■ Eleventh International ■
■ ISMN Panel Meeting ■
■ Ljubljana, 16 May 2003 ■

■ Participants

Vesna Aleksandrović, National Library of Serbia, Serbian ISMN Agency

Hasan Duman, Foundation for Information and Documentation Services, Turkish ISMN Agency

Jelka Gazvoda, State Undersecretary, Ministry of Culture, Publishing and Libraries, Slovenia

Berit Holth, National Library of Norway, Norwegian ISMN Agency

Dr. Joachim Jaenecke, Generaldirektion, Staatbibliothek zu Berlin Preußischer Kulturbesitz

Antonín Jeřábek, Národni Knihovna ČR, Czech ISMN Agency

Alenka Kanič, National and University Library, Slovenian ISMN Agency

Wolfram Krajewski, DE-PARCON, German ISMN Agency

Margerita Kramberger, National and University Library, Slovenian ISMN Agency

Zoran Krstulović, Assistent Director, National and University Library, Ljubljana, Slovenia

Martine Lemoine-Vonner, Société des Éditeurs et Auteurs de Musique, French ISMN Agency

Simona Moličnik-Šivic, Music Department, National and University Library, Ljubljana, Slovenia

Breza Šalamon-Cindori, Nacionalna i sveučilišna biblioteka, Croatian ISMN Agency

Katrin Spitzer, International ISMN Agency, Germany

Susanne Sugar, Det Kongelige Bibliotek, Danish ISMN Agency

Dr. Hartmut Walravens, Director, International ISMN Agency, Germany

Dr. Ulrich Wegner, International ISMN Agency, Germany

Dr. George Zachos, National Library of Greece, Greek ISMN Agency

■ Agenda

■ Opening Speeches

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■ IDNV – International Database for Printed Music. History, Design, and Potential of the Database Project

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The 11th ISMN Panel Meeting took place in Ljubljana, Slovenia, on May 16, 2003 by invitation of the Slovenian ISMN Agency. The venue was the National and University Library.

At the opening session of the panel meeting

■ Opening Speeches

The kind hostess of this meeting was Alenka Kanič, head of the Slovenian ISMN Agency. She opened the meeting by warmly welcoming all participants. She thanked the library and financial sponsors for their generous support.

Zoran Krstulović, the interim acting Assistant Director of the library, gave an introduction into the library's history since 1774 and its different functions as "National and University Library." The institution has been working as a legal deposit for all Slovenian publications for almost 200 years.

Hartmut Walravens, the Director of the International ISMN Agency, described the ISMN as the small, yet growing sibling of the book number (ISBN). His thanks for preparing this panel meeting went to the library in general and Alenka Kanič in particular who undertook the task of organizing the ISMN meeting after the overwhelming reception the panelists had experienced in Ankara one year ago.

Finally, Jelka Gazvoda of the Slovenian Ministry of Culture, Publishing

and Libraries wished all participants a successful meeting.

The agenda was approved without changes.

■ STATUS REPORT OF THE INTERNATIONAL ISMN AGENCY

Hartmut Walravens opened the first session by presenting the status report of the International ISMN Agency. He was pleased to report that thirty-nine national or regional agencies were operating. A publicity campaign during the past year of ISMN work has consid-

Susanne Berke (l.) and Alenka Kanič of the Hungarian and Slovenian ISMN agencies

erably pushed the dissemination of the music number forward.

In small countries with no major tradition of music publishing, the introduction of the ISMN had helped to make the production of printed music known to national institutions. It has created a level of alertness among them by the simple fact that an exploration of the market for printed music, its structure and size, is prerequisite for number assignments by the International Agency.

Part of the publicity campaign was the distribution of a CD-ROM introducing the ISMN ("ISMN. The New

Standard"), its potential and administration in five languages. Hartmut Walravens explained that it was planned to broaden the scope of information presented on this CD-ROM by adding examples of practical applications of the music numbers. What are the benefits and options in applying the ISMN in the framework of production, ordering, billing, and distribution? The next edition of the CD-ROM will put a new focus on this central issue.

The "Music Publishers' International ISMN Directory" (M-PIID) will in the future be published annually. The fourth edition of the directory has been sold immediately, and an annual update will help to avoid outdated informa-

tion. Again, the help of the national agencies is strongly needed.

A new database system—a central part of the ISMN work at the International Agency—is in the process of being completed. This project will be drawn to a close within the next few months. The software will be the latest in technology and will include interfaces which will allow a smooth data exchange with other applications. In the early stages of development, problems with Open Source software tools for database programming had delayed the schedule for the completion of the project considerably.

The German ISMN Agency, run by the Buchhändler-Vereinigung in Frankfurt until the end of 2002, has found a new institutional setting. The Musikverlegerverband in Bonn has taken over the responsibility of the ISMN work for the German-speaking countries (Germany, Austria, parts of Switzerland, Luxembourg). It subcontracted the ISMN duties for the area mentioned to the software company DE-PARCON in Hürth. DE-PARCON has developed a new database for printed music, the technologically most advanced application of its kind. A representative of the company will give an introduction into the software ideology and into its application (see below).

In 2002, the first Internet publisher offering sheet music in digital format for downloading received an ISMN publisher ID in Australia.

■ PROGRESS REPORTS OF THE NATIONAL ISMN AGENCIES

Alenka Kanič (Slovenia) reported that thirty Slovenian music publishers have received an ISMN publisher ID so far. She stressed the fact that the ISMN work profits very much from the cooperation with the music department of the National and University Library.

Susanne Sugar (Denmark) indicated that with fifty-six music publishers applying for the ISMN in her country at the present time, a maximum dissemination of the music number in Denmark has been reached.

Of the twenty to thirty publishers of printed music in Hungary only twelve are using ISMNs, as was reported by Susanne Berke. Partly responsible for this response from the publishers' side is the fact that more active publishers furnished their editions of printed music with ISBNs in times when the ISMN was not available. As Hartmut Walravens pointed out, these publishers, whether in Hungary or other ISMN member countries, should not be forced to give up their ISBN application as long as their number contingents are not used up. In some cases publishers have been convinced to use ISMNs and ISBNs side by side.

Hasan Duman (Turkey) indicated that the ISMN should be addressed not only to music publishers but to song writers as well. He considered copyright issues one of the most important issues of the ISMN application and stressed the cooperation of the ISMN office with MESAM (Türkiye Musiki Eserleri Sahipleri Meslek Birliği).

Berit Holth (Norway) reported that fifty-six music publishers have joined the ISMN community so far. All the main music publishers do participate in the system. An overall number of 742 items received ISMNs in 2002. More than five thousand items have been given ISMNs since the ISMN system was introduced in Norway in 1996.

Antonín Jeřábek informed the audience that in the Czech Republic all editions of printed music receive an ISMN; in cases in which the publisher has not registered for a publisher ID, the national library is allocating ISMNs independently. The CD-ROM "ISMN. The New Standard" has been supplemented by a Czech version and is accessible through the library's intranet.

George Zachos reported on the initiatives of the Greek ISMN Agency to implement the ISMN in Greece. A meeting with publishers has been organized, and in Greece too it turned out to be difficult to convince music publishers to switch from the ISBN to the ISMN. He announced that publicity efforts will be intensified in the future.

