

Access to Basque Sound Recordings: A Unique Minimal Level Cataloging Project

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Abstract

It is important for catalogers to be able to streamline methods of cataloging linguistically-unique titles in their library's collection of resources. One such group of items at the University of Nevada, Reno that needed to be cataloged included several hundred Basque sound recordings. It is also important to have local cataloging procedures that are readily available, accessible, current and understandable. By combining a new local procedure along with minimal level cataloging, the result was a streamlined and innovative cataloging project that resulted in bibliographic access to an unusual collection of Basque sound recordings.

Keywords: *Basque sound recordings; Cataloging projects; Minimal level cataloging*

There are a variety of backlogs in Catalog Departments that often remain on the back burner as far as priorities are concerned. This is primarily due to lack of personnel, expertise, and time. In addition, with initiatives shifting in technical services units and pressing demands placed on our time, there are some cataloging projects that will not be addressed unless deemed to be important in the library's mission. XML, metadata, and Dublin Core crosswalks are among the new priorities in Technical Services Departments.

The Problem

At the University of Nevada, Reno, one such proposal would not have been undertaken unless a minimal level cataloging project been implemented during the 2001-2002 academic year. It came to my attention that there was a growing backlog of sound recordings in my Catalog Department. A few years ago, several hundred sound recordings in the Basque language were ordered by the Basque Studies Library staff. These sound recordings comprise part of a linguistically-unique group of materials which will ultimately be housed in UNR's Basque Studies Library. I found that the rate it would take to do full level (Encoding Level "I" in OCLC's Bibliographic Formats and Standards)¹ bibliographic records would increase by an additional 40 to 50 minutes of processing time per item. Thus, full level cataloging of such records would lead to a larger amount of time spent processing each title in the collection.

JOEMLS

It has been noted by non-print catalogers and cataloging professors alike that sound recording cataloging is complex and time-consuming. There are many rules and rule interpretations about uniform titles and access considerations (e.g. composers and performers) that come into play. For instance, Nancy Olson states in her book, *Cataloging Audiovisual Materials and Other Special Materials*.

There are special, and lengthy, rules and rule interpretations for the main entry of sound recording. Rule 21.23D splits recordings into those “in which the participation of the performer(s) goes beyond that of performance, execution or interpretation” and those in which it does not.²

She lists various excerpts from some of the rules and rule interpretations from chapters 6 and 21 of the *Anglo-American Cataloging Rules*, Revised edition, (AACR2R) and the Library of Congress Rule Interpretations along with examples of how certain sound recordings should be cataloged.

Considering the fact that there are so many rules and rule interpretations concerning sound recordings, I tried to include only relevant information in the procedures in order to clear up any confusion. Therefore, the library technicians would have a straightforward cataloging procedure to follow. However, I did include some pertinent Library of Congress cataloging rules and rule interpretations that would be necessary if one were inputting a full level (encoding level “I”) sound recording record into OCLC.

There were approximately 300-400 sound recordings in the departmental backlog. The project was begun during the 2001 academic year here at the University of Nevada, Reno. I began by examining the OCLC input standards for minimal level (Encoding level “K”)³ records. In addition, I inquired about which library technicians in the unit had any time available to undertake such a project. I have written up a local procedure for the department’s technical library assistants to follow. More information has been appended to the local procedure over time. A more detailed procedure can only serve as an enhanced resource tool for use by the Catalog Department staff. During the course of the project I have found new subject categories to add to the local procedure. In addition, corresponding LC call numbers were added. Currently, there are 11 categories of music included in the local cataloging procedure.

Preliminary Steps

I have trained one technical library assistant, who also does copy cataloging of non-print materials, to undertake the Basque sound recording minimal level (Encoding Level “K” in the OCLC Bibliographic Formats and Standards) project. It took a couple of training sessions to explain the various fields that relate to sound recording records and various rules that are presented in Chapters 6 and 21 of the *Anglo-American Cataloging Rules* (AACR2R). At first the technical library assis-

tant was concerned about the fact that the sound recordings were in the Basque language. In addition, she was hesitant about starting the project since it would incorporate original cataloging along with handling a format, sound recordings, with which she was unfamiliar.

