Conferência 2

Cataloguing through cooperation: the role of music librarians in creating a national union catalogue

(Catalogando através da cooperação: o papel dos bibliotecários de música na criação de um catálogo nacional)

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Resumo

Construir uma plataforma de cooperação e fortalecer as relações entre seus membros são os principais objetivos de cada associação de bibliotecas. A participação num projecto conjunto pode constituir uma excelente oportunidade para os bibliotecários cumprirem este objectivo e melhorar simultaneamente as suas qualificações profissionais. Os Poderes Nacionais da IAML têm realizado várias atividades que aumentam as habilidades profissionais dos bibliotecários em termos de catalogação de música. Entre essas atividades está a participação na criação de catálogos sindicais nacionais, como o NUKAT - o Catálogo da União de Coleções da Biblioteca de Pesquisa Polonesa, no qual os bibliotecários de música participam catalogando materiais musicais. Durante a apresentação, serão descritos vários aspectos da cooperação: procedimentos de criação e validação de registros, papel dos arquivos de autoridade, formas de acessar as coleções de música e a importância das reuniões de trabalho. O primeiro Encontro de Trabalho de Bibliotecários de Catalogação de Música no NUKAT teve lugar em 2007, dedicando-se às regras de interpretação para a catalogação de música impressa. Nos próximos anos, os temas expandiram-se para incluir a catalogação de documentos sonoros, regras de criação de títulos uniformes e temas de gênero / forma para música e princípios de descrição de música em RDA. Como resultado de uma cooperação de longa data, várias novas bibliotecas de música se juntaram ao projeto. Esta colaboração também teve um impacto no reforço da actividade das bibliotecas de música noutros domínios, tanto a nível nacional como internacional.

1. Introduction. Cataloguing and cooperation

Building a platform of cooperation and strengthening the relationships between its members are the main objectives of every library association. Participation in joint-projects may be an excellent opportunity for

librarians to meet these objectives and to simultaneously improve their professional qualifications. International Association of Music Libraries (IAML) strongly supports this concept at the local and international levels as one of the IAML's aims is "to encourage and promote the activities of libraries, archives and documentation centres concerned with music and music materials, to strengthen cooperation among institutions and individuals working in these fields and to publish information concerning their work".[1] Other IAML's aims are: to encourage and support the development of standards in all areas that concern the Association, to promote the availability of suitable professional education and training, and to further the bibliographical control of music materials of all kinds.[2] These issues are imperative when it comes to cataloguing. They are also related to information literacy and the development of tools for accessing music resources. IAML is very keen to promote and support all initiatives that reach these goals.[3]

The main idea of this presentation is to show an aspect of professional activity that involves cooperation. Cataloguing has been selected because it is linked with the activity of various professionals such as librarians, information specialists, IT technicians, researchers, and deals with many issues like formats, standards, procedures, technology, etc. Cataloguing has yet another specific aspect – it is end-user oriented, making the whole process so much more important. Cataloger's work is related to user's need, interest, and research requirements. For this reason, cataloguing may be considered a mission. Cataloguing is not only a routine procedure; it influences other activities and intensifies the need of cooperation.

Two terms – "cataloging" and "cooperation" – become obvious when dealing with automation of library processes. In this context, these two words are closely bound together. It is my objective to present the experiences involved in the cataloging of music materials focusing on various aspects of cooperation: basic principles, work coordination, and challenges. I would like to exemplify the context associated with the beginnings of computerization of music libraries in Poland to present how music catalo-

1 IAML Governance: http://www.iaml.info/governance.

2 Ibid.

3 There are so many national and regional activities and developments, which are regularly reported by IAML members. Until 2015, all of the reports had been published in IAML's professional periodical "Fontes Artis Musicae"; now they are available on the IAML website www.iaml.info.

guers responded to technological changes, and finally, what are the other benefits of cooperative cataloguing.

2. Union catalogues – concept and examples

Today's concept of cooperative cataloguing is connected with a union catalogue model. Union catalogues are the main tools for discovering library collections all over the world. There are two basic concepts of functionality of union catalogues. The first one is based on the search engine, which aggregates bibliographic data from remote databases. One of the best known examples is the KVK – Karlsruhe Virtual Catalog[4] which can retrieve data from library catalogues, book trades and digital media. The Polish equivalent is the Distributed Catalogue of Polish Libraries called KaRo. It is a search tool which collects information from almost 240 Polish catalogues.[5]

The main idea of the second model is to build a database by collecting bibliographic and holding data from different databases and make them available for searching and retrieval. The goal of such a database is to have a unique bibliographic record associated with holding data linked to several libraries. Merging records from the different library catalogues may require tools of deduplication. Additionally, the system may offer tools for cooperative cataloguing and for building authority control file.

Below are selected examples of such catalogues. They all cover different types of documents, including printed music and sound recording, which could be easily found by using limiters of the record types (marked as red squares in the Examples no. 1-6).

1. COPAC. It is formed by merging ca. 90 online catalogues of UK and Irish academic, national and specialist libraries. COPAC is mostly a physical union catalogue, which means that the records are gathered from different resources[6].

2. LIBRIS, a national search service, providing information on titles held by Swedish university and research libraries, as well as nearly twenty public libraries.[7]

3. Online Public Access Catalog of National Library Service in Italy

4 KVK, Karlsruhe Virtual Catalog: https://kvk.bibliothek.kit.edu/.

5 KaRo, Distributed Catalogue of Polish Libraries: http://karo.umk.pl/Karo/.

6 COPAC: http://copac.jisc.ac.uk/; http://copac.jisc.ac.uk/developers/.

7 LIBRIS: http://libris.kb.se/.

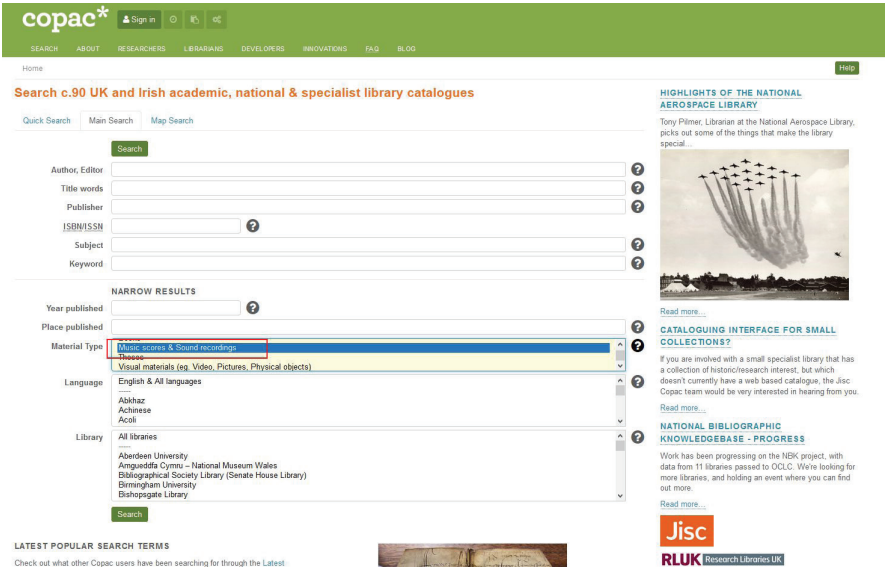
– OPAC SBN (Catalogo del Servizio Bibliotecario Nazionale).[8] It consists of more than 16 million bibliographic records, which in turn, are connected with more than 86 million holdings.

4. MOKKA, Hungarian National Shared Catalog, is the catalogue of 30 main Hungarian Libraries with more than 6.000.000 records.[9]

5. CASLIN. The Union Catalogue of the Czech Republic currently holds more than 6.2 million records of monographs, special documents and serials (journals, anthologies, proceedings, etc..) of foreign and domestic origin.[10]

6. BIBSYS, a library system (based on ALMA), used by most of the Norwegian Libraries in higher education and research. This one is more than a union catalogue. It is a comprehensive system which supports all library operations.[11]

Example 1. COPAC



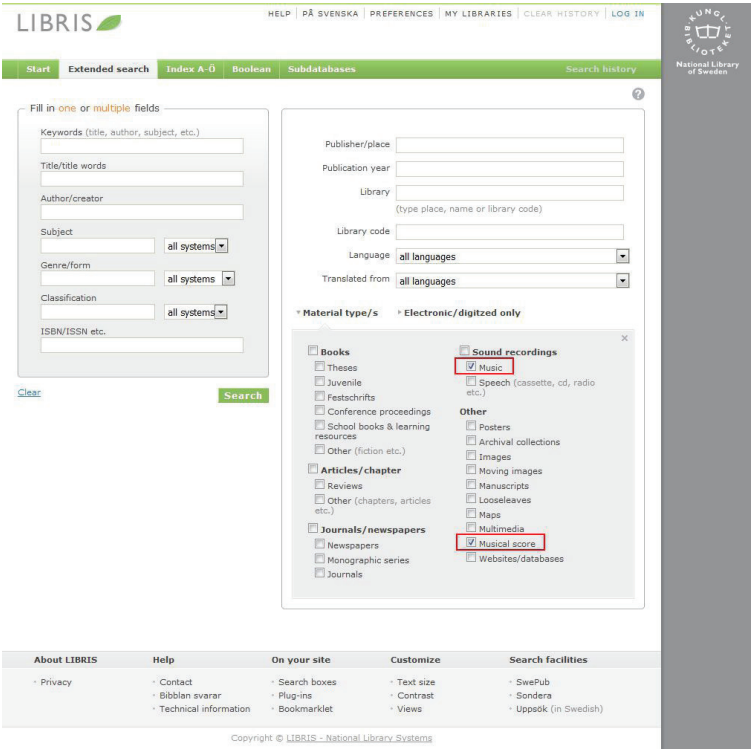
8 SBN: http://opac.sbn.it/.

9 MOKKA: http://www.mokka.hu/en/; see also: Bakonyi, Géza. "The Hungarian Shared Cataloging Project". In: *Union Catalogs at the Crossroad*, pp. 297-303. Hamburg: Hamburg University Press, 2004, available online: https://www.researchgate.net/publication/38289709_Union_Catalogs_at_the_Crossroad, accessed: 2017.07.04.

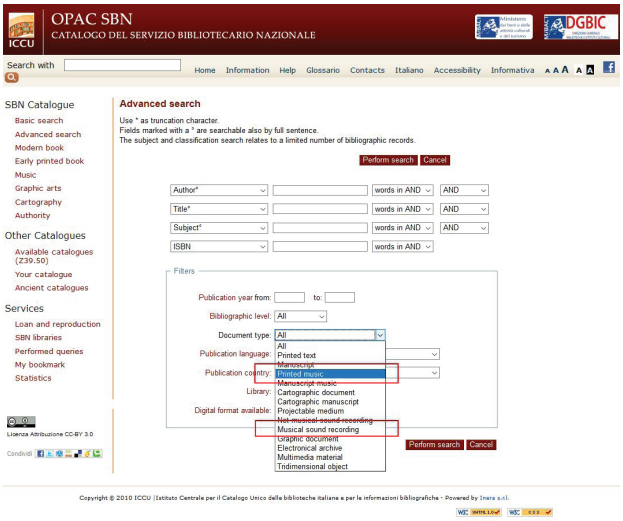
10 CASLIN: http://www.caslin.cz/caslin-en/.