According to Breza Šalamon-Cindori about 150 items of printed music are published in Croatia annually. Thirty percent of the music publishers belong to the group of ephemeral publishers (author-publishers).

Vesna Aleksandrović (Serbia and Montenegro) brought the ISMN contract signed by the National and University Library in Belgrade in her luggage to Ljubljana and, therefore, was able to introduce Serbia as the brand-new ISMN member; the ISMN agency will start business, she announced, after the panel meeting.

Finally, Joachim Jaenecke informed the audience that the International Association of Music Libraries, Archives and Documentation Centres (IAML) always was and still is interested in the ISMN and the progress the number is making. In some countries IAML was instrumental in starting ISMN activities, and, as Hartmut Walravens remarked, music librarians in general had turned out to be initiative and reliable ISMN partners.

◼ FINANCES

Hartmut Walravens explained that, as far as finances are concerned, there is room for improvement: Some of the large ISMN countries are not paying the annual membership fee. With the U.S. ISMN agency no contract has yet been signed. The U.K. Agency were pushed by the International Agency and declared their readiness to pay the outstanding amount of money. In Germany, the national agency moved from the Buchhändler-Vereinigung to the Musikverlegerverband, a change which opened up new perspectives in several respects; yet, at the moment the Musikverlegerverband does not have sufficient financial resources at its disposal to allow any annual payment. Special thanks, Hartmut Walravens continued, goes to France which has to be considered as a model country in supporting the ISMN system with a generous financial contribution. After Ricordi was sold, Italy faced a dramatic decrease in the production of printed music and lost its financial backing which in the past had been based on a flourishing Italian music market.

Hartmut Walravens explained the budget plan and the deficit shown in the hand-out presenting an estimate of

to-be-expected membership fees for this year and matching revenues with expenditures. Funding by the Staatsbibliothek zu Berlin and ISBN resources will help out for the time being. Yet, the International Agency feels some pressure to cover this deficit under its own steam and will have to continue work with a balanced budget in the near future.

Attempts to integrate Japan, the last big player on the music market not being covered by the ISMN, have not succeeded so far due to limited human and financial resources at the International Agency. A promising approach to initiate ISMN activities in Japan would be an on-the-spot publicity campaign. Japan is an important country which is highlighted by the great benefit of the Japanese commitment to the ISBN.

Hartmut Walravens addressed his formal thanks to all ISMN representatives who have been supportive in the past.

Ivan Kanič during a conducted tour through the National and University Library offering the participants of the panel a wealth of insights into the building and its history

The reading hall of the National and University Library in Ljubljana

■ ISBN Standard Revision and the ISMN

Since 2002, ISO 2108, the standard for the International Standard Book Number, has been undergoing a routine revision process. Hartmut Walravens reported on the current state of affairs and its possible effects on the ISMN.

The formal ISO Committee Draft of the revised ISBN standard has been sent out to national standards bodies for the first round of voting. It has been approved with comments which were discussed at the ISO TC 46/SC 9/ WG 4 meeting in Rome at the end of May. The next stage of the revision process will be a Draft International Standard. Following further voting processes, the final standard should be published by 2005. If the revision committee's recommendations are accepted, the new style ISBN will come into use on January 1, 2007.

The most substantial change will be the extension of the ISBN from ten to thirteen digits, incorporating the EAN. UCC prefix. This prefix is already used as part of the Bookland barcode. Until the current stock of numbers is exhausted, 978 will be used as the prefix. For this extended ISBN the check digit has to be calculated anew. Afterwards, the prefix 979—now in use for the ISMN— will be introduced.

Major changes are also being made to the governance and administration of the ISBN system internationally. Hartmut Walravens reported on the

plans of the Prussian Cultural Foundation and the ISBN Executive Committee to turn the International ISBN Agency, the co-ordinating body for the 164 ISBN agencies worldwide, into a non-profit organization. Membership fees will be requested from the members of the general assembly to fund the International Agency.

Also, for the first time, there will be a core set of descriptive metadata elements which will be based on ONIX (http://www.editeur.org/onix.html).

If approved, the change will affect virtually everyone in the book supply chain. Publishers, distributors, wholesalers, booksellers, libraries and any other organisations that record, store or exchange ISBNs will have to ensure that their systems can accommodate and read the 13 digit ISBN by January 2007. For further details and for a comprehensive set of FAQs about the changes to ISBN, please visit http://www.nlc-bnc.ca/iso/tc46sc9/isbn.htm.

According to Hartmut Walravens, possible impacts on the ISMN will only arise if the two existing identification systems are handled incorrectly: As one tenth of the bar coded 979 is reserved for Bookland ISMN, the rest can safely be used for ISBN.

When being converted into EAN bar code, the preceding M of the ISMN will be transformed into 0 (zero). So all barcoded ISMNs will start with 979-0. At the moment, there are no technical reasons to change anything concerning the ISMN. The barcoded

Internet has been discussed for quite a while. An "electronic publication work group" was formed which developed guidelines which will become part of the ISBN standard revision text (see above). For the ISMN, we are only beginning to realize that "electronic publications," when it comes to printed music, are going to change the traditional market considerably. In 2002, the first Internet publisher received an ISMN which was assigned by the Australian ISMN Agency.

■ How to Define "Digital Musical Notation?"

■ The Musician as Printer Operator

First of all, there is a terminological problem. Strictly speaking, the digital music notation is not "printed music." When it comes to printing, in fact a digital-analogue conversion (the transfer of the digital source into print on paper) takes place. Maybe one should refer to it as "music to-be-printed." As a rule, a musician will not use a digital notation directly but use it only as the source for a print-out. The computer screen is an unsuitable tool for displaying a musical notation during daily rehearsal. The musician has to print out what he has downloaded. If we compare this with the traditional way of producing sheet music, it is only the last step of the production process which has been delegated to the user. The musician might use the same sort of computer file which the traditional music publisher uses for his production run. Yet, the file that the music publisher forwards on to the printers is put directly into the hands of the musician for further and final processing.

What the musician pulls out of his printer's paper bin, is a number of unbound sheets of paper–"sheet music" in the strict sense of the term. In Webster's "Third New International Dictionary" (1986) and the 2003 edition of Merriam-Webster OnLine (http://www.m-w.com/home.htm), "sheet music"—nowadays often used as the generic term for all kinds of printed mu-

In the Music Department of the National and University Library

ISMNs must be treated in the traditional way.

Hartmut Walravens stated that he is personally not in favour of the book trade's idea to convert all ten-digit ISBNs into thirteen digits. He favours the plan supported by library representatives to use up the existing numbers first and to make a new start with thirteen numbers afterwards.

The director expressed his hopes that these issues would be discussed extensively in Rome and that the decisions made would be reasonable and sensitive.

There were no further comments or questions from the participants.

