

## **Statement on the performance of the orchestras during the COVID-19 pandemic**

Prof. Dr. med. Stefan N. Willich, MPH MBA, Priv.-Doz. Dr. med. Anne Berghöfer, Institute for Social Medicine, Epidemiology and Health Economics, Charité - Universitätsmedizin Berlin Dr. med. Miriam Karen Wiese-Posselt, Prof. Dr. med. Petra Gastmeier, Institute for Hygiene and Environmental Medicine, Charité - Universitätsmedizin Berlin The orchestral directors and artistic directors of the following Berlin orchestras (in alphabetical order): Berlin Philharmonic Deutsches Symphonie-Orchester Berlin (DSO) Konzerthausorchester Berlin Orchestra of the Deutsche Oper Berlin Orchestra of the Komische Oper Berlin Rundfunk-Sinfonieorchester Berlin (RSB) Staatskapelle Berlin

Berlin, May 7th, 2020

Note from the authors:

The statement refers to the orchestral playing and the safety of the musicians and serves to enable playing during the COVID-19 pandemic. Regulations and recommendations that affect the audience must be made elsewhere. When implementing our recommendations, further epidemiological developments and new research results may have to be taken into account.  
Orchestra operation during COVID-19 pandemic

### **Summary**

The present statement is based on current scientific knowledge or assessments and the experience of musicians and instrument experts. To avoid risks for Coronavirus disease 2019 (COVID-19), we recommend the following measures when resuming concert and opera orchestras.

### General protective measures:

- Symptom mindfulness: Daily self-examination of clinical signs indicative of COVID-19: fever, cough, runny nose, sore throat, shortness of breath, headache and body aches, gastrointestinal complaints, weakness, odor / taste disorder. If one or more of these signs appear, the musician remains at home and should contact a doctor for a test for SARS-CoV-2.
- The employer offers employees of the high-risk groups for COVID-19 infections (see definitions of the Robert Koch Institute) an exemption within the framework of occupational health care. If desired, they can take part in the game.
- Observe hand hygiene and coughing labels, hand disinfection at least when entering and leaving the workplace.
- Physical distance of at least 1.5 m in general dealings with employees. Mouthguards should be worn in closed rooms outside the concert hall, no longer required on the podium.
- Normal cleaning of work rooms and functional rooms including changing rooms and toilets.
- Operation of air conditioning systems with an appropriate DIN standard, alternatively regular ventilation.

### Orchestral line-up and instruments:

- recommended• String stool spacing 1.5 m.
- Blower chair distance 2 m, liquid removal and instrument cleaning with disposable wipes (to be disposed of) or wipes (to be cleaned), brass instruments with additional plexiglass protection.
- Drummers with a chair spacing of 1.5 m, avoid sharing instruments and accessories.
- Harps and keyboard instruments 1.5 m apart.
- Conductor distance from the orchestral musicians at least 2 m for rehearsal and 1.5

m for concert. The present recommendations are temporary measures in an extreme exceptional situation. It would be desirable to resume normal game play soon.

2

Orchestra operation during COVID-19 pandemic

## **Background**

The spread of the SARS-CoV-2 coronavirus since December 2019 has reached the proportions of a worldwide pandemic. In many countries, measures to contain the infection have severely restricted public life and individual freedom of movement. Cultural institutions are particularly hard hit by the limitations of the COVID-19 pandemic. Because of the largely unclear risk situation for musicians and the public, the orchestra's playing operations were initially completely discontinued.

