A person, family, or corporate body responsible for the production of paper used to manufacture a manifestation.

=====

J.2.2, additions and changes under “based on (work)”:

abstract of (work) A work that has been abstracted, i.e., abbreviated in a brief, objective manner. *Reciprocal relationship:* abstracted as (work)

[under “adaptation of (work)”]

choreography for choreographic adaptation of (work) A work used as the basis for a derivative that has been adapted as a work consisting of movement (e.g., dance). *Reciprocal relationship:* adapted as choreography (work)

graphic novelization of (work) A work that has been adapted as a graphic novel. *Reciprocal relationship:* adapted as graphic novel (work)

libretto based on (work) A work used as the basis for the text of an opera or other work for the musical stage, or an oratorio. *Reciprocal relationship:* ~~basis for~~ adapted as libretto (work)

novelization of (work) A work that has been adapted as a novel. *Reciprocal relationship:* ~~novelization~~ adapted as novel (work)

verse adaptation of (work) A work that has been adapted as a literary composition in verse form. *Reciprocal relationship:* ~~verse adaptation~~ adapted in verse as (work)

video game adaptation of (work) A work that has been adapted as a video game. *Reciprocal relationship:* adapted as video game (work)

~~**choreography for (work)** A work used as the basis for a derivative work consisting of dance. *Reciprocal relationship:* choreography (work)~~

digest of (work) A work that has been digested, i.e., systematically and comprehensively condensed. *Reciprocal relationship:* digested as (work)

~~**libretto based on (work)** A work used as the basis for the text of an opera or other work for the musical stage, or an oratorio. *Reciprocal relationship:* basis for libretto (work)~~

musical setting of (work) A work that provides the text for a non-dramatic musical work, other than an oratorio. *Reciprocal relationship:* ~~musical setting~~ set to music as (work)

summary of (work) A work used as the basis for a brief recapitulation of its content. *Reciprocal relationship:* ~~summary~~ summarized as (work)

musical variations based on (work) A musical work from which melodic, thematic, or harmonic material is taken to form a discrete theme, which is repeated one or more times with subsequent modifications. *Reciprocal relationship:* ~~musical variations~~ modified by variation as (work)

=====

J.2.2, additions and changes under “derivative (work)”:

abstracted as (work) A work that abbreviates the source work in a brief, objective manner. *Reciprocal relationship:* abstract of (work)

[under “adapted as (work)”]

adapted as choreography (work) A work consisting of movement (e.g., dance) based on the source work. *Reciprocal relationship:* choreography for choreographic adaptation of (work)

adapted as graphic novel (work) A graphic novel based on the source work. *Reciprocal relationship:* graphic novelization of (work)

~~*basis for adapted as libretto (work)*~~ A work that consists of the text of an opera or other work for the musical stage, or an oratorio, based on the source work. *Reciprocal relationship:* libretto based on (work)

~~*novelization adapted as novel (work)*~~ A novel adapted from the source work. *Reciprocal relationship:* novelization of (work)

adapted as video game (work) A video game based on the source work. *Reciprocal relationship:* video game adaptation of (work)

~~*verse adaptation adapted in verse as (work)*~~ A literary composition in verse form adapted from the source work. *Reciprocal relationship:* verse adaptation of (work)

~~*novelization (work)*~~ A novel adapted from the source work. *Reciprocal relationship:* novelization of (work)

~~*verse adaptation (work)*~~ A literary composition in verse form adapted from the source work. *Reciprocal relationship:* verse adaptation of (work)

~~**basis for libretto (work)**~~ A work that consists of the text of an opera or other work for the musical stage, or an oratorio, based on the source work. *Reciprocal relationship:* libretto based on (work)

~~**choreography (work)**~~ A work consisting of dance based on the source work. *Reciprocal relationship:* choreography for (work)

digested as (work) A work that systematically and comprehensively condenses the source work. *Reciprocal relationship:* digest of (work)

musical variations modified by variation as (work) A musical work in which melodic, thematic, or harmonic material is taken from the source work to form a

discrete theme, which is repeated one or more times with subsequent modifications. *Reciprocal relationship:* ~~musical~~ variations based on (work)

musical setting set to music as (work) A non-dramatic musical work, other than an oratorio, that uses the text of the source work. *Reciprocal relationship:* musical setting of (work)

summary summarized as (work) A work that consists of a brief recapitulation of the content of the source work. *Reciprocal relationship:* summary of (work)

=====

J.2.5, additions under “complemented by (work)”:

choreography (work) A work that provides the choreography for use in the related work. *Reciprocal relationship:* choreography for (work)

choreography for (work) A work that uses the choreography of the related work. *Reciprocal relationship:* choreography (work)

=====

J.2.6, change under “preceded by (work)”:

merger of (work) ~~One of two or more works which~~ A work that came together with one or more other works to form a the new work. *Reciprocal relationship:* merged to form (work)