11 BIBSYS: http://www.bibsys.no/en/.

Example 2. LIBRIS

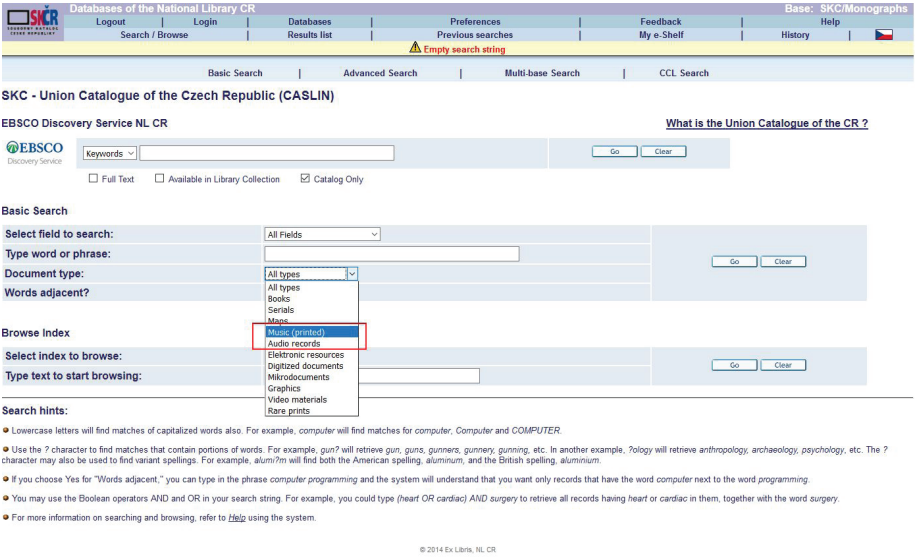


Example 3. SBN

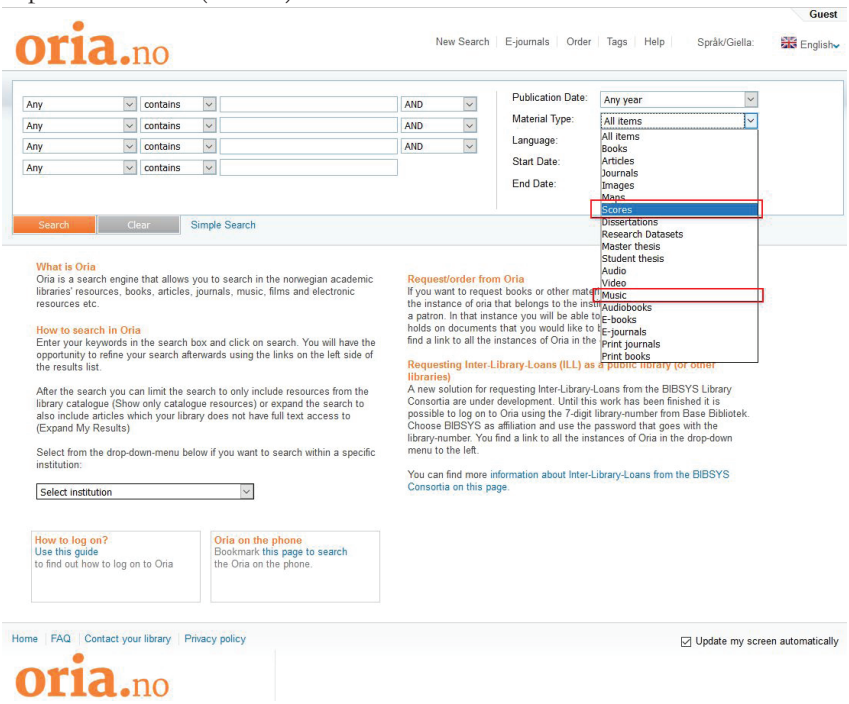


Example 4. MOKKA

Example 5. CASLIN



Example 6. BIBSYS (oria.no)



All these databases contain a significant amount of music documents, proving that music librarians play a significant role in the process of cooperative cataloguing. Table 1 shows the quantity of music records of notated music and musical sound recordings as well as the percentage in relation to the total number of bibliographic records.

Table 1. Music records in selected union catalogues

	Music records		All types of records	Music records in %
	Notated Music	Sound recording		
1. COPAC (UK)*	2.267.499	236.967	97.171.936	2,58%
2. LIBRIS (Sweden)*	124.134	39.090	ca 6.500.000	2,51%
3. SBN (Italy)*	461.491	400.612	16.421.441	5,25%
4. MOKKA (Hungary)	135.208	131.151	6.190.004	4,30%
5. CASLIN (Czech Republic)*	198.702	62.226	ca 6.200.000	8,75%
6. BIBSYS (Norway)*	160.044	382.704	ca 7.500.000	7,24 %

* data of music records obtained by courtesy of the service (as of July 2017)

The example of the Union Catalogue of Polish research library collections NUKAT (http://www.nukat.edu.pl/) will be presented in this context as a case study of cooperative cataloguing in relation to music by showing its main concept, development, and participation of music librarians in working meetings devoted to cataloguing of musical documents.

3. Computerization of music libraries in Poland – dilemmas and challenges

There are about 40 research music libraries of different types in Poland:

- Music Department of the National Library (Warszawa)
- Libraries of Music Academies (Bydgoszcz, Gdańsk, Katowice, Kraków, Łódź, Poznań, Warszawa, Wrocław)
- Music Divisions of University Libraries (Gdańsk, Kraków, Lublin, Łódź, Poznań, Rzeszów, Toruń, Warszawa, Wrocław)
- Libraries of the Institutes of Musicology (Kraków, Lublin, Warsaw, Wrocław)
- Music Divisions of Public Libraries of the main Regions, and
- Libraries of other music institutions: The Fryderyk Chopin Institute, The Warsaw Society of Music, PWM Edition Orchestral Materials Library, and others.[12]

The implementation of automated library systems in Poland began in the early 1990s, -coinciding with significant political and economic changes (in the year 1989, the communist system collapsed in all of Eastern Europe). The starting point of the computerization process for various music libraries depended on the local circumstances. The music libraries which were a part of a big academic library had a leading advantage since the leading role of the main academic library usually facilitated in making the first step into computerization. For music libraries, that were unsupported by its home institution, the possible solution was to create a consortium, as in the case of the libraries of Music Academies, which initiated works by building

[12] There are also many small music collections located in primary and secondary music schools.

a common library system called OPUS.[13] Due to the difficulty of full implementation of the MARC21 format, the system had not been widely used, although it is still active as an internal system in certain places (i.e. in the Main Library of the Academy of Music in Gdańsk).

Three important shared projects started in early 1990s:

1. The Union Authority File (1992), a database for all types of headings: personal and corporate names, titles (including series, uniform titles), subject headings, etc.,
2. KABA subject headings (1992), the Polish version of subject headings of the Library of Congress LCSH and "Rameau" of the Bibliothèque nationale de France (KABA is compatible with those two languages),
3. Union Serials Catalogue (since 1995).[14]

These projects had been initiated by the leading University Libraries in Warsaw and Gdańsk, and the two academic libraries in Kraków – Jagiellonian Library, and Main Library of Stanisław Staszic University of Mining and Metallurgy. In 1993, the academic libraries, in cooperation with National Library of Poland, decided to use the US-MARC cataloging format (later replaced with MARC21). This decision has allowed to implement proper standards and it has opened new possibilities for obtaining professional automated library systems. With the substantial support of the Melon Foundation, many Polish academic libraries implemented new systems such as VTLS, Horizon, or Aleph.[15] By having had applied the MARC format for cataloguing and the new automated library systems, the cooperation of many libraries has become possible. Joint efforts of the building Union Authority Files, KABA Subject Headings, and Union Serials Catalogues were the basis for the future cooperation of librarians in Poland. All three data-

13 Witkowska, Dorota, and Marta Walkusz, "W biegu ku nowoczesności – kilka słów o Bibliotece Głównej Akademii Muzycznej w Gdańsku" [In the run towards the modernity – a few words about the Main Library of the Music Academy in Gdańsk]. In: *Tytuł ujednolicony*, no. 14, 2014, pp. 7-11, available on-line https://issuu.com/nukat/docs/tu_14_2014, accessed: 2017.07.04.

14 Paluszkiewicz, Anna and Andrzej Padziński, "From the Union Authority File to the Union Catalog". In: *Union Catalogs at the Crossroad*, pp. 297-303. Hamburg: Hamburg University Press, 2004, available online: https://www.researchgate.net/publication/38289709_Union_Catalogs_at_the_Crossroad, accessed: 2017.07.04.

15 Ibid, p. 268.

bases have been downloaded into NUKAT and have become an important basis for cooperation, providing a guarantee of database consistency. One of the initiators of the project, Anna Paluszkiewicz, presented the three basic aims of NUKAT:

> *1. "Constructing a source of high-quality records to be used in the local catalogs;*
> *2. Creating a source of information on the collections of Polish academic libraries; and*
> *3. Facilitating the process of inter-library loans."*[16]

National Universal Catalog NUKAT was launched in July 2002.[17] The purpose of the NUKAT catalog was to centralize the cataloging processes, and hence to achieve improved efficiency of cataloguing. From the onset, strict procedures were introduced to fulfill one of the most important principles, reduce duplicate records.

Using authority files and high standards of shared cataloguing proved to be very attractive for new collaborators, with the music librarians being among them. They had started participating in this project at the early stages. Just a week after the launch of NUKAT, the first bibliographic record of printed music was created and downloaded into the new database. The Section of Music Libraries of the Polish Librarians' Association, which is the Polish National Branch of IAML, with the cooperation of the NUKAT Center, took the initiative to organize working meetings for music cataloguers. The first working meeting was organized two years following the IAML 2005 Conference in Warsaw. The success of the IAML Conference motivated music librarians to further actions and, cooperative cataloging became one of the best options. In addition, the Section of Music Librarians had a strong support from the director of NUKAT, Maria Burhard, who had worked for many years as a music librarian at the Library of the University of Warsaw. For music librarians, it was a chance not only to create bibliographic records, but also to participate in the development of common rules and best practices for cataloging music.

16 Ibid., p. 269.

17 NUKAT: http://centrum.nukat.edu.pl/en/about-nukat/history.

4. Working Meetings for Music Cataloguers – topics and accomplishments

The first Working Meeting of Librarians Cataloguing Music in National Union Catalogue (NUKAT) was organized at the NUKAT Centre in Warsaw University Library on 22 February 2007. About 50 librarians took part in the meeting. The main purpose of the meeting was to discuss rules of interpretation for cataloguing music in NUKAT. Prior to the meeting, a comprehensive survey, posing constructive questions and inquiring about common problems, had been distributed to all libraries cooperating with NUKAT. This proved to be a very important part of this project as it helped to gather a base of librarians cataloguing music. The survey also showed that only a few, from about 40 music libraries, had any experience in cataloguing music in automated library systems. Those days, NUKAT database contained around 1500 records of notated music (and no bibliographic records of sound recordings), created mostly only by two libraries. Therefore, it was crucial for music librarians to learn more about cooperative cataloguing.