In Germany, the responsible federal authority Robert Koch Institute (RKI) estimates the risk of infection as high. Infection protection measures are carried out on the basis of the Infection Protection Act and are regulated somewhat differently in regional regulations by the federal states and implemented by local health authorities. The main aim of the measures is to identify new infections as early as possible, to curb the further spread of the virus, to avoid overloading the health system and to prevent serious illnesses and deaths caused by viruses. It may take a long time before potential vaccines and antiviral drugs are developed and available, so concepts for a life as normal as possible with adequate COVID-19 prevention must be developed. The overall social consequences in Germany since March 2020 include the severe restriction of spatial contacts in the private and professional areas. This includes the closure of industrial companies, shops, public institutions, schools, museums and the cancellation of sporting events and art and cultural events, in particular the cessation of orchestral, theater and opera operations. The restrictions that have been in effect since March 2020 have led to a sharp drop in the incidence of infections and maintain the very high performance of the German healthcare system in international comparison. Against this background, the gradual easing of restrictions is being discussed and implemented in all areas of the economic, cultural, social and educational systems.

The resumption of professional activity is not only relevant from an economic point of view. Working is particularly important from a socio-medical perspective and stabilizes health. It is known from a large number of scientific studies that the

non-pursuit of employment or unemployment - for freelance musicians and artists this is almost the same - leads to an increased incidence of mental disorders and, in the long term, chronic physical illnesses. Working and thus the stable economic situation of the individual are among the important social determinants of health and life expectancy.

And finally, art and culture are of vital importance to the population. On the individual level, art promotes health and development, music in particular has healing effects. At the population level, art and culture have an identity-creating, educational and well-being effect. The resumption of art and

3

orchestral operations during the COVID-19 pandemic

culture business should therefore be urgently sought in parallel with the reopening of industry, trade and educational institutions.

## **Objective**

Based on current scientific knowledge and assessments and the experience of musicians and instrument experts, we have developed recommendations for general hygiene and behavioral measures, for orchestral formation and for instrument-specific aspects that enable the orchestral activity in Germany to be resumed. The special recommendations focus in particular on the musicians' groups of woodwind and brass instruments because aerosol production and droplet formation are associated with playing and a potentially increased risk of infection compared to normal social contacts must be taken into account. The appendix refers to other general statements and guidelines.

## **Relevant hazards and risks**

### **Asymptomatic or presymptomatic virus**

transmission SARS-Cov-2 is also transmitted from one person to another by infected persons who do not yet show symptoms of a disease or remain asymptomatic, as well as by people with symptoms that initially appear very discreet can (RKI). There is therefore a relevant risk of transmission of the virus in groups of people who appear to

be healthy and fit to work.

## Transmission routes

In the general handling of people, the main transmission route of the virus is droplet infection, that is, transmission through coughing or sneezing.

Another transmission path that could be relevant in certain work areas for healthy people is the transmission in aerosol-producing processes such as medical measures in the care of COVID-19 patients (RKI). According to the current state of knowledge, aerosol transmission does not play an important role in normal social interaction with people.

Entry points for the virus are the mucous membranes (mouth, nose, possibly also eyes, conjunctiva), to which viruses get through droplets, aerosol or through contact with contaminated surfaces. The general protective measures are derived from these transmission paths (see below).

4

Orchestra operation during COVID-19 pandemic

## Viability of the virus on surfaces

The SARS-CoV-2 can survive for a certain time both in aerosols and on surfaces. This so-called tenacity is up to 3 hours (RKI) in aerosols, and up to 72 hours on surfaces depending on the material. Viruses can probably survive between 48 and 72 hours, especially on stainless steel and plastic surfaces, but only significantly shorter on paper and porous materials. Even if these times were determined in the context of special laboratory tests - ie not in everyday practice - surfaces or work materials contaminated with SARS-CoV-2 must be regarded as a relevant infection risk for a limited time.

## Specific hazards from wind instruments

With wind instruments, aerosols, condensation depending on the outside temperature, and droplet formation from saliva can occur during the game. These fluids can be potentially infectious if the musician SARS-CoV-2 is positive, even without symptoms. It must therefore be assessed to what extent there is an

increased risk of infection during and as a result of the game and which measures can effectively and appropriately reduce this risk.