=====

J.2.6, change under “succeeded by (work)”:

merged to form (work) ~~One~~ A work formed from the coming together of two or more works ~~that come together to form a new work.~~ *Reciprocal relationship:* merger of (work)

=====

J.3.2, additions and changes under “based on (expression)”:

abstract of (expression) An expression of a work that has been abstracted, i.e., abbreviated in a brief, objective manner. *Reciprocal relationship:* abstracted as (expression)

adaptation of (expression) An expression of a work that ~~modifies the source expression~~ has been modified for a purpose, use, or medium other than that for which it was originally intended. *Reciprocal relationship:* adapted as (expression)

choreography for choreographic adaptation of (expression) An expression of a work ~~used as the basis for a derivative~~ that has been adapted as a work consisting of ~~dance~~ movement (e.g., dance). *Reciprocal relationship:* adapted as choreography (expression)

graphic novelization of (expression) An expression of a work that has been adapted as a graphic novel. *Reciprocal relationship:* adapted as graphic novel (expression)

libretto based on (expression) An expression of a work used as the basis for the text of an opera or other work for the musical stage, or an oratorio. *Reciprocal relationship:* ~~basis for~~ adapted as libretto (expression)

novelization of (expression) An expression of a work that has been adapted as a novel. *Reciprocal relationship:* ~~novelization~~ adapted as novel (expression)

verse adaptation of (expression) An expression of a work that has been adapted as a literary composition in verse form. *Reciprocal relationship:* ~~verse adaptation~~ adapted in verse as (expression)

musical arrangement of An expression of a musical work that has been rewritten for a medium of performance different from that for which the work was originally intended. *Reciprocal relationship:* ~~musical arrangement~~ arranged as

choreography for (expression) An expression of a work used as the basis for a derivative work consisting of dance. *Reciprocal relationship:* choreography (expression)

digest of (expression) An expression of a work that has been digested, i.e., systematically and comprehensively condensed. *Reciprocal relationship:* digested as (expression)

libretto based on (expression) An expression of a work used as the basis for the text of an opera or other work for the musical stage, or an oratorio. *Reciprocal relationship:* ~~basis for~~ libretto (expression)

musical arrangement of An expression of a work that has been rewritten for a medium of performance different from that for which the work was originally intended. *Reciprocal relationship:* musical arrangement

musical setting of (expression) An expression of a work that provides the text for a non-dramatic musical work, other than an oratorio. *Reciprocal relationship:* ~~musical setting~~ set to music as (expression)

~~**musical variations based on (expression)** An expression of a musical work from which melodic, thematic, or harmonic material is taken to form a discrete theme, which is repeated one or more times with subsequent modifications. *Reciprocal relationship:* musical variations (expression)~~

summary of (expression) An expression of a work used as the basis for a brief recapitulation of its content. *Reciprocal relationship:* ~~summary~~ summarized as (expression)

~~**musical variations based on (expression)** An expression of a musical work from which melodic, thematic, or harmonic material is taken to form a discrete theme, which is repeated one or more times with subsequent modifications. *Reciprocal relationship:* musical variations modified by variation as (expression)~~

=====

J.3.2, change under “based on (expression)”, under “translation of” (use of italic corrected as shown below):

dubbed version of An expression of a moving image work in which the spoken dialogue has been translated into a language different from that of the original work. *Reciprocal relationship:* dubbed version

=====

J.3.2, additions and changes under “derivative (expression)”:

abstracted as (expression) An expression of a work that abbreviates the source expression in a brief, objective manner. *Reciprocal relationship:* abstract of (expression)

[under “adapted as (expression)”]

adapted as choreography (expression) An expression of a work consisting of dance movement (e.g., dance) based on the source work. *Reciprocal relationship:* ~~choreography for~~ choreographic adaptation of (expression)

adapted as graphic novel (expression) A graphic novel based on the source expression. *Reciprocal relationship:* graphic novelization of (expression)

basis for adapted as libretto (expression) An expression of a work that consists of the text of an opera or other work for the musical stage, or an oratorio, based on the source work. *Reciprocal relationship:* libretto based on (expression)

novelization adapted as novel (expression) An expression of a novel adapted from the source expression. *Reciprocal relationship:* novelization of (expression)

verse adaptation adapted in verse as (expression) An expression of a literary composition in verse form adapted from the source expression. *Reciprocal relationship:* verse adaptation of (expression)

novelization (expression) An expression of a novel adapted from the source expression. *Reciprocal relationship:* novelization of (expression)

verse adaptation (expression) An expression of a literary composition in verse form adapted from the source expression. *Reciprocal relationship:* verse adaptation of (expression)

musical arrangement arranged as An expression of a musical work that rewrites the source expression for a medium of performance different from that for which the work was originally intended. *Reciprocal relationship:* musical arrangement of

