

animation; and MIDI files, used to reproduce musical passages (e.g. examples of chord progressions). Most packages require only a computer, CD-ROM, and if you want to hear the music through speakers, sound system. For text, elaborate graphics and MIDI, a television and synthesizer are also needed.

[Examples were presented of Warner New Media's "Beethoven quartet, op.131" and Voyager's "Rite of Spring", showing each company's distinct style.]

These currently available programs are more useful as music appreciation than as university-level teaching aids. The material is designed to reach a wide audience, not to meet individual or course objectives. The most useful features are the musical and graphic notation linked to musical passages, clarifying the structure of the piece. Least useful are the online bibliographies. The design principles of the programs are still essentially linear and hierarchical: the structure of the musical work; levels of analysis or interpretation; chapters of conventional text, and an alphabetical index or glossary.

However, toolkits used in designing and building these applications are also commercially available, and can be used to supplement conventional HyperCard scripts, allowing access and control of audio CDs. Voyager for example sells a software package called "CD Audio Stack". Compared to traditional means of educational listening, these systems provide a natural evolution of the traditional audiotape compilation, with more sophisticated methods of presentation and increased participation by the student.

[Examples were presented of customized stacks.]

Music libraries will sooner or later have to provide access to these packages, and if they come to supplement or replace traditional audiotape compilations with accompanying notes, then librarians will have to become familiar with the technology. Then a new set of questions will arise. Who will be responsible for setting up the stations and programs, and for maintaining locally developed stacks? Will the programs be run by patrons or staff? Will there be one station for each program or group of programs, or will each station have all required software?

## COMMUNICATIONS

### **RiDIM CENTRE**

At the Annual Meeting Stephen Willis (Music Division, National Library of Canada) described CAML's interest in locating an institution willing to sponsor a centre for documenting iconography in Canada. CAML members at institutions with programs in musicology and in the fine arts which might be interested in hosting this centre, are asked to contact Dr. Willis. A small office space with a part-time student assistant (paid from grants acquired with the help of the institution) would be required. Term projects could include indexing for RiDIM using compatible software to create a national database.

### **FONTES ARTIS MUSICAE**

As CAML members will now know, Suki Sommer will be the new editor of Fontes Artis Musicae, taking over from Brian Redfern with the 1993 volume. Suki has appointed a number of people as corresponding editors for their countries, to send her information about musical events, publications, acquisitions, new library buildings, and other pertinent news. I have been asked to do the job for Canada. SO, everyone, please, do not hesitate, but send me any news that you think would interest our colleagues on the international scene. If you are in doubt, send it anyway, some news is better than no news. I can be reached as follows:

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