■ Digital Music Notations. A Case for the International Standard Music Number? (by Ulrich Wegner)

While preparing the fourth issue of the Music Publishers' International ISMN Directory, we started to comb the Internet for publishers who offer digital musical notations for downloading. We experienced a surprisingly dynamic publisher scene of unexpected dimensions. Websites with tens of thousands of musical notations offered for download are no exception. There is a highly developed network identity among people involved. A "Free Sheet Music Award" is given to selected Internet

sites. Some sites organize the digital material as "virtual libraries," i.e., collections of pertinent links or lists of links pointing to relevant sites on the web. In these virtual libraries URLs might be grouped according to musical instruments, context of performance, etc.; each site might be critically evaluated.

The intention of a certain group of music publishers to gain a strong foothold in the Internet was supported by technological developments which drastically raised the possibilities offered by computer applications to private users. The number of Internet accounts in private settings was (and still is) constantly growing. Data is transferred on the Internet with increasing speed. The quality of laser printing has improved considerably, and cost of laser printers has dropped. The same is true for software which can be used for musical typesetting. These developments all contribute to the growing efficiency of the "digital supply chain" which directly connects the musician using a musical notation with the person who typesets the music.

In short, since the mid-1990s, an Internet market for digital music notations has developed which nowadays, at least in part, is seriously challenging traditional music publishing.

Are these developments of relevance for the ISMN and its future? Among ISBN representatives rules of procedure concerning an increasing number of eBooks and eTexts offered on the

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T:Paddy O'Rafferty
C:Trad.
M:6/8
K:D
dff cee|def gfe|dff cee|dfe dBA|dff cee|def gfe|faf gfe|1 dfe dBA:|2 dfe dcB||
~A3 B3|gfe fdB|AFA B2c|dfe dcB|~A3 ~B3|efe efg|faf gfe|1 dfe dcB:|2 dfe dBA||
fAA eAA|def gfe|fAA eAA|dfe dBA|fAA eAA|def gfe|faf gfe|dfe dBA:|
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Paddy O'Rafferty   Trad.

Example 1: "Paddy O'Rafferty." An Irish folk tune in ABC and staff notation

sic items—is defined as "music printed on large unbound sheets of paper." And that is what the term originally described, when it came into use in the United States in the first half of the 19th century (Elliker 1998/99).

How handy is a loose-leaf pile of print-outs for a musician in comparison to a bound edition? "Unbound sheets of paper" resting on the music stand are not an unusual experience for a musician. Those who have the choice either to group four separate sheets of paper side by side on this music stand, or to turn the page twice using a bound edition, know that the fact that pages are bound and fastened is not a very strong argument supporting the use of bound editions.

■ The Graphical Representation of Virtual Sheet Music

ISO 10957 does not define the term "sheet music." As the Internet has produced some new modes of graphical representation of music, it might be interesting to have a short look at some examples which differ from Western staff notation:

(1) ABC Notation

ABC notation was introduced in 1991, being designed particularly for Internet usage (see http://www.gre.ac.uk/~c.walshaw/abc/ among others). It was meant to allow the notation of primarily Western European folk tunes. This notation uses plain ASCII text. One of its advantages is that it can be easily transferred over the Internet due to the small file size of an ASCII/ABC file. In addition, it is an efficient tool for grouping or retrieving melodies or melody incipits in large folk song collections (Ex. 1) (For Beethoven's Seventh Symphony, Second Movement, in ABC notation, please visit the following site: http://www.ucolick.org/~sla/abcmusic/sym7mov2.html).

(2) Tab Notation

There are large collections of guitar and bass tablatures offered on the Internet. Again, they are built up using ASCII text. Tablatures show the fingering, that is, they tell the musician where to put his or her fingers on the fret board of a string instrument or the keyboard of an accordion. About 100,000 musical notations of this kind are retrievable at "www.tabcrawler.com." This site boasts a collection of about 450,000 guitar and bass tabs. A search for a guitar tablature of "Smells Like Teen Spirit," one of the crash hits of the guitar band "Nirvana" in 1991, at Tabrobot results in 167 hits. A comparison of file names leads to the assumption that an overall number of sixty different files are downloadable.

(3) Javanese "balungan"

Finally, one more exotic example: Core melodies of several hundred compositions for Javanese gong orchestras as played in the Sultan's palaces of Yogyakarta and Surakarta are downloadable (http://www.calarts.edu/~drummond/gendhing.html) (Ex. 2). There is, however, an international market for the distribution of cipher notations from Indonesia with several hundred of such gong orchestras being played outside Indonesia.

■ Digital Formats of Sheet Music in the Internet

Digital formats for sheet music on the Internet are as variable as the modes of graphic representation of music found thereon. There is an amazing number of software packages designed to handle tab and ABC notations with Tabl-Edit, Tabestry, Bucket O'Tab and Wayne Cripps being the most prominent. Software designed for typesetting of music like Finale, Score, Capella, etc. uses specific file formats; these files can, as a rule, be read and edited only by the software which was used for creating these files. Besides those proprietary formats, there is a large variety of non-proprietary (graphic) formats like TIF, JPEG, EPS, and PDF, which can be displayed and used for printing in a wide variety of hard- and software contexts.

The options for file conversion are manifold: ABC notation can be converted into Western staff notation and exported as a graphic file. Printed pages can be processed with the appropriate scanner software and read into a programme for musical typesetting. Notations of all kinds can be exported into WAV files. And a keyboard hooked up to the MIDI interface of a soundcard might be used not only for playing a melody, but also for converting it into a musical notation while it is being played. Thus, you can notate music digitally simply by playing it on the keyboard.

■ Bridging the Gap Between Print and Sound

When it comes to sound, these last two xamples clearly indicate a crucial difference between traditional music print

and digital file formats: This difference manifests itself in the option of having digital information processed by the soundcard of a computer. The content of eBooks can also easily be converted into spoken text. There is, however, one fundamental difference which concerns the importance of sound in a literary and a musical context.

"Music's irreducible dimension," the French musicologist J.-J. Nattiez once stated, "is sound. The musical work manifests itself, in its material reality, in the form of sound waves" (Nattiez 1990:69). Krummel (1970:15) differentiates explicitly the work in a musical from a literary sense when he writes on "Music as Vibrations and as Flyspecks:" "Music was originally, and is essentially, sound and not paper" (cf. Thomas & Smiraglia 1998:652).

This clearly delineates the difference between printed music in general and a printed text. A printed notation is nothing more than an intermediate and, one may add, fairly incomplete representation of what a composer has conceived which is actually sound. The composition is addressed to somebody who listens, the book to somebody who reads (at least in cultures with a tradition of reading and writing).

The MIDI output of a digital notation leads to fairly poor results as far as timbre, dynamics, etc. are concerned. But MIDI output is possible and it is widely used. In many cases it is possible to listen to a composition before deciding to download the file or not.

The extended functionality of a digital notation is also shown in Ex. 3. The guitar tab was typeset with the software TablEdit (http://www.tabledit.com), the leading software for creating and handling tablatures of all kinds. The tab viewer software can be downloaded as freeware (http://www.tabledit.com/tefview/index.shtml).