In the following years, a series of Working Meetings of Librarians Cataloguing Music were organized at the National Union Catalogue Centre (NUKAT) in Warsaw.

Table 2. A list of Working Meeting of Librarians Cataloguing Music in the years 2007-2015

1st Meeting	22 February 2007
2nd Meeting	5-6 May 2008
3rd Meeting	25 May 2009
4th Meeting	24-25 May 2010
5th Meeting	30-31 May 2011
6th Meeting	30 May 2012
7th Meeting	26-27 October 2015

The first six meetings had been organized on a yearly basis. The response from the librarians was quite high; each time, there were between 50 and 60 participants from about 35 libraries. Over the years, themes expanded to include the rules of creating uniform titles, cataloguing of sound documents, genre/form subject heading for music, and principles of music description in RDA.

Photos 1-2: 7th Working Meeting of Librarians Cataloguing Music in Warsaw

One of the first issues discussed during the Meetings was understanding the role of Authority Control Files and the validation process.

4.1. Authority control

Authority control is an essential tool for cataloguers to keep consistency of the database. Union Authority Files – as the only source of headings – are maintained according to strict procedures. All necessary authority headings have to be created and validated in NUKAT prior to bibliographic record. The same procedure applies to modifications. When a new version of a name appears on an item, it must be included into authority record file in the fields 400 as an added entry (see Example 7). All resources (music publications) of information about variants of a composer's name are listed in the fields 670. Additionally, the field 040 contains acronyms of all librarians who modified the record. Acronym consists of a city code, library code and the initials of a cataloguer. After validation of the record, its new version is distributed automatically to the catalogues of the libraries holding an item in their collections.

Example 7. Authority file "Moniuszko, Stanisław" in NUKAT

003			NUKAT
005			20160426001105.0
008			970612n||a| nnaabn |a aaa |c
010			$a n 97015192
039		9	$a 201604260011 $b VLOAD $c 201604251250 $d fmim $c 201604221828 $d vpubwa $c 201512140007 $d VLOAD $y 200205311110 $z load
040			$a WA U/PM $c WA U/PM $d WA U/JEKs $d WA M/IW $d TOR U/TL $d WR O/GW $d WA 575/JP $d TOR U/TL $d WA 575/JP $d WA U/AAK $d K R U/LM $d WA 575/MZ $d WA 575/PD $d WA U/MBA $d WA U/74AGO $d WA M/KO
100	1		$a Moniuszko, Stanisław $d (1819-1872).
400	1		$a Moniuszko, Stanislav.
400	1		$a Moniuszko, St.
400	0		$a M. [a]
400	0		$a Kompozytor narodowy M.
400	1		$a Moniuszko.
400	1		$a Manûška, Stanislaŭ.
400	1		$a Moniuszko, S.
400	1		$a Monûško, S.
400	0		$a St. M. [a]
400	1		$a Monûško, Stanislav.
400	1		$a Moniuszko, Stanislas.
400	1		$a Monûško, St.
400	1		$a Moniuszko, Stan.
667			$a Kompozytor pol. Krypt.: M., St. M.
670			$a Kp. Antologia pieśni i arii Stanisława Moniuszki oraz pieśni Fryderyka Chopina / red. Maria Fołtyn, Witold Rudziński. - Kraków, 1990.
670			$a Encyklopedia Muzyki / pod red. Andrzeja Chodkowskiego. - Warszawa, 1995.

4.2. Quality of records – validation process

As mentioned earlier, NUKAT is a source of high-quality records. Every new record of any type – bibliographic or authority – is subject to

the validation process. The process is conducted by NUKAT editors. There are also computer scripts validating the records automatically, verifying their completeness and compatibility with the format. Each record receives a symbol adequate to its status, whether it's new, modified, cancelled, or approved (see Table no. 2).

Table 2. An outline of a validation procedure of bibliographic record in NUKAT

Stage I.	1st day (**creating/modifying record**) →		
Stage II.	1st night (**automatic validation**) →	rec. **incorrect** → rec. **correct** →	→ Stage I. → Stage III.
Stage III.	2nd day (**manual validation**) →	rec. **correct** → rec. **incorrect** →	3rd day → **record downloaded** 3rd day → Stage I.

The new record, created in Stage I, is validated automatically at night and then checked manually on the 2nd day. If no correction is required, the new record goes into the database on the 3rd day. Otherwise, the record goes back to Stage I for modification and the process of validation repeats again. All types of records require validation and different codes are used to manage this process. It would seem that validation makes the whole cataloguing process slower, but for the quality of records, it is imperative to conduct this procedure. It prevents mistakes and allows to check if all headings are consistent with authority files. Additionally, it also helps to reduce duplicate records.

4.4. Alleviating duplications

There are several cataloguing procedures that are important to follow in order to avoid duplication of records, such as date assignment[18], formulating the title proper, and using uniform titles for music.

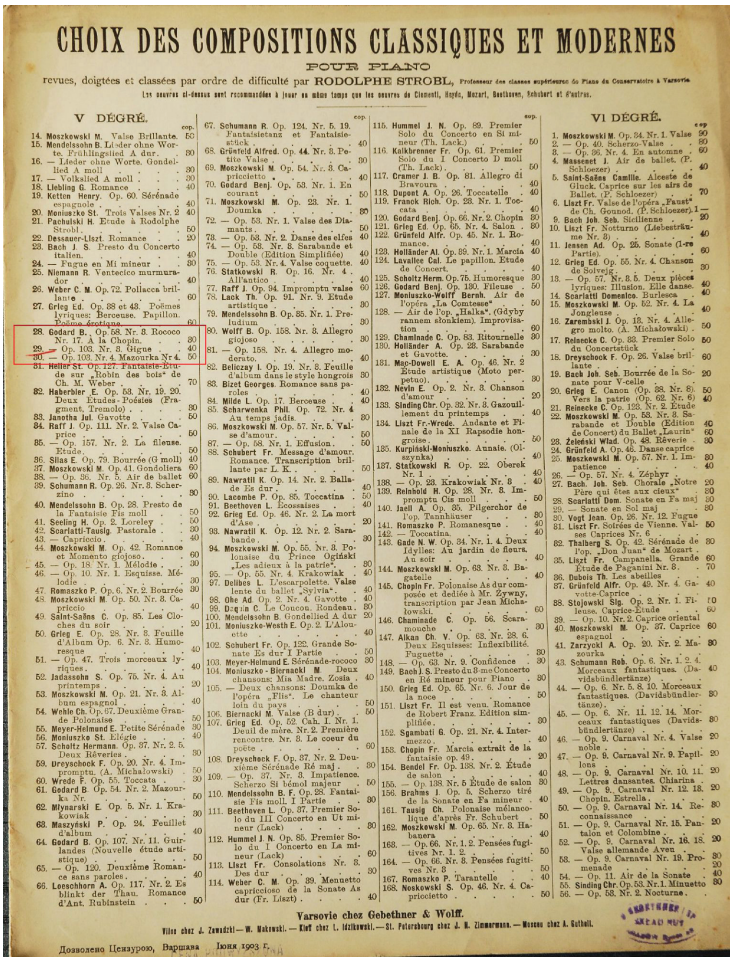
[18] One of the examples of a very useful tool for date assignment of an undated publication is *Hofmeister XIX* – a project that has resulted the implementation of an online, searchable version of the "Hofmeister Monatsberichte" for the years 1829–1900, the catalogue of printed music mostly published in Germany. The project had started in the late 1980s, and had been carried out by the *Hofmeister XIX* Working Group established within IAML. Projects such as this illustrate the value of partnership and collaboration of several institutions in the UK – the Music Department at Royal Holloway, University of London in association with the Centre for Computing in the Humanities, King's College, London, and the Austrian National Library in Vienna. See also: http://www.hofmeister.rhul.ac.uk/2008/index.html.

4.4.1. The title proper / source of information

Formulating the title proper is a crucial element to avoid duplications. A publication usually contains several titles – on the title page, on the cover, and on the first page of music. Depending on the title chosen, the bibliographic record may look differently and it may result in using different access points.

Example no. 8a illustrates a piece without a title page; the cover page contains a list of several works with the common title on the top. The title of a published piece is listed on the cover page.

Example 8a. B. Godard: *Guigne*. Varsovie: Gebethner & Wolff, [1903]. Cover page



CHOIX DES COMPOSITIONS CLASSIQUES ET MODERNES

POUR PIANO

revues, doigtées et classées par ordre de difficulté par RODOLPHE STROBL, Professeur des classes supérieures de Piano de Conservatoire à Varsovie

Les œuvres si-dessus sont recommandées à jouer en même temps que les œuvres de Clementi, Haydn, Mozart, Beethoven, Schubert et d'autres.

V DÉGRÉ.