However, after several months on the project, she became used to processing the sound recordings and has been able to catalog 150 bibliographic records this past year. Due to a need for cataloging quality and consistency, I continue to revise the technical library assistant's records. The records are loaded into the OCLC WorldCat database and, in addition, our local online catalog(III). There are approximately 200 more sound recordings that need to be processed.

The project was implemented using standard Library of Congress Classification Schedules and the Library of Congress Subject Headings. The categories used to describe the majority of the sound recordings included : folk music and popular music. The various classical sound recording sound discs encompass a wide range of musical subjects; these include choral, sacred, organ music, etc. I am planning to group like categories of sound discs in the departmental backlog so that the library technician will be able to catalog similar items of a specific type at one time. The technical library assistant has been encouraged to listen to the sound recording for several minutes if the piece-in-hand does not appear to fit one of the categories that are listed in the procedure. If the item is too complicated for the library technician to catalog, I have requested that she refer the item to me for further investigation.

Local Procedure

The following part of the article addresses the purposes and, in addition, the procedure to which the Catalog Depart staff could refer when inputting minimal level Basque sound recording records into OCLC. The procedure is still being supplemented as various new categories of music are located in our collection.

Local Cataloging Procedures for Basque Sound Recordings

—Original Records Basic Procedure: The following guidelines apply to inputting OCLC member records for Basque sound recordings.

Fixed Fields and Variable Fields

Fixed Fields (these fixed fields are required or this project)

Desc: a
 Elvl: K
 DtSt:
 Lang:
 Ctry:
 Dates:

Variable Fields

- 040 xxx \$c xxx
- 007 s \$b d \$d f \$e s \$f n \$g g \$h n \$i n \$m e \$n u
- 028 00 (publisher number) \$b publisher
- 090* See LC call number & corresponding LC subject headings for suggested 090 fields.
- 049 xxxx
- 100 1 Author (This can be a composer or an author).
- 245 1_ Title \$h [sound recording] : \$b other title information / \$c principal composer or performer.
- 260 Place of publication : \$b publisher, \$c year.
- 300 1 sound disc : \$b digital ; \$c 4 $\frac{3}{4}$ in.
- 490 0 (For this project, do not trace any series statements)
- 511 0 List performers/artists, conductor(s) in this field.
- 505 0 (always list titles of songs on the sound recordings)
- 650 0* See LC call number & corresponding LC subject headings for suggested 650 fields.
- 650 4 Basques \$v Music. (Always add this subject heading to the Basque sound recording bibliographic records).

The local subject heading (Basques \$v Music) is added in order to help patrons, researchers, faculty, and staff members locate Basque sound recordings. Whenever a patron needs to find a Basque sound recording, all the person has to do is type in the words “Basques” and “Music” in a subject search or a keyword search.

947 *ov=.0 (add order record number)

949 2 \$l bsqav \$o Basq \$t5 \$i(barcode)

*LC call numbe ⁴ & corresponding LC subject headings ⁵

Examples:

- 090 M1630.18.cutter for main entry \$b 2nd cutter for title date
- 650 0 Popular music.
- 090 M1627.cutter for m.e. \$b 2nd cutter for title date
- 650 0 Folk music.
- 090 M5.cutter for m.e. \$b 2nd cutter for title date
- 650 0 Instrumental music.
- 090 ML1500 \$b .cutter for m.e. date
- 650 0 Choral music.
- 090 M1997.cutter for m.e. \$b 2nd cutter for title date
- 650 0 Children’s songs.
- 090 M1999. cutter for m.e. (if 2 or more composers)\$b second cutter for title date
- 650 0 Sacred vocal music.