For didactical purposes, the possibilities of a digital notation like the one presented here reach far beyond any "silent" paper edition. A closer look at the single components of this "sounding notation" reveals a modular structure which is composed of (1) Western staff notation, (2) sound, (3) the cursor moving along the notation while the piece is being played, (4) the display of finger positions on the fretboard, (5) a link between the sound and fingering patterns, and (6) the coupling of pitch and rhythm with a variety of different sounds. It is one single digital source which is the basis for all these different modes of representation, and it is with great difficulty that the individual components, worthy of ISMN assignment, are singled out from such a multifarious virtual entity.

Example 2: Core melody of the Javanese gamelan composition "Sidamukti" in cipher notation

Example 3: Short excerpt of "Silent Motion Picture," a composition by Giovanni Unterberger. The notation(s) have been created with TablEdit and are displayed with TablView in staff and a variety of tablature notations. The vertical line indicates the cursor position of the play modul.

The market for classical music has likewise discovered the extended possibilities of visual representations of music: Mischa Maisky's latest recordings of the "Six Suites for Solo Cello" by Johann Sebastian Bach comes with a software package ("CD-pluscore," developed by Schott Music International) which, after installation on the hard disk, allows the listener to follow a cursor moving along a digital notation while the musician plays (Deutsche Grammophon 463314-2). The added functionality of this music package is described as follows: "You can follow the musical score synchronously with the recorded music. A playback cursor guides you through the score. You can also move to any part of the score and listen to what you have chosen (Listening mode).

You can play along yourself by selecting the MIDI funtion. For example, you can allot a different MIDI instrument to each part. Or you can turn off any one of the parts and practise it yourself while CD-pluscore accompanies you. You can also adjust the tempo and dynamics (Practice mode).

You can create your own edition of the music, through the built-in editing function, adding your own fingerings, dynamics, slurs and ornamentation to the score. the tempo and dynamics you chose via the MIDI function will be heard (as far as possible). You can determine staff size, page layout, and then print the edited score in original Schott quality as your personal copy to practise with (Editing mode)" (CD booklet, p. 31).

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In the framework of the Project Gutenberg "public domain chamber music scores" are offered for download free of charge. On this website, some arguments in favor of digital music notations in a public domain context are put forward:

"The anticipated benefits from such an archive are numerous.

▸ Players won't be dependent on libraries or music stores. For people with low incomes this is vital, as it is for retirees and rural musicians who live far from a city center.
▸ Practically speaking, this also means no more lost parts, or people arriving for a session and having forgotten their music. Since there is no cost and the process just requires a few minutes, people will download a score just to read through it, and thereby gain familiarity with pieces they might not otherwise have a chance to ever play. Old, torn, unreadable parts will be a thing of the past.
▸ For brass players, it will no longer be necessary to sight transpose, since it is just as easy to print out a piece in F as in Eb.
▸ Individuals and music teachers will no longer have to purchase expensive libraries of scores, or to carry around briefcases full of parts. Measure numbers are automatic. Mistakes in parts will be gradually corrected on the web, and permanently eliminated. Cuts and editings can be put right into the part, and a new printed copy prepared for each group.
▸ As a bonus to digitization comes the possibility of Music-minus-one editions, for any part of the ensemble! While this relies to some degree upon the quality of the pre-recorded interpretation of a work as a derived MIDI file, it also affords an unprecedented rehearsal capability. A rudimentary performance comes almost for free, and more customized versions can be done by anyone with the time and inclination. Apart from such matters of personal taste, it is worth noting from a pedagogic standpoint alone that the experience of hearing a metrically accurate performance with all the parts speaking fully is a rare opportunity" (http://www.ibiblio.org/gutenberg/music/music_about.html).

■ Who Are the Suppliers of Digital Items?

There are relatively few commercial websites offering digital music notations. In addition, these notations are embedded in very different contexts. In a traditional music store, printed music is sold besides musical instruments, tuning forks, music stands, metronomes, badges of all kinds etc. On the Internet, contexts in which digital sheet music is presented are even more heterogeneous. Musical transcriptions are offered for download by private persons together with such things as family holiday snaps. Music ensembles present notated excerpts of their repertoire in the search for the next gig. Musicians teaching musical instruments, as well as music schools, want their students to download exercises.

Music archives make collections of musical prints available for the public. Brown University and its collection of African-American Sheet Music (1850–1920) (http://memory.loc.gov/ammem/award97/rpbhtml/aasmhome.html) is a good case in point. Once downloaded and printed, these notations can still be used for practical music making.

The network community idea helps to create archives of digital music notations of considerable size. The Choral Public Domain Library, for example, the "largest web site devoted exclusively to free choral sheet music" (http://www.cpdl.org) includes more than 4,300 items of choral notations, a collection which was made possible by two-hundred voluntary co-workers who typeset music for this website. Companies which offer software for musical typesetting like the idea of asking their customers to contribute a musical piece typeset with their program to a collection of printed music which this company hosts. Coda Finale users, for example, prepared 11,000 compositions for the company's website (http://www.finalemusic.com:81/coda/fs_home.asp), Capella Software users created a collection of over 7,500 pieces (http://www.whc.de/dpb.cfm).

More and more composers offer (and sell) their compositions over the Internet by charging for the download of their musical notations. Often they are requested by the publishing house to musically typeset their compositions with computer software before submitting the music to the publishing house. Being in a position to generate the digital source material themselves, composers see a new marketing perspective on the Internet.

One of the problems with these digital music notations in comparison with traditional music prints is the quality of the typesetting. Quality assurance is difficult, if not impossible in this Internet context. Amateur typesetters might

not be able to fulfil certain standards as far as page layout, point size, readability, line break insertion, etc. are concerned or they might even not know about these standards. The traditional music publisher advertises his products by underlining the professionalism of the typesetting, the high-quality binding etc., qualities which distinguish printed music editions from the average Internet looseleaf edition.

■ THE ISMN, AN IDENTIFIER FOR VIRTUAL ENTITIES?

Should the ISMN be used in the future as an identifier for all these different kinds of digital music notations popping up in such heterogeneous contexts? We may anwer this with a "yes" in the light of the ISMN's claim as a bibliographical identifier for all sheet music worldwide thus allowing the establishment of a world bibliography of printed music. The second argument in favor of the ISMN, namely to support the trade, to raise the efficiency of the supply chain, to produce a rationalising effect in a commercially oriented environment, is however less convincing: The majority of Internet publishers are running a non-profit enterprise; there is no "trade" in the strict sense of the

Antonìn Jeřábek of the Czech ISMN Agency

term as there is no "supply chain."

Let me discuss five possible answers to the question whether or whether not and/or in which way the ISMN comes in here:

▸ The ISMN only serves the traditional market of printed music publishing. Internet publishers are considered outside the scope of the ISMN. The ISMN should not support a publisher community which challenges or even destroys traditional market structures.

▹ In the light of an expanding market for digital music notations on the Internet, and a shrinking market for printed music, the standard runs the risk of considerably loosing its impact if the Internet publishers are banned from any ISMN assignment. Besides, conserving traditional market structures is not a prime objective of the ISO standard 10957.

▸ The assignment of ISMNs should include virtual sheet music publishers. "Ultimately non-commercial" publishers are not however eligible for an ISMN.