## Underlying Evidence

### Special Aspects of Wind Instruments

The musicians with wind instruments sit in parallel next to and behind each other, movements are limited and take place only in their place. The breathing rate can be increased depending on the passages to be played, as a rule, breathing is done through the mouth. With regard to avoiding the risk of infection, it should be emphasized that the musicians do not sit opposite to each other and do not speak to one another, occasionally in the same situation. In the following, the respective characteristics in relation to aerosol and droplet formation as well as air flow are to be presented for the individual wind instruments. **Flute:** In the flute, the majority of the air we breathe flows downwards, i.e. in the main direction of the blowing flow (see below). A small part of the breathing air comes out of the opened flaps. With all instrument materials (gold, silver, etc.) condensation occurs, which drips at the end of the flute depending on the outside temperature and is wiped out of the entire instrument after playing. Air flow with aerosol formation thus primarily arises to the front, probably also to the right of the player. The air volume and the air pressure during the game correspond on average to the air volume during normal speaking, in a few exceptions the air volume and air pressure are higher.

**Oboe:** With the oboe, the breathing air is pressed through a very small opening (max. 0.3 mm) of the reed and flows through the instrument towards the floor. Due to the very small air inlet opening only a very small amount of air through the instrument, which is far below the amount of air in normal flows.

5

operation during Orchestra COVID-19 pandemic

isTalk The air exits in tiny quantities through the open flaps. The formation of condensed water is low because the instrument is made of wood, and condensed water can drip out of the instrument. After playing, the moisture is wiped out of the instrument. After phrases in which it is not possible to release enough air by playing the instrument, the musician gets rid of the excess air by breathing hard.

**Clarinet:** With the clarinet, the breathing air is also forced through a small opening

between a reed and the instrument wood and flows through the instrument towards the floor. Due to the small air inlet opening, an amount of air flows through the instrument that is less than the amount of air in normal speech, but higher than in the oboe. The air also exits in small quantities through the open flaps. Condensation is low because the instrument is made of wood. After playing, the moisture is wiped out of the instrument.

**Bassoon:** With the bassoon, the breathing air is pressed through a very small opening in the reed and flows first through the metal S-bow, then through the instrument and leaves the body of the instrument upwards into the room. As a result of the very small air inlet opening, only a very small amount of air flows through the instrument, which is far below the amount of air during normal speaking. The air also emerges in small quantities through the opened flaps and tone holes. Condensation forms mainly in the metal S-bend, only slightly in the instrument itself, since the instrument is made of wood. Virtually no aerosol escapes from the bell into the room, as moisture is absorbed in the approx. 2.5 m long wooden pipe system. The condensate from the S-bend may need to be emptied several times during the game. After the game, the moisture is wiped out of all instrument parts.

**Saxophone:** The saxophone has a relatively large metal sound tube with a length of between 0.6 and approx. 3 m. The breathing air flows through the instrument through a small opening between a reed and the mouthpiece and emerges from the forward-facing bell. The air flow corresponds to that when playing the clarinet. The air also exits in small quantities through the open flaps. The condensate that forms depending on the ambient temperature is drained through a water flap. **Horn:** With the horn, the breathing air flows through a circularly wound brass tube of approx. 3.70 m in length and exits the instrument backwards through the bell. Since the sound is generated by the lip vibration and consecutive air vibration in the instrument and not by a certain amount of air, the amount of air used in the game is very small. The condensate that forms in the brass tube depending on the outside temperature is often emptied using several water flaps. Quick emptying is required during short breaks in which condensation water inevitably splashes through the water flaps. **Trumpet:** With the trumpet (analogue flugelhorn and cornet), the breathing air flows through a consistently narrow-sized (approx. 12-15 mm) multiply wound brass tube and leaves the instrument in a blowing direction towards the front. Since the sound is generated by the lip vibration and consecutive air vibration in the instrument and not by a certain amount of air, the amount of air used in the game is very small. The condensate arising in the brass pipe depending on the outside temperature is regularly emptied via water flaps.

