By subsequently introducing, either electrically or acoustically, appropriate reverberation, the overall sound effect was markedly improved.

The question of artificial reverberation was taken up several times during the meetings, by Dr. Schmidbauer and Mr. Vermeulen, of Phillips Research Laboratories in Eindhoven, Holland. The latter had brought with him an artificial reverberation device using a magnetic drum with multiple heads.

The third day was devoted to sound-film and TV, during which Matyas Seiber outlined the meticulous preliminary work necessary when a "trick cartoon" film is set to music. Mr. Kenneth Wright, of the BBC, and Dr. Riccomi discussed from all standpoints the problems of presenting television scenes with musical accompaniments for background. By pre-recording tape an entire musical work, Dr. Riccomi said it was possible to overcome many practical difficulties in TV performances, but it was necessary to play back the singers' voices at high volume, as otherwise they would not open their mouths wide as in an actual performance!

On the fourth and fifth days, many problems of "concrete," "electronic" and "authentic" music were thrashed out in meetings led by Pierre Schaeffer, Maurice Martenot, Oskar Sala and Prof. Meyer-Eppler, of the University of Bonn. Prof. Trautwein, another pioneer of electronic sound production gave particulars of his Trautonium and the question of the part played by the human ear as the final arbiter in musical matters was debated.

The final sessions were given over to the relations between science, technique and art. That the microphone is not merely a passive receptive organ called upon to transmit the sounds in a studio but that, like the film camera, it may, according to artistic direction, actively intervene in the musical performance, was shown in an impressive manner by recordings of concerts and broadcasts of a radio play, "The Dark Tower," with the music of Benjamin Britten, presented by Lionel Salter of the BBC.

The chamber music concert presented on the last day in Prof. Scherchen's studio convinced almost everyone that the asymmetrical design of the room, plus the spatial and acoustic environment, was driving the singers' voices to high volume, as otherwise they would not open their mouths wide as in an actual performance!

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