▹ One Danish Internet publisher described his website as "ultimately non-commercial." Does the ISMN fit in here? "Music publications, whether available for sale, hire, gratis or for copyright purposes only"are indeed eligible for an ISMN (ISMN Users' Manual 1998:11). But so far these free offers have been rare exceptions.

▸ The assignment of ISMNs should include virtual sheet music publishers. Yet, virtual sheet music has to meet certain standards as far as layout, type and musical content are concerned in order to be eligible for an ISMN.

▹ Quality assurance in the world of music publishing is not an objective of our work. Besides that, it would be very difficult, if not impossible, to define such quality criteria. What kind of music, what page design, what level of readability would allow an ISMN allocation or prevent a music edition from receiving an assignment?

▸ The assignment of ISMNs should include virtual sheet music publishers. Yet, only those Internet publishers who have not infringed on copyright laws in the past should be granted an ISMN publisher ID .

▹ Although copyright protection is

an important issue, ISMN assignments are not related to this question. On the website of the ISWC, readers are informed that it makes sense to assign an identifier to a musical work even if it is obvious that a copyright infringement has taken place (http://ww w.iswc.org/ iswc/iswc/en/html/ FAQA.html). This number or code would allow the specific musical work to be marked as illegal on a worldwide level: henceassign an international standard number in order to fight copyright infringement.

▸ The last answer to the question "how does the ISMN fit in here" is the most radical one, although the message is simple: All kinds of graphical representation of music—whether in digital or non-digital format—fall within the scope of the ISMN.

▹ It is this most comprehensive and least distinctive approach, but it is fully covered by the standard regulations of the ISMN in their present form.

A few questions remain: The prerequisite for a consistent allocation of ISMNs is the existence of a market which is clearly structured. The unhierarchical nature of the Internet somehow prevents systematic approaches such as the ISMN would like to initiate. Who is able to keep track of the publisher scene and the items of virtual sheet music? Digital musical notations

Berit Holth of the Norwegian ISMN Agency

are freely floating from website to website and can be downloaded at several places. Who should assign an ISMN and who is able to guarantee that this will be the only ISMN linked to this very item? Which national agency should deal with websites which cannot be assigned to any country or region? And finally, who has the time and inclination to number all those 450,000 guitar tab notations?

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The report from Ulrich Wegner was a follow-up from the discussion started in Ankara by Susanne Sugar from the Danish ISMN agency. A questionnaire was sent out recently by the International Agency to find out about the interest of Internet providers of music notations in the ISMN. There was minimal response to this inquiry.

It was discussed how digital music notations can be identified from the point of view of the ISMN community. The participants from the ISMN agencies from Denmark, Norway and Hungary mentioned their problems in handling digital notations. In Denmark, for example, the legal deposit law from 1990 is already outdated. The National Library has trouble in receiving the notations in a form which can be used for bibliographic needs.

Hartmut Walravens said that this issue can at the present time only be discussed, not solved. He stated that the ISMN standard says that the form(at) of a notation is not of any importance; every form is eligible.

For the purpose of archiving, the ISMN is desirable, but not a prerequisite. Both DOI and URN are compatible with ISMN. The advantage of using DOIs is the resolution service, its disadvantage being the expensive business model.

Hartmut Walravens views the ISMN as the best solution for digital notations. It can be implemented in other identifiers. These should always be interoperable; there should be interfaces to communicate with others. Copyright management may use identifiers but there is no direct connection.

◼ IDNV – INTERNATIONAL DATABASE FOR PRINTED MUSIC. HISTORY, DESIGN, AND POTENTIAL OF THE DATABASE PROJECT (BY WOLFRAM KRAJEWSKI)

◼ INTRODUCTION

Ladies and Gentlemen, I am very glad to be here in Ljubljana with you. After taking over the ISMN Agency's work for Austria, Germany, Luxembourg and Switzerland a few weeks ago, I am looking forward to learning more about the ISMN. Furthermore, I am glad to have this opportunity to give you an overview of the IDNV project.

The IDNV is a new database project designed as a complete, up to date and reliable catalogue of internationally available printed music and musical products. The system is useful as a reference work and tool for publishers, retailers, libraries and all those interested in music.

Furthermore, the IDNV will be a very powerful communication system in the near future for retail and publishers. Information about new publications or price changes from the publishers will be directly transferred to the retailers. The retailer can prepare and transfer his orders electronically via IDNV to the publishers.

Daily work will be much easier using this technology. This represents a great gain in efficiency for the individual participant and for the whole field.

In this presentation I would like to inform you about the "theory" behind the IDNV system, explaining to you the design and aims, as well as the "practical" aspects of the IDNV work.

◼ HOW IT ALL STARTED: DE-PARCON/ACAMAR

At the end of 2001 it was clear, that the database VLM (the former printed music data-base of the German Buchhändler-Vereinigung GmbH) would not be continued. So the field, represented by the DMV (the German Music Publishers Association, approx. 580 publishers) and the GDM (the German Music Retailer Association, approx. 650 members), needed to find a replacement for this database, which was very important for the field.

Through the recommendations of well known retailers we attracted the attention of the DMV's council. DE-PARCON is a company who specializes in software technology and services. We undertake important database projects for several companies and fields. One customer, for example, is the German recorded music industry which means we are already well known by some retailers.

After some initial meetings and discussions we were asked to continue the VLM. For this our existing technology and long term experience in music databases has been vital. For us the interest and support we got from music publishers and retailers for this project has been very positive and decisive. After an examination of all the details we decided to continue the project.

From the beginning it was clear to us not simply to continue the VLM but to start a completely new project in terms of its design, development and aims.

Another advantage for this project is that we have a sister company which specializes in editorial services (ACAMAR). ACAMAR has a qualified team as well as the technical equipment for editorial work. In this way it is possible for us to organize editorial services for the IDNV and to build up good quality databases.

By the way, ACAMAR has been doing the work of the ISMN agency for Austria, Germany, Luxembourg and Switzerland since April 2003.

Finally I will not withhold another reason why we have a special passion for this project. We have some active musicians in our staff, e.g., I play the violin and my brother (an engineer

leading the technical department) plays the classical organ, so printed music editions are a well known topic to both of us.

■ INTERNATIONAL

IDNV is established in Germany as the official database for printed music and musical products, supported and recommended by the German Music Publishers Association (DMV) and the German Music Retailers Association (GDM).

However, it was important for us to design and open the IDNV for international use for several reasons. Firstly the retailers want the supplies from American, British, French, Italian or in fact of all international publishers to be included in the IDNV database. Secondly the already internationally orientated German music publishers would find a worldwide publication of their catalogue advantageous for a database project.

The IDNV is also a powerful tool for libraries, who would find an international catalogue of printed music more attractive.

The international aim is apparent in the name IDNV ("I" stands for "international"). But above all we designed the technology and database structure so that an international expansion of the project would be possible without excessive costs.

"International" is also one reason why I am here today with you in Ljubljana. This is an opportunity to get to know you as representatives of different countries and to inform you about the IDNV project. This may be the first step to an international partnership. I would like to add, that we will soon be looking for partners and representatives in different countries so that the advantages of the IDNV system can be available to all interested parties.