14. Moszkowski M. Valse Brillante. 50
15. Mendelssohn B. Lieder ohne Worte. Frühlingslied A dur. 30
16. — Lieder ohne Worte. Gondellied A moll. 30
17. — Volkslied A moll. 30
18. Liebling G. Romance. 40
19. Ketten Henry. Op. 60. Sérénade espagnole. 40
20. Moniuszko St. Trois Valses Nr. 2 40
21. Pachulski N. Etude à Rodolphe Strobl. 50
22. Dessauer-Liszt Romance. 30
23. Bach S. Presto du Concerto italien. 40
24. — Fugue en Mi mineur. 30
25. Niemann R. Venteciico murmurador. 40
26. Weber C. M. Op. 72. Pollacca brillante. 60
27. Grieg Ed. Op. 38 et 43. Poèmes lyriques: Berceuse. Papillon. Scherzo-fantaisie. 60
28. Godard B., Op. 68. Nr. 3. Rococo Nr. 17. A la Chopin. 30
29. — Op. 103. Nr. 3. Gigue. 40
30. — Op. 103. Nr. 4. Mazourka Nr 4. 50
31. Heller St. Op. 127. Fantaisie-Etude sur „Robin des bois" de Ch. M. Weber. 70
32. Haberbier E. Op. 53. Nr. 19. 20. Deux Etudes-Poésies (Fragment. Tremolo).
33. Janotha Jad. Gavotte.
34. Raff J. Op. 111. Nr. 2. Valse Caprice. 50
35. — Op. 157. Nr. 2. La fileuse. Etude. 50
36. Silas E. Op. 79. Bourrée (G moll) 40
37. Moszkowski M. Op. 41. Gondoliera 60
38. — Op. 36. Nr. 5. Air de ballet 60
39. Schumann R. Op. 26. Nr. 8. Scherzino. 30
40. Mendelssohn B. Op. 28. Presto de la Fantaisie Fis moll. 50
41. Seeling H. Op. 2. Loreley. 50
42. Scarlatti-Tausig. Pastorale. 30
43. — Capriccio. 40
44. Moszkowski M. Op. 42. Romance et Moments giojoso. 60
45. — Op. 18. Nr. 1. Mélodie. 30
46. — Op. 10. Nr. 1. Esquisse. Mélodie. 30
47. Ramaszke P. Op. 6. Nr. 2. Bourrée 30
48. Moszkowski M. Op. 50. Nr. 8. Capriccio. 40
49. Saint-Saëns C. Op. 85. Les Cloches du soir. 30
50. Grieg E. Op. 38. Nr. 3. Feuille d'Album Op. 6. Nr. 3. Humoresque. 40
51. — Op. 47. Trois morceaux lyriques. 40
52. Jadassohn S. Op. 75. Nr. 4. Au printemps. 30
53. Moszkowski M. Op. 21. Nr. 3. Album espagnol. 40
54. Wehle Ch. Op. 67. Deuxième Grande Polonaise. 50
55. Meyer-Helmund E. Petite Sérénade 30
56. Moniuszko St. Elégie. 40
57. Scholtz Hermann. Op. 37. Nr. 2. 5. Deux Rêveries. 30
58. Dreyschock F. Op. 20. Nr. 4. Impromptu. (A. Michalowski) 50
59. Wrede F. Op. 55. Toccata. 30
61. Godard B. Op. 54. Nr. 2. Mazourka. Nr. 2. 50
62. Mlynarski E. Op. 5. Nr. 1. Krakowiak 50
63. Maszyski P. Op. 24. Feuillet d'album 40
64. Godard B. Op. 107. Nr. 11. Guirlandes (Nouvelle étude artistique) 50
65. — Op. 120. Deuxième Romance sans paroles. 40
66. Leschhorn A. Op. 117. Nr. 2. Es blinkt der Thau. Romance d'Ant. Rubinstein. 50
67. Schumann R. Op. 124. Nr. 5. 19. Fantaisiestanz et Fantaisiestück. 40
68. Grünfeld Alfred. Op. 44. Nr. 3. Petite Valse 30
69. Moszkowski M. Op. 54. Nr. 3. Capriccietto. 40
70. Godard Benj. Op. 53. Nr. 1. En courant 50
71. Moszkowski M. Op. 23. Nr. 1. Douniia 85
72. — Op. 53. Nr. 1. Valse des Diamants. 50
73. — Op. 53. Nr. 2. Danse des elfes 40
74. — Op. 53. Nr. 3. Sarabande et Double (Edition Simplifiée) 40
75. — Op. 53. Nr. 4. Valse coquette. 40
76. Statkowski R. Op. 16. Nr. 4. Atlantico 40
77. Raff J. Op. 94. Impromptu valse 60
78. Lack Th. Op. 91. Nr. 9. Etude artistique 50
79. Mendelssohn B. Op. 35. Nr. 1. Preludium 30
80. Wolff S. Op. 158. Nr. 3. Allegro giojoso 40
81. — Op. 158. Nr. 4. Allegro moderato. 40
82. Beliczay I. Op. 19. Nr. 8. Feuille d'album dans le style hongrois 30
83. Bizet Georges. Romance sans paroles. 40
84. Milde C. Op. 17. Berceuse. 40
85. Scharwenka Phil. Op. 72. Nr. 4. Impromptu ladis. 30
86. Moszkowski M. Op. 57. Nr. 5. Valse d'amour. 50
87. — Op. 58. Nr. 1. Effusion. 50
88. Schubert Fr. Message d'amour. Romance. Transcription brillante par L. K. . 50
89. Nawratil K. Op. 14. Nr. 2. Ballade de Ile dur. 40
90. Lacombe P. Op. 85. Toccatina. 50
91. Beethoven L. Scossaises. 40
92. Grieg Ed. Op. 45. Nr. 3. La mort d'Ase. 20
93. Nawratil K. Op. 12. Nr. 2. Sarabande. 30
94. Moszkowski M. Op. 55. Nr. 3. Polonaise du Prince Ogiński „Les adieux à la patrie". 50
95. — Op. 55. Nr. 4. Krakowiak. 40
97. Delibes L. L'escarpolette. Valse lente du ballet „Sylvia". 40
98. Ohe Ad. Op. 2. Nr. 4. Gavotte. 40
99. Duquin C. Le Coucou. Rondeau. 50
100. Mendelssohn B. Gondellied A dur 50
101. Moniuszko-Westh E. Op. 2. L'Alouette 40
102. Schubert Fr. Op. 122. Grande Sonate En dur I. Partie. 50
103. Meyer-Helmund E. Sérénade-rococo 50
104. Moniuszko - Birnardi M. Deux chansons: Mia Madre. Zosia. 40
105. — Deux chansons: Douuka de l'opéra „Flis". Le chanteur loin du pays. 50
106. Birnardi M. Valse (B dur). 50
107. Grieg Ed. Op. 52. Cah. I. Nr. 1. Deuil de mère. Nr. 2. Première rencontre. Nr. 3. La cœur du poète. 60
108. Dreyschock F. Op. 37. Nr. 2. Deuxième Sérénade Ré maj. 30
109. — Op. 37. Nr. 3. Impatience. Scherzo St bémol majeur. 50
110. Mendelssohn B. F. Op. 28. Fantaisie Fis moll. I Partie. 50
111. Beethoven L. Op. 37. Premier Solo du III Concerto en Ut mineur (Lack) 50
112. Hummel J. N. Op. 85. Premier Solo du I Concerto en La mineur (Lack) 50
113. Liszt Fr. Consolations Nr. 3. Des dur. 40
114. Weber C. M. Op. 39. Menuetto capriccioso de la Sonate As dur (Fr. Liszt). 50
115. Hummel J. N. Op. 89. Premier Solo du Concerto en Si mineur (Th. Lack). 50
116. Rheinberger Fr. Op. 61. Premier Solo du I Concerto D moll (Th. Lack). 50
117. Cramer J. B. Op. 81. Allegro di Bravoura. 40
118. Dupont A. Op. 26. Toccatelle. 40
119. Franck Rich. Op. 23. Nr. 1. Toccata. 40
120. Godard Benj. Op. 66. Nr. 2. Chopin 80
121. Grieg Ed. Op. 65. Nr. 4. Salon. 80
122. Grünfeld Alfr. Op. 45. Nr. 1. Romance. 40
123. Heilländer Al. Op. 88. Nr. 1. Marcia 40
124. Lavallée Cal. Le papillon. Etude de Concert. 40
125. Scholtz Herm. Op. 75. Humoresque 30
126. Godard Benj. Op. 130. Fileuse. 50
127. Moniuszko-Wolff Bernh. Air de Opéra „La Comtesse". 50
128. — Air de l'op. „Halka". (Gdyby rannem skonkiem). Improvisation 60
129. Chaminade C. Op. 83. Ritournelle 60
130. Heilländer A. Op. 28. Sarabande et Gavotte. 30
131. Mac-Dowell E. A. Op. 46. Nr. 2. Etude artistique (Moto perpetuo). 80
132. Wehle C. Op. 2. Nr. 3. Chanson d'amour. 50
133. Sieding Chr. Op. 32. Nr. 3. Gazouillement du printemps. 40
134. Liszt Fr.-Wrede. Andante et Finale de la XI Rapsodie hongroise. 50
135. Kurpiński-Moniuszko. Annale. (Oberyeka). 40
137. Statkowski R. Op. 22. Oberek Nr. 1. 40
138. — Op. 23. Krakowiak Nr. 3. 40
139. Reinhold H. Op. 28. Nr. 8. Impromptu Cis moll. 50
140. Jaell A. Op. 35. Pilgerchor de Tannhäuser. 80
141. Romaszke P. Romanesque. 40
142. Toccatina. 40
143. Gade N. W. Op. 34. Nr. 1. 4. Deux Idylles: Au jardin de fleurs. Au soir. 40
144. Moszkowski M. Op. 63. Nr. 3. Bagatelle. 40
145. Chopin Fr. Polonaise As dur composée et dedié à Mr. Zyrwy, transcription par Jean Michowski. 60
146. Chaminade C. Op. 56. Scaramouche. 60
147. Alkan Ch. V. Op. 63. Nr. 38. 6. Deux Esquisses: Inflexibilité. Fuguette. 30
148. — Op. 63. Nr. 9. Confidence. 30
149. Raoul S. Presto du I-me Concerto en Ré mineur pour Piano. 80
150. Grieg Ed. Op. 65. Nr. 6. Jour de la noce. 50
151. Liszt Fr. Il est venu. Romance de Robert Franz. Edition simplifiée. 50
152. Sgambati G. Op. 21. Nr. 4. Intermezzo. 40
153. Chopin Fr. Marcia extrait de la fantaisie op. 49. 50
154. Bendel Fr. Op. 138. Nr. 2. Etude de salon. 40
155. — Op. 138. Nr. 8. Etude de salon 30
156. Brahms I. Op. 5. Scherzo tiré de la Sonate en Fa mineur. 40
161. Taussig Ch. Polonaise mélancolique d'après Fr. Schubert. 50
162. Moszkowski M. Op. 63. Nr. 3. Habanera. 50
168. — Op. 66. Nr. 1. 2. Pensées fugitives Nr. 1. 2. 50
164. — Op. 66. Nr. 8. Pensées fugitives Nr. 3. 50
167. Romaszke P. Tarantelle. 40
168. Noskowski S. Op. 46. Nr. 4. Capriccietto. 50

VI DÉGRÉ.

1. Moszkowski M. Op. 34. Nr. 1. Valse 90
2. — Op. 40. Scherzo-Valse. 80
3. — Op. 36. Nr. 4. En automne. 60
4. Massenet J. Air de ballet. (P. Schloezer) 40
5. Saint-Saëns Camille. Alceste de Gluck. Caprice sur les airs de Ballet. (P. Schloezer) 70
6. Liszt Fr. Valse de l'opéra „Faust" de Ch. Gounod. (P. Schloezer) 1.—
9. Bach Joh. Seb. Sicilienne. 50
10. Liszt Fr. Notturno (Liebesträume Nr. 3). 40
11. Jensen Ad. Op. 25. Sonate (1-re Partie). 90
12. Grieg Ed. Op. 55. Nr. 4. Chanson de Solveig. 30
13. — Op. 57. Nr. 8. 5. Deux pièces lyriques: Illusion. Elle danse. 40
14. Scarlatti Domenico. Burlesca. 40
15. Moszkowski M. Op. 52. Nr. 4. La Jongleuse. 40
16. Zarzycki J. Op. 13. Nr. 4. Allegro molto. (A. Michałowski) 60
17. Reinecke C. Op. 32. Premier Solo du Concertstück 60
18. Dreyschock F. Op. 26. Valse brillante 50
19. Bach Joh. Seb. Bourrée de la Sonate pour V-celle 20
20. Grieg E. Canon (Op. 38. Nr. 6). Vers la patrie (Op. 62. Nr. 6) 40
21. Reinecke C. Op. 122. Nr. 2. Etude 60
22. Moszkowski M. Op. 53. Nr. 5. Sarabande et Double (Edition de Concert) du Ballet „Laurin" 60
23. Żeleński Wład. Op. 43. Réverie. 30
24. Grünfeld A. Op. 45. Danse caprice 60
25. Moszkowski M. Op. 57. Nr. 1. Impatience. 40
26. — Op. 57. Nr. 4. Zéphyr. 30
27. Bach. Joh. Seb. Chorale „Notre Père qui êtes aux cieux" 20
28. Scarlatti Dom. Sonate en Fa maj 20
29. — Sonate en Sol maj 60
30. Vogt Jean. Op. 56. Nr. 12. Fugue 50
31. Liszt Fr. Soirées de Vienne. Valses Caprices Nr. 6 80
32. Thalberg S. Op. 42. Sérénade de Pop. „Don Juan" de Mozart 60
33. Liszt Fr. Campanella. Grande Etude de Paganini Nr. 3. 70
36. Dubois Th. Les abeilles 60
37. Grünfeld Alfr. Op. 45. Nr. 4. Gavotte-Caprice 40
38. Stojowski Sig. Op. 2. Nr. 1. Fis 70
Jeune. Caprice-Etude 60
39. — Op. 10. Nr. 2. Caprice oriental 80
40. Moszkowski M. Op. 27. Caprice espagnol 80
41. Zarzycki A. Op. 20. Nr. 2. Mazourka. 80
43. Schumann Rob. Op. 6. Nr. 1. 2. 4. Morceaux fantastiques. (Davidsbündlertänze) 40
44. — Op. 6. Nr. 5. 8. 10. Morceaux fantastiques. (Davidsbündlertänze). 80
45. — Op. 6. Nr. 11. 12. 14. Morceaux fantastiques (Davidsbündlertänze) 80
46. — Op. 3. Carnaval Nr. 4. Valse noble 20
47. — Op. 3. Carnaval Nr. 9. Papillons 20
48. — Op. 3. Carnaval Nr. 10. 11. Lettres dansantes. Chiarina 20
49. — Op. 3. Carnaval Nr. 12. 13. Chopin. Estrella 20
50. — Op. 3. Carnaval Nr. 14. Reconnaissance 20
51. — Op. 3. Carnaval Nr. 15. Pantalon et Colombine 20
52. — Op. 3. Carnaval Nr. 16. 18. Valse allemande. Aveu 20
53. — Op. 3. Carnaval Nr. 19. Promenade 30
54. — Op. 11. Air de la Sonate 40
55. Sieding Chr. Op. 53. Nr. 1. Minuetto 80
56. — Op. 53. Nr. 2. Nocturne. 40