090 M3.1.cutter for m.e. (if 1 composer) \$b 2nd cutter for title date
 650 0 Sacred vocal music.
 090 ML2102.cutter for m.e. \$b 2nd cutter for title date
 650 0 Sacred music.
 090 M1000.cutter for m.e. \$b 2nd cutter for title date
 650 0 Orchestral music.
 090 M1619 \$b cutter for m.e date (for collections of two or more com-
 posers)
 650 0 Songs (High voice) with piano.
 090 M7. cutter for m.e. \$b 2nd cutter for title date
 650 0 Organ music.

Sample Records

I have added several sample records to the local procedure in order to illustrate what a typical minimal level sound recording record would look like.

Example 1:

Type : j Elvl : K Srce : d Audn : Ctrl : Lang : N/A
 Blvl : m Form : Comp : pp Accm : Mrec : Ctry : sp
 Desc : a Fmus : n Lxt : Dtst : s Dates : 1998,
 040 xxx \$c xxx
 007 s \$b \$d b f \$e s \$f n \$g g \$h n \$i n \$m e \$n u
 028 00 4082 \$b Prion
 090 M5.E76 \$b A375 2001
 049 xxxx
 110 2 Ernach Trio.
 245 10 Abriendo fronteras \$h [sound recording] / \$c Ernach Trio.
 260 Spain : \$b Prion : \$b Eusko Jaurlaritza, Gobierno Vasco, \$c p2001.
 300 1 sound disc : \$b digital ; \$c 4 $\frac{3}{4}$ in.
 511 0 Monica Chirita, violin ; Oskar Espina Ruiz, clarinete ; Noriko
 Nagasawa, piano.
 505 0 Zortziko / N. Ota~no -- Ume Malkoak / P. Sorozabal -- Txori
 Abestiak / P. Sorozabal -- Suite Vasca / J.D. de Santa Teresa --
 Sistema de adioses / C. Villasol -- Pavane pour une infante d'efunte /
 M. Ravel -- Navarra / P. Sarasate -- Suite op. 157b / -- D.Milhaud --
 Serenade for three / P. Schichkele.
 650 0 Instrumental music.
 650 4 Basques \$v Music.
 700 1 Chirita, Monica.
 700 1 Ruiz, Oskar Espina.
 700 1 Nagasawa, Noriko.

Example 2:

Type : j Elvl : K Srce : d Audn : Ctrl : Lang : N/A
 Blvl : m Form : Comp : mu Accm : Mrec : Ctry : sp
 Desc : a Fmus : n LTxt : DtSt : s Dates : 2001,
 040 xxx \$c xxx
 007 s \$b d \$d f \$e s \$f n \$g g \$h n \$i n \$m e \$n u
 028 00 046 \$b PSM
 090 M5.I75 \$b A64 2000
 049 xxxxx
 100 1 Irizar, Juan Carlos.
 245 10 Ametsen artean \$h [sound recording] = \$b Entre sue~nos / \$c Juan Carlos Irizar.
 246 31 Entre sue~nos
 260 Zestoa [Spain] : \$b PSM, \$c [2002?]
 300 1 sound disc : \$b digital ; \$c 4 $\frac{3}{4}$ in.
 511 0 Juan Carlos Irizar, piano, along with various musicians.
 505 0 Amets bat -- Ekain -- Kontrapas -- Larrosa -- Eurkal pizkundera -- Erromesari ; Al peletrino -- Lurkoi baserria, Busturian -- Lainoen atzetik -- Adios maitia -- Eguzki printzak -- Mendaro -- Nirekin (emoztazu mosutxue) -- Jonen balada -- Zilbor hestek -- Ertxinetik zerurantz -- Erribera -- Hotel Arocena -- Nafarroa, arragoa -- Orbela -- Ametsen artean -- Maiteaz galdezka.
 650 0 Instrumental music.
 650 4 Basques \$v Music.