■ THE ENTIRE SYSTEM. DESIGN AND ITS TECHNOLOGY

The IDNV project is primarily meant for professional users, such as publish-

The database logo

ers, retailers and libraries. With IDNV, the daily work of all parties involved can be made quicker and easier.

Moreover, IDNV is the ideal tool for bringing together the products into one complete high-quality catalogue. Being able to find an item easily will increase sales potential for publishers and retailers. Consequently, commercial partners will also distribute the IDNV catalogue to musicians and any other possible end users e.g. on a CD-ROM or Internet.

When developing the whole IDNV system, several technical, organisational and editorial details have to be considered. In order that such a complex project can be created and kept running without excessive costs, we use our own software technology. This has important advantages for all participants. Every participant gets high quality software which may of course be used in conjunction with existing IT systems.

The right tool is essential for any job, especially when working with large databases. The software we deliver with IDNV is perfectly suited for its purpose and the intended user. This also saves a lot of time and further investment for a company deciding to work with the IDNV system.

■ FUNCTIONS IN ACCORDANCE TO THE NEEDS

This is a good time to introduce you to the practical aspects of IDNV. At the moment the following applications exist:

■ IDNV Master ...
... for the maintenance of the catalogue data. This software is used by

publishers and the IDNV editorial staff at Acamar—with the important difference that a publisher can only change his own catalogue but Acamar is able to edit all the data. In fact IDNV Master is the "oldest" member of the IDNV software family. It was logical to begin with the software for data maintenance so that the IDNV catalogue could be created and checked by the publishers (and IDNV editorial) before publishing the catalogue information.

■ IDNV Catalogue ...
... for searching the IDNV databases. This product is for retailers and libraries and was developed after the IDNV Master. The first edition of the catalogue was published as a CD-ROM in October 2002 when the IDNV editorial staff were sure that the contents were ready to be published. Since then, the catalogue has been published quarterly on CD-ROM. Today more than 340,000 items are available in the catalogue's database. An English software version of the IDNV catalogue will soon be available.

■ IDNV Order ...
... is now in development and will be available in summer 2003 as the new software for retailers. It enables retailers to find, collect and order products. IDNV Order will be connected to the

Wolfram Krajewski of the German ISMN Agency

electronic ordering system of the IDNV.

■ IDNV Sale …

… is the new application for publishers—for receiving orders and transferring them to their own systems.

The IDNV will soon provide retailers, wholesalers and publishing houses with a standardised, powerful and reliable electronic ordering system. For this we need a lot of technology to ensure that the ordering exchange runs smoothly. The transfer takes place through a switch board using our secure software for data exchange. Safety and encryption devices are integrated into this system and this topic would make a presentation in its own right.

Further software versions are planned, e.g. a CD-ROM catalogue for end users (musicians and all interested in music) or a POS system for retailers (Point Of Sale Information) and of course an internet version (combined with our HTML server system).

■ USING IDNV SOFTWARE; SEARCHING AND SELECTING; FOR LIBRARIES AND RETAILERS (EXTRACT)

All the IDNV software programmes are exceptionally easy to use and guarantee an exemplary clarity of the databases. Let's first have a look at the IDNV catalogue and its basic functions.

The IDNV catalogue contains data about items (printed music, currently 340,000 items) and single titles (information about contents, e.g. of a songbook). Additional databases and references to the participating publishers, the composers, instruments, prices, product formats are available too.

It is easy to begin even complex search processes and see them through to the desired end. In the selected database, search terms (the first letters are usually sufficient) can be entered freely in all the enquiry fields available. The

Editorial Note: The abilities of the IDNV were shown as a computer-based demonstration which can only be summarized here. If you are interested in further details, visit the IDNV website or contact DE-PARCON.

results appear immediately in a list and can be sorted or restricted further.

The more precise the search criteria, the closer you will come to hitting the target. For this, the search terms can be combined with each other and they may be freely added or changed while the search is in progress. Thus, the user always obtains the desired end result easily and quickly.

In the case of several suitable results, they can be compared with each other without difficulty. If the data fields shown in the current list are not sufficient for this, you may insert any further data field available in the database. You could also change the order of the fields, for example put the price field at the first position etc.

For comparing different items you can use a specific window which shows all information available for the item together. You may open several windows to get an overview of all the details. Once you have found the item you are interested in, the notepad database is for storing your personal selection of items.

Several printouts can be made of the window for the item or of the lists. If available, of course the ISMN is printed as a barcode. All IDNV applications also support barcode scanners, so that a user (e.g. retailer) may easily scan a barcodes and find items.

■ MAINTENANCE, DATA QUALITY AND UP TO DATE CONTENT

Now I would like to give you a short introduction into the editorial work with IDNV Master. This topic is interesting for libraries and retailers too, because this is how IDNV is able to offer up-to-date and reliable information.

Before we started to design the new IDNV databases, we asked publishers to send us their catalogues (printed or data) and analysed all the different versions we received. Based on this we created the IDNV data structure, developed the software for maintenance (IDNV Master) and defined how the information should be entered. Then ACAMAR built up the first IDNV database by using data from VLM and

the publisher's up to date information. This first IDNV database in fact was never published for retailers or libraries but sent back to the publishers, to give them the opportunity to check and correct their catalogues by using the new software tool IDNV Master.

When starting IDNV Master for the first time, the publisher may transfer existing data from the IDNV database into a so called "own" database which is for the editorial work of the specific publisher.

IDNV Master offers a lot of powerful functions for the maintenance of the data. These include simple functions to make sure that the compulsory fields are filled with information, that key numbers are unique and that the check digit of the ISMN is correct. Moreover IDNV Master is a very flexible tool to work with. The application is very fast, the contents can be freely selected, sorted and then edited directly in the list of results which can be set together according to the editorial work which has to be done.

For adding new data, there is a dialog window which shows all the data fields as a check list. When editing, entries may be selected and duplicated so that you save typing work and the database can be built up using existing information with the advantage that the information is more standardised.

IDNV Master also ensures that the main IDNV catalogue is up to date. Changes made by the editorial staff are marked with a sending status and the updates can be easily transferred online to the IDNV server.

Some publishers have their own database and do not want to use a second one. For these participants IDNV Master has interfaces to import updates and transfer them to the IDNV main database.

■ RETAIL, ORDERING SYSTEM

In the next step of the IDNV project, data updates sent by the publishers are directly available to all retailers connected to IDNV. Of course this is important for the ordering system because new items or price changes are available as soon as possible.

nical infrastructure needed. DE-PAR-CON itself is a technical service partner who does not interfere in the business of retailers and publishers but makes their work easier, more efficient and prepares them for future developments.

The IDNV is designed for international use and we plan to find partners in other countries interested in using IDNV data, technology and infrastructure.

The IDNV is flexible, expandable and open for further developments in the future.

■ CONTACT

IDNV

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E-mail: info@de-parcon.net
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Fax: +49 (0)2233-804 1061
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URL: http://www.acamar.de

■ OTHER ON- AND OFFLINE DATABASES FOR PRINTED MUSIC

As a follow-up to the presentation of Wolfram Krajewski, Ulrich Wegner gave a short introduction to other databases for printed music which are accessible online or offline.