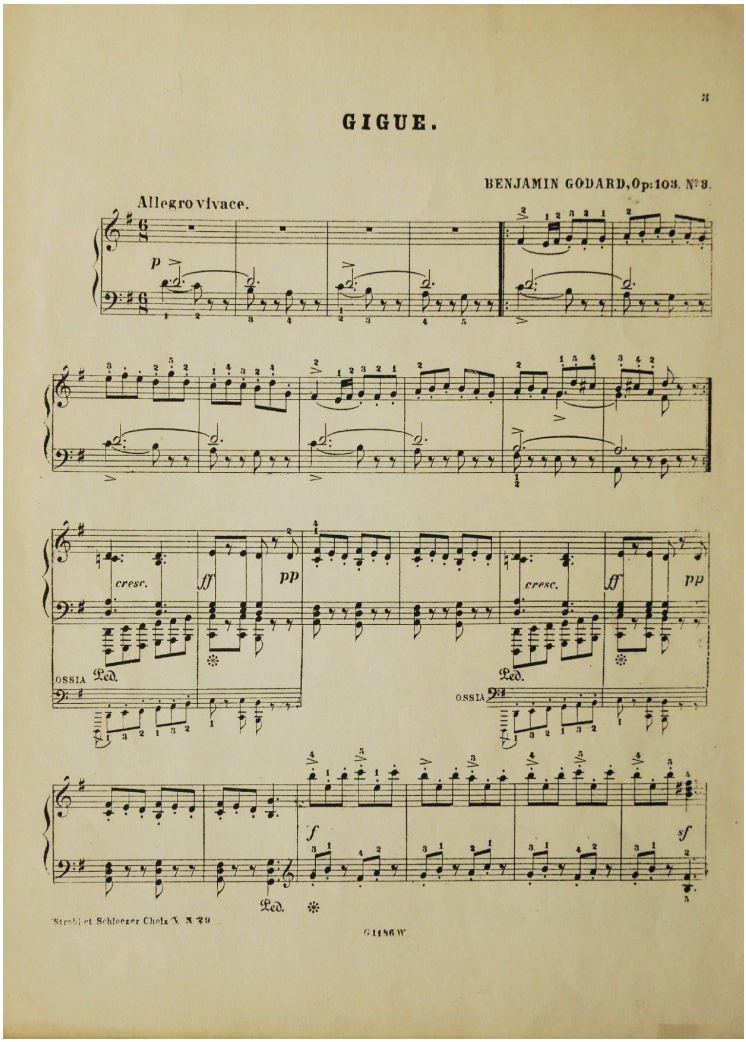
Varsovie chez Gebethner & Wolff.

Vilno chez J. Zawadzki — W. Makowski. — Kief chez L. Idzikowski. — St. Petersbourg chez J. R. Zimmermann. — Moscou chez A. Gutheil.

Дозволено Цензурою, Варшава 1 Іюня 1903 г.

It is essential for the description to use the title proper that provides the most complete information about the piece. In this case, it can be found on the first page of music as a caption title (see Example 9b).

Example 8b. B. Godard: *Guigue*. Varsovie: Gebethner & Wolff, [1903].Caption title



The title on the top of the cover page is used as a series title, and therefore, it must have its authority record with all the added entry fields coming from other volumes of this series (see Example 9).

Example 9. Authority record from NUKAT of the series "Choix de Composition"

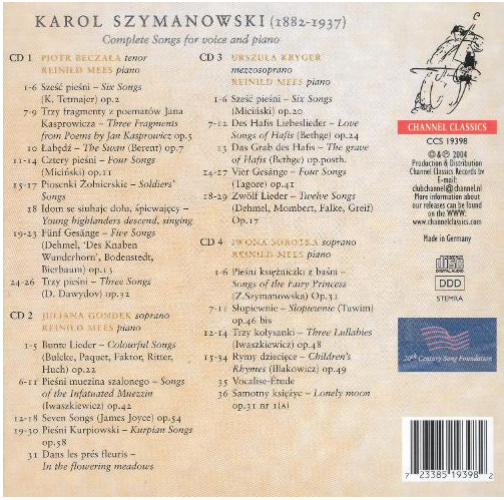
010		$a t 2007067660
039	9	$a 201411210034 $b VLOAD $c 201411201521 $d pmw $c 201411180008 $d VLOAD $c 201411171010 $d pmw $y 200706121536 $z vbuw
040		$a WA U/AAK $c WA U/AAK $d GD 093/MCi $d GD 093/MCi $d KR U/aku $d WA 575/JP
130	0	$a Choix de Composition
430	0	$a Choix de Composition Clasiques et Modernes pour Piano
430	0	$a Strobl Choix
430	0	$a Collection Strobl. Choix des Compositions Classiques et Modernes
430	0	$a Choix de Compositions Classiques et Modernes pour Piano
430	0	$a Choix de Compositions Classiques et Modernes pour Piano revues, doigtées et classées par ordre de difficulté par Rodolphe Strobl
430	0	$a Choix des Compositions Classiques et Modernes pour Piano. $n 5. Dégré
430	0	$a Choix des Compositions Classiques et Modernes pour Piano. $n 2-ième Dégré
642		$a 167 $5 WA U
642		$a Dégré 3, 31 $5 GD 093
643		$a Warszawa $b Gebethner & Wolff
670		$a Tarantelle / P. Romaszko. - Warszawa, [ok. 1930]. $b S. okł.: (Choix de Composition ; Nr. 167)
670		$a Encyklopedia muzyczna PWM / pod red. E. Dziębowskiej. - Kraków, 2000.
670		$a Humoresque Op. 181 No 3 / G. Merkel. - Varsovie, [ante 1915]. $b S. okł.: (Choix des Compositions Classiques et Modernes ; 3 Dégré. 31)
670		$a Le cygne / C. Saint-Saëns. - Varsovie, [1919-1921]. $b S. okł.: (Choix de Compositions Classiques et Modernes pour Piano ; 4 Dégré. 365)
670		$a Allegretto et Alla Polacca / L. v. Beethoven. - Varsovie, 1920. $b S. okł.: (Choix de Compositions Classiques et Modernes pour Piano ; 1-ér [!] Degré. 49)
670		$a Solfeggio : (étude) / Ph. E. Bach. - Varsovie [etc.], [ca 1915]. $b S. okł.: (Choix de Compositions Classiques et Modernes pour Piano revues, doigtées et classées par ordre de difficulté par Rodolphe Strobl)
670		$a En Route : op. 4 / W. Landowska. - Varsovie [etc.], {1910?]. $b Okł.: (Choix des Compositions Classiques et Modernes pour Piano ; 5 Dégré. 242)

During the 2nd Working Meeting in NUKAT, a special panel was held to discuss cataloguing problems and to present atypical examples of music publications as indicated above, in relation to MARC21 format. As a result of this meeting, numerous problems have been resolved and new rules of interpretation for cataloguing have been published.

4.4.2. Uniform titles for a musical work

Uniform title was the main topic of the two successive meetings. Rules of creating uniform titles were discussed and prepared for approval by NUKAT Centre. Using a uniform title became obligatory for music cataloguing. Each heading requires an authority record. For example, there is a need to prepare a list of headings for a set of CDs with an abundance of individual pieces.

Example 10a-b. "The Complete Songs for voice and piano" by Karol Szymanowski on 4CDs set (CD cover and bibliographic record from NUKAT)



Complete songs for voice and piano [Dokument dźwiękowy] / Karol Szymanowski.

Szymanowski, Karol (1882-1937).