Other Considerations

I was asked to add information that would help Catalog Department staff members decide on the main entries and added entries that should be used for specific artists and performers listed on a sound recording. Therefore, I added some further information on rule interpretations as far as composers, principal performers, and conductors are concerned. In addition, a few useful cataloging resource tools were added to the end of the local procedure.

Consider the following information when inputting a minimal level Basque sound recording record into OCLC.

1xx (100 1 or 110 2) used for composer or principal performer (see Rule 21.23C) ⁶

When two or more performers are named in the chief source of information, consider to be principal performers those given the greatest prominence there. If all the performers named in the chief source of information are given equal prominence there, consider all of them to be principal performers.

When only one performer is named in the chief source of information, consider that performer to be a principal performer.

7xx(700 1 or 710 2) used for performer(s) or conductor(s) when the composer is considered to be the main entry (see Rule 21.29D) ⁷

When a featured performer is accompanied by an unnamed group, that if it had a name, would be given an added entry as a corporate body, do not make added entries for the individual members of the group.

Do not make an added entry for a performer who receives a main entry heading as principal performer under 21.23.C1 ⁸

For minimal level cataloging, use the following information as a guideline:

1. 3 artists or composers = use 100, 7xx, & 511 fields ⁹
2. more than 3 artists or composers = use a 511 field; 7xx field for the first one named.

Helpful Sources:

AAC2R and LCRIs, Chapters 6 and 21 ¹⁰

OCLC's Bibliographic Format and Standards ¹¹

Cataloging of Audiovisual Materials, by Nancy B. Olson 4th ed. (1998) ¹²

Conclusion

I wrote the local procedure and gave a preliminary version to the various staff members who would be involved in using it. There were requests that more specific examples of the types of Library of Congress call numbers and LC Subject Headings be appended to the local procedure. The addition of more examples would assist them in readily locating what kinds of Library of Congress call numbers (090 fields) and LC Subject Headings (650 fields) to add to each new bibliographic record.

Several positive results occurred due to the implementation of the unique minimal level cataloging project. Bibliographic access is now provided to unique, hard to find Basque sound recordings. In addition, these bibliographic records can be accessed by other libraries and organizations throughout the world via OCLC's WorldCat database. Original sound cataloging and Basque language expertise continue to grow among technical services staff at the University of Nevada, Reno. This undertaking has served as a streamlined, efficient use of minimal level (encoding level "K") bibliographic records. Finally, this innovative cataloging project can serve as a benchmark for other library catalog departments to follow when catalog department staff members are searching for ways to diminish problematical backlogs of various kinds of materials.

Notes

1. Available on the Web at [http://oclc.org\(Bibliographic Formats and Standards\)](http://oclc.org/Bibliographic_Formats_and_Standards)
2. Nancy B. Olson, *Cataloging of Audiovisual Materials* (DeKalb, Ill.: Minnesota Scholarly Press, 1998).
3. *Op. Cit. Bibliographic Formats and Standards.*
4. Available on the Library of Congress Cataloger's Desktop (and also in print).

Library of Congress Classification Web and Library of Congress Subject Cataloging Manuals.

5. *Op. Cit. Library of Congress Classification Web and Library of Congress Subject Cataloging Manuals.*

6. Available on the Library of Congress Cataloger's Desk top (and also in print).

Library of Congress Rule Interpretations.

7. *Op. Cit. Library of Congress Rule Interpretations.*

8. *Op. Cit. Library of Congress Rule Interpretations.*

9. *Op. Cit. Bibliographic Formats and Standards.*

10. Available on the Library of Congress Cataloger's Desk top (and also in print).

Anglo-American Cataloging Rules, 2nd edition, revised, and Library of Congress Rule Interpretations.

11. *Op. Cit. Bibliographic Formats and Standards.*

12. *Op. Cit. Nancy B. Olson.*