■ THE MPA CATALOGUE OF PRINTED MUSIC (CD-ROM)

The MPA Catalogue of Printed Music was first published by the U.K. Music Publisher Association in 1980 (http://www.mpaonline.org.uk). Data was published on microfiche. The first CD-

Beethoven's Fifth Symphony and corresponding records displayed in the IDNV database

To create orders, retailers will be provided with the application called IDNV Order or if the retailer prefers to use his own stock control system he can use interfaces to this application.

IDNV Order is an application which has the same powerful research functions which I showed you earlier. A retailer can find information quickly, can give recommendations to customers and is able to make confident decisions about the selection of the stock.

To prepare an order, the retailer selects one or more items, e.g. by searching or by scanning the barcode, and adds the quantity he wants to order. The IDNV Order application has a database in which orders are put together and automatically sorted according to the publisher (or wholesaler) delivering the item. As long as an order has not yet been sent, the retailer is able to add or to change the details of the orders.

It is easy to activate the data transfer and, as said before, the transfer of the orders takes place through a switch board. The publisher receives order(s) with IDNV Sale and it makes his job easier if the IDNV ordering system is used. This is because the product numbers are listed in the way given by the publisher in the IDNV items database (the available data fields are original order number, ISMN, ISBN, EAN and UPC) so that every article can be clearly identified.

■ CURRENT DEVELOPMENT, PROSPECTS, NEXT STEPS

When creating the IDNV we planned three basic steps:
■ Step 1. Catalogue: construction and regular updating of a high-quality catalogue available on CD-ROM.
■ Step 2. Ordering system: efficient communication between trade and publishers.
■ Step 3. Fine tuning, expansion and follow-up projects on the basis of the acquired infrastructure.

The first step has been completed with the launch of the first catalogue in October 2002 followed by regular updates since then. At present, we are working to complete Step 2. We plan to introduce the ordering system this summer.

For Step 3, interesting developments are planned, such as an English version of the catalogue and a multimedia extension. Furthermore we are looking for partners to work with us internationally.

■ CONCLUSION

IDNV is more than just a comprehensive catalogue of good quality. The IDNV connects the members of the field and offers an up to date and highly efficient way of communication. To make all this possible, IDNV offers the tech-

ROM edition dates back to 1994. The database today includes 260,000 records, of which 19,700 records include an ISMN.

At the time MPA launched the database, it was technologically far advanced. Nowadays the demands for usability and userfriendliness have grown considerably, and at MPA the need for a re-launch of the catalogue within an improved storage and retrieval framework is felt.

In contrast to the catalogues of the British Library with their very detailed entries, the MPA catalogue was supposed from the very beginning to be easy to handle and to offer only basic information for each item of printed music. The catalogue was originally published only for the trade at a time when computers were not very widespread.

Today, search words can be entered in a relatively free format, allowing a wide variety of character strings, substrings etc. to lead to the intended result. It is possible to search for an International Standard Music Number as well.

Data is included in this database free of charge. U.K. subscribers, mostly retailers, pay an annual subscription fee of 275 £, non-U.K. customers pay the amoung of 350 £.

Prerequisite for the inclusion of data is that publications (including foreign publications) must be available via contact with a U.K. publisher/distributor. Therefore the MPA Catalogue is primarily aimed at the U.K. market for printed music.

■ THE MUSIC-IN-PRINT SERIES (HTTP://WWW.EMUSICQUEST.COM)

The Music-In-Print Series project has existed since 1973. It was launched and carried on for many years by Musicdata, Inc.

The series included several books each being devoted to certain segments of the market for printed music: to notations for certain instruments, ensemble formats, genres, and musical traditions (i.e., Sacred Choral, Secular Choral, Organ, Classical Vocal, Orchestral, String, Classical Guitar, Wood-

wind, Piano). The focus of this data pool was obviously classical music.

The modular structure and the focus of the database were kept by "emusicquest" which took over the Music-In-Print Series in 2000. The new owner transferred the data into an online context. Today over 600,000 items are retrievable online.

The scope of the Music-In-Print Series will be constantly extended with areas like Popular Music, Band, Brass, and Percussion being integrated in the near future. Data are updated monthly; music publishers are contacted by "emusicquest" on a regular basis. It is one of the objectives of the database administrators to keep the data as international as possible and to address their product to an international market.

Music publishers are not charged for having their data published by "emusicquest." Retailers and libraries pay a subscription rate on a six-month or yearly base. Music retailers and other distributors pay annually US $ 300,- to be granted access to the whole set of modules, music libraries and other institutions pay US $ 400,-. Individuals and performing organizations pay US $ 50,- if only one module is intended to be used.

ISMNs are mentioned, if at all, only in the field "Remarks." It is not possible to search for an ISMN.

■ THE ONLINE MUSIC CATALOGUE OF THE BRITISH LIBRARY (HTTP://WWW.BL.UK/COLLECTIONS/ MUSICCATALOGUES.HTML#PRINTED

The British Library holds the national reference collections of music manuscripts and printed music publications. It comprises of around 1,5 million separate items of printed music. Since the late 18th century, the library has been the legal deposit for all published music in Great Britain.

The old Catalogue of Printed Music in the British Library (CPM) was published between 1981 and 1987 in book format. These sixty-two volumes list editions before 1980.

The online catalogue contains entries for editions published after 1980

as well as for earlier publications catalogued after 1980. Included is nearly all popular music published between 1900 and 1980.

Combined data from CPM and the current online music catalogue (until 1996) are available as a CD-ROM edition, published by R. R. Bowker and K. G. Saur.

Accessible online today are about 870,000 records, about 600,000 of them being old records published before 1980 in the printed catalogues— records which had been converted into the online database format.

The ISMN is not mentioned in this database of the British Library despite the very detailed presentation of data for each item.

■ THE DEUTSCHE MUSIKARCHIV (HTTP://DMA-OPAC.DDB.DE)

The Deutsche Musikarchiv (DMA, German Music Archive) was founded in 1970. Since 1973, it has functioned as the legal deposit for all German editions of printed music and all German sound publications.

The Deutsche Musikarchiv closely cooperates with the GEMA, the German "Society for Musical Performance and Mechanical Reproduction Rights" and is currently supplementing its database by collecting copies of German music publications dating back to the year of 1945.

The Deutsche Musicarchiv established a database for printed music editions which are not for sale, but can be loaned: the so-called "Bonner Katalog." This database is published in book format and as part of a CD-ROM edited by the German Library (Die Deutsche Bibliothek).

The online catalogue includes all printed music and music published on vinyl records, music cassettes and CDs from 1984 onwards. It includes 130,000 records with about 6,000 records being added every year. As this online version has only been launched recently, it is not fully functional yet. Basic research options will be implemented at a later stage.

The ISMN is mentioned, wherever available, in a field of its own.

■ MISCELLANEOUS

George Zachos (Greek ISMN Agency) remarked that there are ISMN members whoh represent territories but not countries, and asked about the legal framework for their integration as full-fledged members of the ISMN system.