Record 49 of 49

Publication	Germany : Channel Classics Records, 2004.
Physical Description	4 płyty CD (4 godz. 24 min 14 s) : digital, stereo. ; 12 cm + Dod. druk. : 94 s.
Added Author	Beczała, Piotr (1966-). [Wyk.] Gondek, Juliana. [Wyk.] Kryger, Urszula (1964-). [Wyk.] Sobotka, Iwona (1981-). [Wyk.] Mees, Reinild. [Wyk.] Szymanowski, Karol (1882-1937). Pieśni do słów Kazimierza Tetmajera. Szymanowski, Karol (1882-1937). Trzy fragmenty z poematów Jana Kasprowicza. Szymanowski, Karol (1882-1937). Łabędź. Szymanowski, Karol (1882-1937). Pieśni do słów Tadeusza Micińskiego. Szymanowski, Karol (1882-1937). Do dziewczyny Szymanowski, Karol (1882-1937). O zwiedzionym żołnierzu Szymanowski, Karol (1882-1937). Wyszywała raz Hanka Szymanowski, Karol (1882-1937). Idom se siuhaje dołu, śpiewający Szymanowski, Karol (1882-1937). Pieśni do słów Dymitra Dawydowa. Szymanowski, Karol (1882-1937). Barwne pieśni do słów poetów niemieckich. Szymanowski, Karol (1882-1937). Pieśni muezina szalonego. Szymanowski, Karol (1882-1937). Pieśni do słów Jamesa Joyce'a. Szymanowski, Karol (1882-1937). Pieśni kurpiowskie. Szymanowski, Karol (1882-1937). Dans les prés fleuris Szymanowski, Karol (1882-1937). Pieśni do słów Tadeusza Micińskiego. Szymanowski, Karol (1882-1937). Pieśni miłosne Hafiza. Szymanowski, Karol (1882-1937). Grób Hafiza. Szymanowski, Karol (1882-1937). Pieśni do słów Rabindranatha Tagore. Szymanowski, Karol (1882-1937). Pieśni do słów poetów niemieckich. Szymanowski, Karol (1882-1937). Pieśni księżniczki z baśni. Szymanowski, Karol (1882-1937). Słopiewnie. Szymanowski, Karol (1882-1937). Rymy dziecięce. Szymanowski, Karol (1882-1937). Vocalise-Étude Szymanowski, Karol (1882-1937). Pieśni księżniczki z baśni. Tetmajer, Kazimierz Przerwa (1865-1940). [Słowa] Kasprowicz, Jan (1860-1926). [Słowa] Miciński, Tadeusz (1873-1918). [Słowa] Davydov, Dmitrij L'vovič (1870-1930). [Słowa] Iwaszkiewicz, Jarosław (1894-1980). [Słowa] Joyce, James (1882-1941). [Słowa] Hāfez, Šamsoddīn Mohammad (ca 1325-1390). [Słowa] Tuwim, Julian (1894-1953). [Słowa] Iłłakowiczówna, Kazimiera (1892-1983). [Słowa] Szymanowska, Zofia (1898-1946). [Słowa] Tagore, Rabindranath (1861-1941). [Słowa] Szymanowski, Karol (1882-1937). Gesänge. Szymanowski, Karol (1882-1937). Kołysanki.
Notes	Czas trwania: 69 min 21 s ; 66 min 35 s ; 67 min 51 s ; 60 min 27 s. Rez nagr. C. Jared Sacks. Piotr Beczała, tenor ; Juliana Gondek, sopran ; Urszula Kryger, mezzosopran ; Iwona Sobotka, sopran ; Reinild Mees, fortepian. "Recording location Muziekcentrum Frits Philips, Eindhoven, the Netherlands". Wyprodukowano w koprodukcji z Stichting Het 20ste-eeuwse Lied (20th Century Song Foundation). Śpiew w jęz. pol., niem., ros., ang., fr. ; dod. druk. zawiera teksty utworów w jęz. oryginalnych i równol. przekład ang. ; inf. historyczna oraz życiorysy wykonawców równol. ang. i pol.
Contents	Sześć pieśni (K. Tetmajer) Op. 2 ; Trzy fragmenty z poematów Jana Kasprowicza Op. 5 ; Łabędź Op. 7 ; Cztery pieśni (Miciński) Op. 11 ; Piosenki żołnierskie ; Idom se siuhaje dołu, śpiewający ; Fünf Gesänge Op. 13 ; Trzy pieśni (D. Dawydov) Op. 32 (wyk. Piotr Beczała) ; Bunte Lieder Op. 22 ; Pieśni muezina szalonego (Iwaszkiewicz) Op. 24 ; Seven songs (James Joyce) Op. 54 ; Pieśni kurpiowskie Op. 58 ; Dans les prés fleuris (wyk. Juliana Gondek) ; Sześć pieśni (Miciński) Op. 20 ; Des Hafis Liebeslieder Op. 24 ; Das Grab des Hafis Op. posth. ; Vier Gesänge (Tagore) Op. 41 ; Zwölf Lieder Op. 17 (wyk. Urszula Kryger) ; Pieśni księżniczki z baśni (Z. Szymanowska) Op. 31 ; Słopiewnie (Tuwim) Op. 46 bis ; Trzy kołysanki (Iwaszkiewicz) Op. 48 ; Rymy dziecięce (Iłłakowicz) Op. 49 ; Vocalise-Étude ; Samotny księżyc Op. 31 nr 1a (wyk. Iwona Sobotka).

Example 10 shows the bibliographic record with headings of titles, names of performers, and authors of lyrics. According to the procedures, each heading must have its authority record with the necessary variants of headings.

Over the years, the representation of uniform titles for music has grown significantly. NUKAT Center implemented a very useful functionality – a tool to search and identify uniform titles for music[19] according to two indexes: 1) **Author. Uniform title** (38752 headings), and 2) **Uniform title** (22183 headings). Such sources are very helpful on a daily basis in order to identify a uniform title of musical works.[20]

4.5. Sound recordings

Cataloguing sound recordings was yet another major topic of the working meetings organized with the collaboration of music librarians from the Division of Sound and Audiovisual Documents of the National Library in Warsaw. The catalogers from the National Library presented the main aspects of cataloguing sound documents by providing many examples, moderating the sessions, and running workshops devoted to specific problems such as the completeness of a description. Some libraries express the desire to have a very detailed description with every small piece of music listed in the record. It could be achieved in two ways – by using contents note (in the field 505) or by creating analytical records. Regardless of the method, each piece receives its access point – simple heading or uniform title. Example 11 displays the CD-set with folk music and a long list of headings of every individual small piece.

Preparing many authority records requires arduous work, but it is worthwhile. It results in improved access to resources for the users. Recent discussions during the meetings confirm that music librarians prefer to have more detailed records. Hence, older records, with a basic level of description, can be updated or supplemented with analytical records. Analytical records are created for each individual piece of music on a CD or a printed score. This method allows to supplement the records with individual subject heading.

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19 NUKAT: http://centrum.nukat.edu.pl/pl/warsztat/tytuly-muzyczne

20 Similar tool has been compiled by Judy Weidow and published as The Best of MOUG: A List of Library of Congress Name Authority Records for Music Titles of Major Composers. [Austin, Tex.]: Music OCLC Users Group, 2000, 2008 (new ed.), http://musicoclcusers.org/publications/.

Example 11. Contents note of sound recording: a) CD cover, b) individual entries in of field 740 in MARC record from NUKAT

Lubelskie
The Lublin Region

1.	trad. Oj, śpiwom jo se śpiwom	2:12	bil.	28. trad. Kolędowanie wielkanocne	2:50 lub.
2.	trad. Oj, lulaj, lulaj	1:25	zam.	29. trad. Jasio krówki gna	0:40 zam.
3.	trad. Kraś nam Boże, kraś	1:35	chef.	30. trad. Moja chudobeczka	1:42 zam.
4.	trad. Przyjichaliśmy z Bożego domu	0:48	zam.	31. trad. Oj, idzie bydło z pola	1:22 bil.
5.	trad. O nasz kumeczku	1:11	chef.	32. trad. Będziemy się krężyli	0:47 bil.
6.	trad. Stworzona je koza	1:56	lub.	33. trad. Za las słońce, za las	0:41 bil.
7.	trad. Lata ptaszek pó powale	1:36	zam.	34. trad. Jasny miesiącyku	1:25 jan.
8.	trad. Nasza młoda Marynia	1:13	chef.	35. trad. Oj, w lecie, w lecie słońce jarzące	3:17 jan.
9.	trad. Je w ogródejku ziele	1:22	zam.	36. trad. Stała się nam nowina	4:28 lub.
10.	trad. Przejazdowy	1:44	jan.	37. trad. Szedł gajowy z toporem do lasu	1:03 lub.
11.	trad. Nie uginaj się	1:05	lub.	38. trad. Bardzo downo przed laty	1:43 lub.
12.	trad. Popód sadejkiem	2:18	zam.	39. trad. Polka Kasia	1:26 bil.
13.	trad. Ej, a na bory ruciany wionecku	0:50	Las.	40. trad. Oberek Łazuka	1:35 jan.
14.	trad. Oj, przyleciała siwa zezula	1:33	bil.	41. trad. Mazurek Bandoska	1:33 bil.
15.	trad. A ktoż moji kosy rosy rozpleci	1:30	zam.	42. trad. Polka	1:50 jan.
16.	trad. Melodia oczepinowa	1:05	jan.	43. trad. Podróżniak	1:40 jan.
17.	trad. Zaszło słonko	1:02	lub.	44. trad. Oberek weselny	1:21 lub.
18.	trad. Podróżniak starodawny	1:38	bil.	45. trad. Podróżniak wojciechowski	2:02 lub.
19.	trad. Suwak	1:40	zam.	46. trad. Podróżniak	1:33 jan.
20.	trad. Podróżniak zwany zawiślakiem	2:10	zam.		
21.	trad. Wszystka moja nadzieja u Boga mojego	0:56	zam.		
22.	trad. Straszny termin dla człowieka	1:30	zam.		
23.	trad. Szczodraki kułaki powiadali nam	0:18	jan.		
24.	trad. Stała se lipeńka	1:20	zam.		
25.	trad. Wyjdze, wyjdze panie gospodarzu	1:16	jan.		
26.	trad. Hej nam, hej, Marysiu nadobna	1:05	zam.		
27.	trad. Na dunaj Nastuś	1:20	zam.		

bil. – bilgorajskie
chef. – chełmskie
jan. – janowskie
Las. – Lasowiacy
lub. – lubelskie
zam. – zamojskie

TT 73:40

ZREALIZOWANO PRZY POMOCY FINANSOWEJ MINISTERSTWA KULTURY I DZIEDZICTWA NARODOWEGO
THIS RECORDING WAS MADE POSSIBLE BY FUNDING FROM THE MINISTRY OF CULTURE AND NATIONAL HERITAGE

5 901448 111523

PRCD 152

Wybór i opracowanie
Selection and commentary:
MARIA BALISZEWSKA
ANNA SZEWCZUK-CZECH

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Reedycja płyty wydanej w 1999 roku / Reissue of a CD originally released in 1999

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POLSKIE RADIO
dwójka
muzyka jazz
instytut muzyki i tańca

740	0	2	$a Stworzona je koza, żeby gruszki trząsła
740	0	2	$a Lata ptaszek po powale, sadzają się korowaje
740	0	2	$a Nasza młoda Marynia wsztstkie dwory schodziła, na wesele prosiła
740	0	2	$a Je w ogródeńku ziele, w naszym rodzie wysele
740	0	2	$a Przejazdowy
740	0	2	$a Nie uginaj się, nie załamuj się kalinowy moście
740	0	2	$a Popod sadeńkiem, popod zielonym drobna rutejka wschodzi
740	0	2	$a Ej, a na bory ruciany wionecku, oj, na bory
740	0	2	$a Oj, przyleciała siwa zezula na kalineńce siadła
740	0	2	$a A ktoz moje kosy rosy rozpleci, oj, ładо, ładо
740	0	2	$a Zaszło słonko w rogu pieca
740	0	2	$a Podróżniak starodawny
740	0	2	$a Suwak
740	0	2	$a Podróżniak zwany zawiślakiem
740	0	2	$a Wszystka nadzieja u Boga mojego
740	0	2	$a Straszny termin na człowieka, gdy dusza z ciała ucieka
740	0	2	$a Szczodraki kułaki powiadali nam
740	0	2	$a Stała se lipeńka, lipeńka zielona, alleluja
740	0	2	$a Wyjdze, wyjdze panie gospodarzu, Pan Jezus sie serzy w tym podwórzu
740	0	2	$a Hej nam, hej, Marysiu nadobna
740	0	2	$a Na dunaj Nastuś
740	0	2	$a Kolędowanie wielkanocne: Dla gospodyni, dla gospodarza, dla panny
740	0	2	$a Jasio krówki gna
740	0	2	$a Moja chudobeczka, ej ta dobrego nasienia
740	0	2	$a Oj, idzie bydło z pola, oj, i krasula moja
740	0	2	$a Będziemy się krężyli, bośmy żytejka dożęli
740	0	2	$a Za las słońce, za las
740	0	2	$a Jasny miesiączejku, tyla na niebie gwiazdeczek
740	0	2	$a Oj, w lecie, w lecie słońce jarzące
740	0	2	$a Stała się nam nowina pani pana zabiła
740	0	2	$a Szedł gajowy z toporem do lasu, świder mider
740	0	2	$a Bardzo dawno przed laty
740	0	2	$a Polka Kasia
740	0	2	$a Oberek Łazuka
740	0	2	$a Mazurek Bandoska
740	0	2	$a Oberek weselny

Example 12a-b. Catalog card and analytical record of CD "John Coltrane. Mister day" (OPAC of the Main Library of the Stanisław Moniuszko Music Academy, Gdańsk)

John Coltrane [Dokument dźwiękowy] : mister day.