~~basis for libretto (expression)~~ An expression of a work that consists of the text of an opera or other work for the musical stage, or an oratorio, based on the source work. *Reciprocal relationship:* libretto based on (expression)

choreography (expression) An expression of a work consisting of dance based on the source work. *Reciprocal relationship:* choreography for (expression)

digested as (expression) An expression of a work that systematically, comprehensively condenses the source expression. *Reciprocal relationship:* digest of (expression)

musical variations modified by variation as (expression) An expression of a musical work in which melodic, thematic, or harmonic material is taken from the source work to form a discrete theme, which is repeated one or more times with subsequent modifications. *Reciprocal relationship:* musical variations based on (expression)

~~musical arrangement~~ An expression of a work that rewrites the source expression for a medium of performance different from that for which the work was originally intended. *Reciprocal relationship:* musical arrangement of

-
musical setting (expression) An expression of a non-dramatic musical work, other than an oratorio, that uses the text of the source work. *Reciprocal relationship:* musical setting of (expression)

-
musical variations (expression) An expression of a musical work in which melodic, thematic, or harmonic material is taken from the source work to form a discrete theme, which is repeated one or more times with subsequent modifications. *Reciprocal relationship:* musical variations based on (expression)

musical setting set to music as (expression) An expression of a non-dramatic musical work, other than an oratorio, that uses the text of the source work. *Reciprocal relationship:* musical setting of (expression)

summary summarized as (expression) An expression of a work that consists of a brief recapitulation of the content of the source expression. *Reciprocal relationship:* summary of (expression)

=====

J.3.2, change under “derivative (expression)”, under “translated as” (use of italic corrected as shown below)

dubbed version An expression of a moving image work that translates the spoken dialogue of the original work into a different language. *Reciprocal relationship:* dubbed version of

=====

J.3.5, additions under “complemented by (expression)”:

choreography (expression) An expression of a work that provides the choreography for use in the related expression. *Reciprocal relationship:* choreography for (expression)

choreography for (expression) An expression of a work that uses the choreography of the related expression. *Reciprocal relationship:* choreography (expression)

=====

J.3.6, change under “preceded by (expression)”:

merger of (expression) ~~An expression of one of two or more works which a work~~ that came together with one or more other expressions to form a the new expression. *Reciprocal relationship:* merged to form (expression)

=====

J.3.6, change under “succeeded by (expression)”:

merged to form (expression) An expression of a work formed from the coming together of two or more expressions. One of two or more expressions of works that come together to form a new expression. *Reciprocal relationship:* merger of (expression)

=====

J.4.2, changes:

equivalent (manifestation) A manifestation ~~that embodies~~ embodying the same expression of a work. *Reciprocal relationship:* equivalent (manifestation)

also issued as A manifestation ~~that embodies~~ issued in a different format ~~embodying~~ the same expression of a work in a different format as the resource being described. *Reciprocal relationship:* also issued as

mirror site A manifestation ~~of a website~~ that is an exact copy of a website, used to reduce network traffic or improve the availability of the content of the original site. *Reciprocal relationship:* mirror site

reproduced as (manifestation) A manifestation that reproduces another manifestation ~~embodying the same expression of a work.~~ *Reciprocal relationship:* reproduction of (manifestation)

digital transfer (manifestation) A manifestation in a digital format that results ~~resulting~~ from the transfer of a manifestation in another ~~resource from one digital format to another.~~ *Reciprocal relationship:* digital transfer of (manifestation)

electronic reproduction (manifestation) A ~~digital~~ manifestation in a digital format that is the result of ~~resulting from the reproduction of an analog~~ the transfer of a manifestation in an analog format. *Reciprocal relationship:* electronic reproduction of (manifestation)

facsimile (manifestation) A manifestation that exactly reproduces another manifestation ~~embodying the same expression of a work~~.
Reciprocal relationship: facsimile of (manifestation)

preservation facsimile (manifestation) A manifestation ~~consisting that consists~~ of an exact reproduction on preservation-quality media, such as acid-free permanent or archival paper. *Reciprocal relationship:* preservation facsimile of (manifestation)

reprinted as (manifestation) A manifestation that ~~reissues is a reissue of another printed manifestation the same expression of the work as the printed resource being described~~. *Reciprocal relationship:* reprint of (manifestation)

reproduction of (manifestation) A manifestation that is used as the basis for a reproduction. *Reciprocal relationship:* reproduced as (manifestation)

digital transfer of (manifestation) A manifestation in a digital format that is transferred from one digital format to another digital format.
Reciprocal relationship: digital transfer (manifestation)

electronic reproduction of (manifestation) ~~An analog~~ A manifestation in an analog format that is transferred to a digital format used as the basis for an electronic reproduction. *Reciprocal relationship:* electronic reproduction (manifestation)

facsimile of (manifestation) A manifestation that is used as the basis for an exact reproduction. *Reciprocal relationship:* facsimile (manifestation)

preservation facsimile of (manifestation) A manifestation that is used as the basis for an exact reproduction on preservation-quality media, such as acid-free permanent or archival paper.
Reciprocal relationship: preservation facsimile (manifestation)

reprint of (manifestation) A printed manifestation that is used as the basis for a reissue of a manifestation with the same content as the resource being described. *Reciprocal relationship:* reprinted as (manifestation)