The standard text does not state explicitly that only nation states are eligible to run an ISMN agency on their own. In disintegrating countries like former Yugoslavia, the International Agency is following a pragmatic approach, as Hartmut Walravens explained: in territories in a state of political transition and experiencing a lack of communication the introduction of a numbering standard is even more beneficial to the business of publishers and traders. Furthermore, the ISMN might help to foster the awareness for the educational or cultural heritage of a territory. One would probably be ill-advised to wait for the politicians or military leaders to solve all these problems.

George Zachos suggested that some formal text should be conceived in which the policy of the International Agency should be officially stated.

For the ISMN Panel Meeting in 2004, there are good chances that the ISMN representatives will meet in Belgrade, Serbia and Montenegro, at the invitation of the newly founded Serbian ISMN Agency.

■ APPENDIX: ISMNs ■
■ ALLOCATED IN 2002 ■

▪ ARMENIA

Artchesh Publishing House of the Composers' & Musicologists' Union of Armenia, Demirchyan St 25, 375002 Erevan 2, T: (01) 524292, Fax: (01) 525337, E-mail: brevis@mbox.inet.amilink.net; ISMN: M-801601

Komitas LTD, Kurginian St 3-30, 375068 Erevan 68, T: (01) 772246; ISMN: M-801600

Publishing House of the State Museum of Literature and Art, Aram St 1, 375010 Erevan 10, T: (01) 563641, 567970; ISMN: M-9013403

Tigran Mets Publishing House CJSC, Arshakunyats St 2, 375023 Erevan 23, T: (01) 527056, 522611, Fax: (01) 506469; ISMN: M-9013402

Voskan Yerevantsy, Printing House, Publishing and Manufacturing OJSC, Melik Adamian St 1, 375010 Erevan 10, T: (01) 521395, 527863, Fax: (01) 543024; ISMN: M-9013400

Zangak-97 LTD, Vardanants dead-end 8, 375010 Erevan 10; ISMN: M-9013401

▪ AUSTRALIA

Amusica, 1 Park Avenue, Ashgrove, QLD 4060,T: 07 3366 2336, Fax: 07 3366 5907, E-mail: amusica@powerup.cam.au; M-720021

Australian and New Zealand Cultural Arts Limited, PO Box 70, Greensborough, VIC 3088, T: 03 94347640, Fax: 03 94341291, E-mail: admin@anzca.com; ISMN: M-720033

Barbara Stacey, 18 Richmond St, Cronulla, NSW 2230, T: 02 9523 9913, Fax: 02 9523 6363, E-mail: barbisan@csis.net.au; ISMN: M-9009511

Beath-Cox Art Enterprises, 8 St James Street, Highgate Hill, QLD 4101, T: 07 3844 6798, Fax: 07 3844 6798, E-mail: beathcox@bigpond.com; ISMN: M-9009503

Bushfire Press, 2 Hermann Court, Templestowe, VIC 3106, T: 03 9846 1755, Fax: 03 9846 1744, E-mail: bushfire@ozemail.com.au; ISMN: M-9009513

Carrawobbity Press, PO Box 17, Albion Park, NSW 2527, T: 02 4257 1788, Fax: 02 4257 1787, E-mail: desanti@bigpond.com; ISMN: M-9009518

Catherine Chadwick, 15 Norray Avenue, Mount Waverley, VIC 3149, T: 03 9802 4379, E-mail: guitar_tutorial@email.com; ISMN: M-9009505

Currency Press, PO Box 2287, Strawberry Hills, NSW 2012, T: 02 9319 5877, Fax: 02 93193649, E-mail: margaretl@currency.com.au; ISMN: M-720008

David Spicer Productions, 274 Military Road, Dover Heights, NSW 2030, T: 02 9371 8458, Fax: 02 9371 8458, E-mail: dspcie@ozemail.com.au; ISMN: M-720020

Dynamic Music, 8 Vostock Place, Modbury North, SA 5092, T: 08 8395 3955, Fax: 08 8395 3955, E-mail: gs@dynamicmusic.net.au; ISMN: M-67302

Emusic Pty Ltd. / Denison Street, Rozelle, NSW 2039, T: 02 9555 1066, Fax: 02 9555 1301, E-mail: matthews@idx.com.au; ISMN: M-9009502

Flexi-Fingers, P.O. Box 3304, Dural, NSW 2158, T: 02 96531066, Fax: 02 96514338; ISMN: M-720031

Flying Strings, 19 Wentworth Street, Bellerive, TAS 7018, T: 03 6244 4154, Fax: 03 6244 4728, E-mail attwater@optusnet.com.au; ISMN: M-720023

Go West Music, GPO Box 154, Hobart, TAS 7001, T: 03 62 481779, Fax: 03 62 486967, E-mail: westy@trump.net.au; ISMN: M-720027

Golden Beach Music Publishing Australia, PO Box 305, Brunsswick Heads, NSW 2483, T: 0266802502, Fax: 0266805402, E-mail: gold-music@dodo.com.au; ISMN: M-720026

Groovy Music Publishing, 335 Flinders Lane, Melbourne, VIC 3000, T: 03 9620 0450, Fax: 03 9620 0470, E-mail: groovymusic@ optusnet.com.au; ISMN: M-720040; M-9009514

Jazzem Music, PO Box 165, Glenbrook, NSW 2773, T: 02 4739 5671, Fax: 02 4739 5671, Email: magaretbrandman@yahoo.com; ISMN: M-720010

Kangaroo Music Pty. Ltd, PO Box 1180, Blackwood, SA 5051, T: 08 8178 0888, E-mail: chris@kangarooomusic.com; ISMN: M-67303

The Keys Press, 66 Clotilde Strret, Mount Lawley, WA 6050, T: 08 9271 6547, Fax: 08 9271 6581, E-mail: keyspress@bigpond.com; ISMN: M-720006

Madesar, Unit 3, 60/64 Foch St, Box Hill, VIC 3128, T: 03 9899 2557, Fax: 03 9899 2557, E-mail: uwm@iprimus.com.au; ISMN: M-720032

Michael Furstner, PO Box 4590, Darwin, NT 801, T: 08 8941 1212, Fax: 08 8941 1212, E-mail: jazclass@ozemail.com.au; ISMN: M-720014

Music Manuscript Services, & Malgoa Street, The Gap, QLD 4061, T: 07 3300 1367, Fax: 07 3300 5867, E-mail: moznot@uq.net.au; ISMN: M-9009516

Music Therapy Enterprises, PO Box 161, Wahroonga, NSW 2076, T: 02 9487 1509, Fax: 02 9487 1595, E-mail: dbright@ozemail.com.au; ISMN: M-9009512

Muso's Media Pty Ltd, PO Box 188, Kangaroo Flat, VIC 3555, T: 03 5447 0873, Fax: 03 5447 8178, E-mail: ozband@ozemail.com.au; ISMN: M-720005

Noble House of Australia, The, PO Box 888, Balhannah, SA 5242, T: 08 8339 7177, E-mail: ihe@ihe.org.au; ISMN: M-9009517

Opus House Press (Aust) Pty Ltd, 168 Arve Road, Greeveston, TAS 7116, T: 03 6297 1542, Fax: 03 6297 1042, E-mail: ohp@ opushousepress.com.au; ISMN: M-720009

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