

Dear ladies and gentlemen,

at the time of Mozart and Haydn performing was completely different. Rich people ordered a concert in their own house. While musicians were performing, the high society were walking and talking around in the splendour hall.

Today chamber music, originated from groups of friends playing together in small rooms, changed into classical concerts with a small ensemble in halls of every size.

The essence of chamber music is intimacy and communication between players, nearly in the same as between the ensemble and the audience. This is only possible in halls with a limited size. Every hall has a different sound caused by the architecture.

With this survey we are looking for your opinion wick room meets the acoustic requirements of guitar performers?

This user need study is ordered by the Hermann Hauser Guitar Foundation. With this sheet performers are pleased to describe their own feelings about the concert halls, they had played in. The study is still limited for concerts with acoustic guitars in the German speaking countries.

The survey design was prepared for a study in New Zealand (Suitability of New Zealand halls for chamber music by Jane Sanders, 2003). A lot of participants in that study were guitar players. That's why the design can be used for this study too.

We invite you to fill out the sheet after your concert every time in every hall (independent from the room: hall, church or cave) and send it back to:

AnthropologenKontor  
Deichstr.39  
20459 Hamburg  
**fax: 040 37510018**

All data are anonymous. It would be great, if you can sign with a short code. So we can see how same concert halls be judged by different performers, in the same way different halls by the same performer.

Thank you very much for your help. The results will be published as soon as possible: [www.guitarfoundation-online.com](http://www.guitarfoundation-online.com)

**Performer** (anonymous code):

**Number of musicians at the ensemble:**

**Hall:**

**Location:**

Please tell us, after your opinion how much tends every item towards the one or other direction.

<b>Overall Acoustic Impression</b>	extremely rewarding	0---0---0---0---0---0---0---0---0---0	effort/ chore to perform here
	experience to perform		
<b>Clarity</b>	clear	0---0---0---0---0---0---0---0---0---0	muddy
<b>Reverberance</b>	over reverberant	0---0---0---0---0---0---0---0---0---0	dry
<b>Ensemble</b>	musical communication	0---0---0---0---0---0---0---0---0---0	difficult to hear each other
	easy		
<b>Balance</b>	parts well balanced	0---0---0---0---0---0---0---0---0---0	parts unbalanced
<b>Warmth</b>	warm/mellow	0---0---0---0---0---0---0---0---0---0	bright/brilliant
<b>Support</b>	sound „well supported“.	0---0---0---0---0---0---0---0---0---0	feeling of „playing alone“
	easy to project		
<b>Visual Impression</b>	gratifying	0---0---0---0---0---0---0---0---0---0	unsightly/repellent

Style of music best suited to hall:

Comments:

Thanks for your help!