Co-Creator	**Coltrane, John (1926-1967). Wyk.** **Monk, Thelonious (1917-1982). Wyk.** **Blakey, Arthur (1919-1990). Wyk.** **Russell, George (1923-). Wyk.** **Taylor, Cecil Percival (1929-). Wyk.** **Miles Davis Quintet.** **Dizzy Gillespie Sextet.** **John Coltrane Quartet.** **Tenor Conclave.** **Tadd Dameron Quartet.** **Red Garland Trio.** **John Coltrane Sextet.** **Miles Davis Sextet.** **Cecil Taylor Quintet.**
Publication	[Italy] : Le Chant du Monde : Harmonia Mundi, 2009.
Physical Description	2 płyty CD (75 min 11 s ; 75 min 07 s) : digital ; 12 cm + dok. druk. 11 s.
Series Title	**André Francis & Jean Schwarz Présentent** **Jazz Characters. ; 50**
Contents	CD 1: We love to boogie / Inconnu. Budo / M. Davis. Trane's blues / J. Coltrane. Tenor conclave / H. Mobley. Round about midnight / Monk - Williams - Hanighen. Soultrane / T. Dameron. C.T.A. / J. Health. Monk's Mood / T. Monk. Dakar / T. Charles. Traneing In / J. Coltrane. I'm old fashioned / Kern - Mercer. CD 2: Blue train / J. Coltrane. Pristine / J. Coltrane. Russian lullaby / I. Berlin. Milestone / M. Davis. Manhattan / M. Davis. Like someone in love / Burke - VanHeusen. So what / M. Davis. Mr. P.C. / J. Coltrane ; Giant steps / J. Coltrane. Harmonique / J. Coltrane. Naima / J. Coltrane.
Publisher Number	274 1619.20 Le Chant du Monde/Harmonia Mundi
Notes	Tyt. z etykiet płyt CD i opakowania. Dizzy Gillespie Sextet ; Miles Davis Quintet ; Tenor Conclave ; Tadd Dameron Quartet ; John Coltrane Quartet ; Thelonious Monk with John Coltrane ; John Coltrane with Red Garland Trio ; John Coltrane Sextet ; Art Blakey Quintet ; George Russel and His Orchestra ; Cecil Taylor Quintet. Nagrania pochodzą z lat 1951(01.03.)-1959 (02.12). (ADD)

Copies | MARC Record | Details

```
          01170nja a2200289 i 4500
001       vtls000237982
003       VMW
005       20140303122100.0
008       10100524          000 0 pol d eng
035       $a art_43796_163138
039    9  $a 201403031221 $b martasta $c 201108251130 $d martasta $c 201108251128 $d martasta $c 201108251127 $d martasta $y 201010051617 $z pbaniel $w
          art_25001-45000.rec $x 18776
040       $a GU 99/Anonl $c GU 99/Anonl
100  1    $a Coltrane, John $d (1926-1967).
245  1  0 $a Giant steps / $c John Coltrane.
650    8  $a Instrumentalna muzyka.
650    8  $a Saksofon i zespół jazzowy.
650    8  $a Wiek XX.
650    8  $a Jazzowa muzyka.
650    8  $a Jazz.
650    8  $a Kwartet jazzowy.
650    8  $a Kameralna muzyka.
650    8  $a Kwartet.
651    8  $a Stany Zjednoczone.
773       $7 nnjm $w (VMW)000163138 $d [Italy] : $t Le Chant du Monde : Harmonia Mundi,; 2009. $k André Francis & Jean Schwarz Présentent $k Jazz Characters. 50
773       $7 p1jm $w (VMW)000259597 $a Urbański, Krzysztof (1982- ). $t Urbański $d Wrocław : Nakład autora,; [2010?]
999       $a VIRTUA
999       $a VTLSSORT0080*0400*1000*2450*6500*6501*6502*6503*6504*6505*6506*6507*6510*7730*7731*9992
```

Other topics at the meetings were devoted to sound documents: 1) description of 78rpm discs, 2) cataloguing recordings of anthologies, and 3) the dilemma associated with cataloguing operas issued on different media like CD or DVD. The latter subject can be illustrated by an example of two bibliographic records of the same opera, "Eugene Onegin" by Petr Tchaikovsky, but on different media carriers – CD and DVD.

Example 13a-b. MARC Records of "Eugene Onegin" by Petr Tchaikovsky on CD and DVD

100	1		$a Cajkovskij, Petr Il'ič $d (1840-1893).
240	1	0	$a Evgenij Onegin. $n Op. 24
245	1	0	$a Eugene Onegin $h [Dokument dźwiękowy] / $c Pyotr Ilyich Tchaikovsky.
260			$a West Germany : $b Decca, $c 1987.
300			$a 2 płyty CD (143 min 19 s) : $b digital ; $c 12 cm + $e druk. dok. tow., 210 s.
306			$a 022319
500			$a Tyt. z etykiety.
500			$a Koment. w jęz. ang., fr., niem., wł.
508			$a Reż. nagr.: Kenneth Wilkinson, James Lock.
511	1		$a Soliści: Bernd Weikl ; Teresa Kubiak ; Stuart Burrows ; Julia Hamari ; Nicolai Ghiaurov ; Michel Sénécha l ; Orchestra of the Royal Opera House, Covent Garden ; John Alldis Choir ; Georg Solti, dyr.
518			$a Nagranie zrealizowano w Kingsway Hall w Londynie w czerwcu i lipcu 1974 r.
546			$a Utwór w jęz. ros. ; teksty w jęz.: fr., ros., niem., ang.
700	1		$a Weikl, Bernd $d (1942-). $e Wyk.
700	1		$a Kubiak, Teresa $d (1937-). $e Wyk.
700	1		$a Burrows, Stuart $d (1933-). $e Wyk.
700	1		$a Hamari, Julia $d (1942-). $e Wyk.
700	1		$a Gâurov, Nikolaj $d (1929-2004). $e Wyk.
700	1		$a Solti, Georg $d (1912-1997). $e Dyr.
710	2		$a John Alldis Choir.

041	0		$a rus $b chi $b eng $b fre $b ger $b ita $b spa $g eng $g fre $g ger
245	0	0	$a Eugene Onegin $h [Film] / $c Tchaikovsky.
260			$a London : $b Decca Music Group, $c 2007.
300			$a 2 dyski optyczne (156 min.) : $b dźw., kolor. ; $c 12 cm + $e broszura : 30 s. : 18 cm.
490	1		$a Metropolitan Opera HD Live
500			$a Libretto by P. I. Tchaikovsky & K. S. Shilovsky after the verse-novel by Alexander Pushkin.
500			$a Tyt. i obsada wg ekranów. Opis wg opakowania recto i broszury.
508			$a Production by Robert Carsen ; Set and Costume Design: Michael Levine ; Choreographer: Serge B ennathan ; Stage Director: Peter McClintock ; Video Director: Brian Large.
511	1		$a Dmitri Hvorostovsky (Eugene Onegin) ; Renée Fleming (Tatiana) ; Ramón Vargas (Lenski) ; Elena Zaremba (Olga) ; Sergei Aleksashkin (Prince Gremin) ; Metropolitan Opera Orchestra, Chorus and Ball et ; Valery Gergiev, dyr.
518			$a Filmed at the Metropolitan Opera, New York, February 2007.
536			$a The stage production of Eugene Onegin was made possible by The Lila Acheson and DeWitt Walla ce Fund, established by the founders of The Reader's Digest Association, Inc. The revival of the sta ge production was made possible by the Dr. M. Lee Pearce Foundation and the Jane W. Nuhn Charit able Trust
538			$a DVD-Video ; Picture Format: 16:9 Anamorphic Widescreen ; Colour Mode: Colour ; Region Code: 0 ; DVD Format: NTSC ; Sound: LPCM Stereo, DTS 5.1 Surround.
546			$a Opera w jęz. ros., napisy w jęz. ang., fr., niem., wł., hiszp. i chińskim; broszura zawiera streszcz enie libretta w jęz. ang., niem. i fr.
700	1		$a Šilovskij, Konstantin Stepanovič $d (1849-1893). $e Libr.
700	1		$a Large, Brian $d (1939-). $e Realiz.
700	1		$a Levine, Michael $d (1961-). $e Scenogr.
700	1		$a Bennathan, Serge $d (1957-). $e Choreogr.
700	1		$a Gergiev, Valerij Abisalovič $d (1953-). $e Dyr.
700	1		$a Hvorostovskij, Dmitrij Aleksandrovič $d (1962-). $e Wyk.
700	1		$a Fleming, Renée $d (1959-). $e Wyk.
700	1		$a Vargas, Ramón $d (1960-). $e Wyk.
700	1		$a Čajkovskij, Petr Il'ič $d (1840-1893). $t Evgenij Onegin. $n Op. 24
700	1		$a Carsen, Robert $d (1954-). $e Prod.

Despite the fact that this is the same piece, there are differences that can be seen related to the use of the composer's heading and uniform title. When it comes to CD – composer's name is used as a main heading. DVD, on the other hand, is considered as a movie and therefore, the headings naming the composer and the title of the opera, in conjunction with the names of the film director and producers, are used as added entries.

4.6. Other topics and accomplishments of working meetings

The annual Working Meetings of the Librarians Cataloguing Music provided the opportunity to present important issues of music librarianship and to exchange experiences between cataloguers from the cooperating libraries. The meetings have played an important role in the improvement of cataloguing music collections in Poland. Furthermore, documents about new standards have been developed as a result of these workshops and discussions, with the most important being: 1) updates and unifications in the Polish version of the MARC21 format for bibliographic record related to printed music and sound documents[21], 2) principles for creating a uniform title for a musical work[22], and 3) rules for creating genre/form subject headings for music.[23]

Administrators from the NUKAT Centre discussed practical aspects of a daily cooperation with music cataloguers and the benefits in using the new interface "Chamo" for searching music.