====

J.5.2, additions and changes:

equivalent (item) An item embodying that exemplifies a manifestation that embodies the same expression of a work. *Reciprocal relationship: equivalent (item)*

reproduced as (item) An item that reproduces another item. *Reciprocal relationship: reproduction of (item)*

digital transfer (item) An item in a digital format that results from the transfer of an item in another digital format. *Reciprocal relationship: digital transfer of (item)*

electronic reproduction (item) An item in a digital format that is the result of the transfer of an item in analog format. *Reciprocal relationship: electronic reproduction of (item)*

facsimile (item) An item that exactly reproduces an item. *Reciprocal relationship: facsimile of (item)*

preservation facsimile (item) An item that consists of an exact reproduction on preservation-quality media, such as acid-free permanent or archival paper. *Reciprocal relationship: preservation facsimile of (item)*

reprinted as (item) An item that is a reissue of an item that exemplifies another printed manifestation. *Reciprocal relationship: reprint of (item)*

reproduction of (item) An item that is used as the basis for a reproduction. *Reciprocal relationship: reproduced as (item)*

digital transfer of (item) An item in a digital format that is transferred from one digital format to another digital format. *Reciprocal relationship: digital transfer (item)*

electronic reproduction of (item) An analog item used as the basis for an electronic reproduction in an analog format that is transferred to a digital format. *Reciprocal relationship: electronic reproduction (item)*

facsimile of (item) An item that is used as the basis for an exact reproduction. *Reciprocal relationship: facsimile (item)*

preservation facsimile of (item) An item that is used as the basis for an exact reproduction on preservation-quality media, such

as acid-free permanent or archival paper. Reciprocal relationship: preservation facsimile (item)

reprint of (item) An item that exemplifies a printed manifestation that is used as the basis for a reissue of a manifestation ~~reprint with the same content as the resource being described.~~ Reciprocal relationship: reprinted as (item)

=====

K.4.3, additions and change:

broader affiliated body A corporate body that acts for the local affiliated body and others at a broader organizational level.

component of a merger A corporate body that formed the other corporate body by merging with one or more other corporate bodies.

local affiliate A local corporate body affiliated with the broader body which acts for it and others at a broader organizational level.

=====

Glossary, Artistic and/or Technical Credit:

A listing statement of persons, families, or corporate bodies making contributions to the artistic and/or technical production of a resource.

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Glossary, Canvas:

A base material consisting of a closely woven textile made in various weights, usually of flax, hemp, jute, or cotton, used as a support for ~~oil~~ painting or printing; or a loosely woven, lattice-like mesh, usually of flax, hemp, jute, or cotton, used as a needlepoint foundation.

=====

Glossary, Gouache:

Applied material consisting of pigment and a binding agent, and sometimes added inert materials, to form an opaque, coloured, water-soluble paint. Includes poster

paints. The term originally referred to the technique of oil paint applied on top of tempera ~~painting~~.

=====

Glossary, Illustrative Content:

Content ~~designed~~ intended to illustrate the primary content of a resource.

=====

Glossary, Paper:

A base material consisting of thin material made from ~~matter or~~ felted sheets or webs of animal, plant, mineral, or synthetic fibres formed and dried from a suspension in water.

=====

Glossary, Supplementary Content:

Content (e.g., an index, a bibliography, an appendix) ~~designed~~ intended to supplement the primary content of a resource.

=====

Glossary, Title Proper of Series (correct punctuation as shown below):

The chief name of a series (i.e., the title normally used when citing the series).

=====

Glossary, Title Proper of Subseries (correct punctuation as shown below):

The chief name of a subseries (i.e., the title normally used when citing the subseries).

=====

Glossary, Toy

A unit of ~~exit~~ extent of three-dimensional form consisting of an object designed for education, entertainment, or stimulation through play.

Game ▼

Model ▼

=====

Glossary, Vesicular

An emulsion on microfilm and microfiche consisting of one or more light-sensitive layers of diazonium salts in a polyester thermoplastic base that decompose on exposure to produce nitrogen bubbles (vesicles) that form the latent image, which becomes visible and fixed when heated and allowed to cool. Vesicular images are commonly blue or beige in color. They do not appear to have much contrast (~~very high density~~) until projected in a microform reader.