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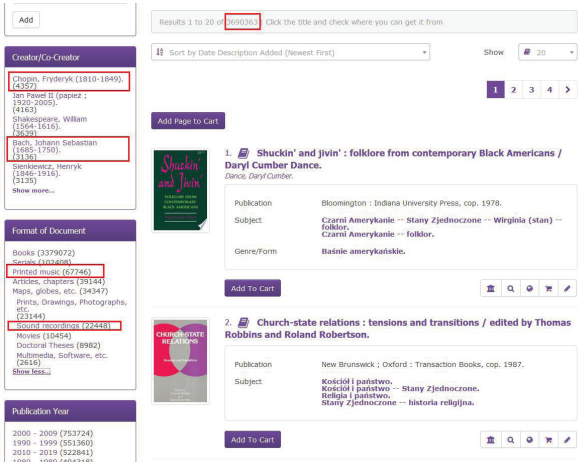
21 „Zmiany w formacie MARC 21 rekordu bibliograficznego dla druku muzycznego oraz dokumentu dźwiękowego 12.06.2007, zm. 27.01.2012, 5.04.2013", available on-line: http://centrum.nukat.edu.pl/images/files/ustalenia/bibliograficzne/033_muz_dzwiek_zmiany_2007_2012_2013.pdf, accessed: 2017.07.04.

22 „Tytuł ujednolicony autorskiego utworu muzycznego. Zasady tworzenia hasła. Aneks do Hasła osobowe, korporatywne i tytułowe: zasady sporządzania rekordów kartoteki haseł wzorcowych". Warszawa 2009, available on-line: http://centrum.nukat.edu.pl/images/files/instrukcje_procedury/MARC_21/tytul_ujednolicony_ver._26_01_kor_062012.pdf, accessed: 2017.07.04.

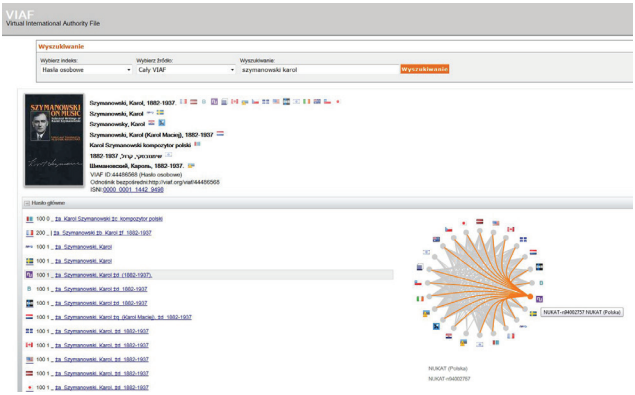
23 „Zasady stosowania haseł jhp KABA w funkcji tematu formalnego w opracowaniu dokumentów muzycznych". 2012, available on-line: http://centrum.nukat.edu.pl/images/files/ustalenia/jhp_KABA/015_kaba_muzyczne_temat_formalny_2012.pdf, accessed: 2017.07.04.

Example 14. "Chamo" interface of NUKAT



Faceted browsing allows to reduce the number of results by filtering according to time, place, subject, genre/form etc. As it can be seen in Example 15, the most popular editions in NUKAT are the works by Fryderyk Chopin and Johann Sebastian Bach, John Paul II, and William Shakespeare. There are 67746 bibliographic records of printed music and 22448 records of sound recordings. It is worth mentioning that records from NUKAT are available in VIAF (Virtual International Authority File)[24] (Example 15) and in WorldCat[25] (Example 16), providing a worldwide access to the Polish resources.

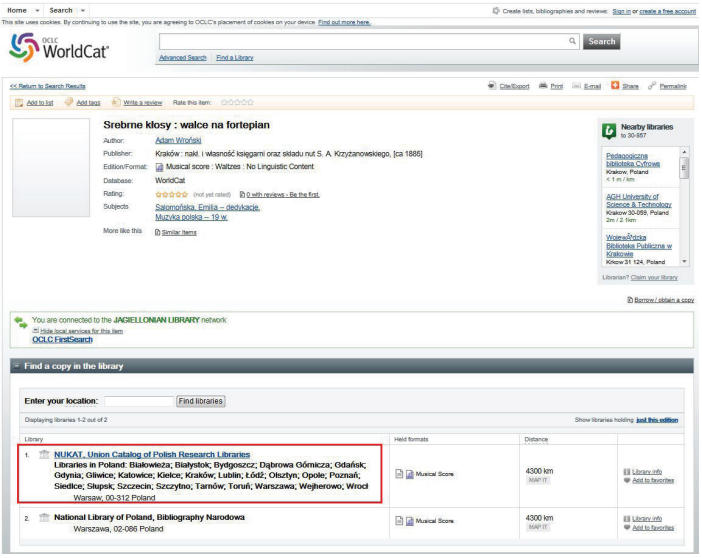
Example 15. Karol Szymanowski authority record in VIAF

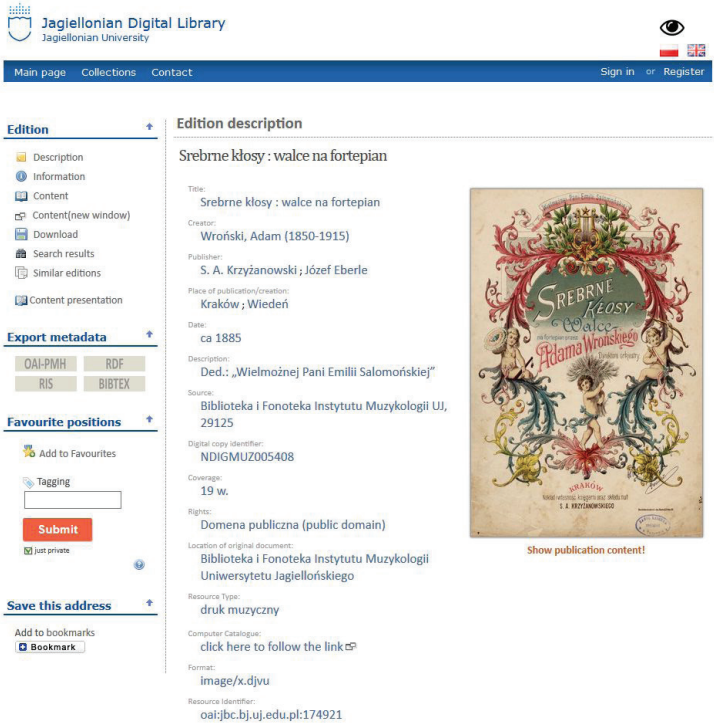


24 Virtual International Authority File, https://viaf.org/.

25 WorldCat: https://www.worldcat.org/.

Example 16a-b. "Srebrne kłosy" by Adam Wroński: a) bibliographic record in WorldCat, b) Jagiellonian Digital Library record





Example 16 shows „Srebrne kłosy", a piece by Adam Wroński, published by Krzyżanowski Edition in Kraków. WorldCat provides the link to NUKAT from where the item can be reached from the Jagiellonian Library catalogue, together with its digital version from the Jagiellonian Digital Library.

4.7. RDA

New standards for cataloguing are one of the main issues of professional activity, especially in terms of introducing the new standard of cataloguing format RDA (Resource Description and Access). The implementation of new standards is accomplished on the national level with substantial participation of music librarians. In recent years, the issues of implementation of the new RDA format have been reflected in the reports of IAML Branches. Music Library Association/US National Brach of IAML reported about cooperation "with the Library of Congress on issues of form, genre, and medium of performance as applied to music to improve access to these materials."[26] Several national branches of IAML, like that of Canada, France, Germany, Finland, Slovakia, Switzerland, and UK & Ireland, also reported about testing RDA for music materials.[27]

The principles of music description in RDA were also presented during the meetings with music cataloguers in NUKAT Center. The process of RDA Implementation in NUKAT has started in 2016. The first changes involved title and statement of responsibility area (field 225) main entry (fields 100/110/111) and, added entries (fields 700/710/711) (implemented 16.05.2016) and physical description fields: 336, RDACONTENT, 337 – RDAMEDIA, 338 – RDACARRIER (implemented 17.10.2016). Subsequent implementations of RDA in NUKAT are in the process of preparation.[28]

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26 IAML. National reports. *United States, report 2011,* available on-line: http://www.iaml.info/sites/default/files/pdf/usa_2011.pdf, accessed: 2017.07.04.

27 IAML. National reports, available on-line: http://www.iaml.info/national-reports-per-year, accessed: 2017.07.04.

28 http://centrum.nukat.edu.pl/rda/

5. Conclusion: Cooperation – more than cataloguing

With the passing of time, NUKAT became a very strong organization. From the total number of 156 member libraries, 113 of them have a status of "active cooperation" meaning that the cataloguers both download and upload the records.[29] As of October 2015, 1500 catalogers actively participated in creating NUKAT.[30] Recent statistics show that authority files are an essential part of NUKAT:

- 5.716.938 – authority records
- 3.689.175 – bibliographic records
- 14.607.159 – downloaded bibliographic records
- 67.651 – printed music
- 15.640 – music sound recordings

(figures of 13 July 2017)[31]

Although the number of music records is still moderate, we – as music librarians – are very proud of being a part of this community. Our records are visible in WorldCat and VIAF, giving credence to our endeavors and that our work is being done according to the best standards and practices. Thanks to NUKAT, we have not only learned the process of cataloguing but also cooperating. Together, with enough determination and perseverance, it is easier to overcome any difficulties and disappointments arising from not experiencing immediate visible effects.

There is yet another aspect of cooperative cataloguing – the integration of music librarians. During the meetings, a significant amount of time was devoted to casual discussions, allowing participants to exchange experiences, formulate proposals and ask questions to administrators from NUKAT Centre. The participants expressed the need to continue cooperation through regular webinars and working meetings. Working contacts of librarians cataloguing music in the different systems indicate a sense of a broad cooperation, determining its direction and purpose: 1) improving the

[29] Source: NUKAT, http://centrum.nukat.edu.pl/en/cooperation, accessed: 2017.07.04.

[30] Rowińska, Magdalena. "NUKAT. Z zasady trzymamy się zasad", [NUKAT. As a matter of principle, we stick the principles], *Biuletyn EBIB*, no. 7 (160), 2015, available online: http://open.ebib.pl/ojs/index.php/ebib/article/download/382/555, accessed: 2017.07.04.

[31] NUKAT: http://centrum.nukat.edu.pl/en/.

quality of cataloguing description, 2) data integration and 3) facilitating access to information for users.

In conclusion, I would like to briefly mention The Program for Cooperative Cataloging offered by the Library of Congress[32], particularly a statement which portrays a vision of this Program from the years 2015-2017:

> *The Program for Cooperative Cataloging (PCC) community is an influential source of metadata expertise, experimentation, and training. The PCC community's data are trusted, integrated, and valued in the global data environment.*[33]

This is the essence of cooperative cataloguing. It reflects a spirit of innovation and development. Cooperation of music librarians, based on sound foundations, produces aspired and desired effects, while at the same time, provides an immense amount of satisfaction, gratification and fulfillment.

32 The Program for Cooperative Cataloging: https://www.loc.gov/aba/pcc/.

33 "The Program for Cooperative Cataloging. Its Vision, Mission, and Strategic Directions. January 2015-December 2017", available online: https://www.loc.gov/aba/pcc/about/PCC-Strategic-Plan-2015-2017.pdf, accessed: 2017.07.04.