**trombone:** With the trombone, the breathing air flows through an S-shaped brass tube and exits the instrument via a bell in the direction of the blowing. Since the sound is generated by the lip vibration and consecutive air vibration in the instrument and not by a certain amount of air, the amount of air used in the game is very small, analogous to the trumpet. The condensate arising in the brass tube depending on the outside temperature is regularly emptied via a water flap. **Tuba:** In the tuba, the air we breathe flows through a winding brass tube of between approx. 4 and 5 m in length and exits the instrument via a bell. Since the sound is generated by the lip vibration and consecutive air vibration in the instrument and not by a certain amount of air, the amount of air used in playing is small, but due to the significantly larger tube diameter it is higher than that of the trumpet. The condensate arising in the brass pipe depending on the outside temperature is regularly emptied using several water flaps.

## Special aspects of other instruments

**string:** The musicians with string instruments sit in parallel next to and behind each other, movements are limited and take place only in their place. The breathing rate can be increased depending on the passages to be played, usually breathing is through the nose. With regard to avoiding the risk of infection, it should be emphasized that the musicians do not sit opposite to each other and do not speak to one another, occasionally in the same situation. The risk of droplets of saliva or aerosols is significantly lower than in normal social contact with conversation.

**Keyboard instruments:** The musicians on keyboard instruments usually sit individually and move around their center around their seats only. The breathing rate can be increased depending on the passages to be played, usually breathing is through the nose. The distance to other musicians is usually at least 1.5 m due to the instrument (piano, organ positive, etc.).

**Harp:** Harpists sit individually and move around their center around their place only. Several harpists sit individually and move around the center of the body around them, sitting side by side with a parallel line of sight. The breathing rate can be increased depending on the passages to be played, usually breathing is through the nose. The distance to other musicians is usually at least 1.5 m due to the instrument. **Drums, timpani:** musicians sit or stand on the drums individually and, depending on the size and structure of the instruments, more than 1.5 m apart. Depending on the work, they have to move back and forth between several instruments. In larger works with more extensive drums, there are usually encounters in a confined space and the exchange of

timpani sticks and other instrument parts between the musicians.

Orchestral operation during the COVID-19 pandemic

## Further findings

First results of visualization studies by an engineering office in collaboration with the Bamberg Symphony Orchestra do not show any air currents to the side in the transverse flutes, but only to the front down, i.e. in the main direction of the blowing flow up to approximately 1 m. There is no radiation to the side, neither at the mouth end nor at the open end of the flute tube, neither with high nor low notes. Results are also available for trumpets in which no significant air flow could be measured in front of the bell (director of the Bamberg Symphony Orchestra). Semi-quantitative visualization experiments on air flow in wind instruments were carried out by the University of Music and Performing Arts Vienna. Brass instruments are lip-tone instruments, in which a thin stream of air is periodically divided with the lips, thereby producing the sound. The air flow of the trumpet could be shown to be significantly lower than for forced speaking or coughing (Prof. Bertsch, Dept. of Music Physiology, University of Music and Performing Arts Vienna).

## Testing for COVID-19 infection

A regular series test of all symptom-free orchestra members for a COVID-19 infection before starting to play is not necessary. The existing laboratory tests in symptom-free people are not yet completely safe and mature with regard to their sensitivity (sensitivity), a virus-positive person and their accuracy (specificity) to distinguish people with COVID-19 from people with other viruses on the mucous membrane, so that with the overall low incidence of infection in the population, a number of people tested are negative when they are ill, and a number of people are tested positive even though they are healthy and virus-free. The tests have so far not given 100% certainty that the result is correct and, for safety reasons, require multiple checks. Therefore, routine one-off testing across the entire ensemble does not make sense. However, as soon as a musician has signs of illness that speak for COVID-19 disease, they should introduce themselves to a doctor to have them tested for SARS-CoV-2. If an orchestra member tests positive for SARS-CoV-2, all contact persons are determined by the health

department. The health authority determines the further procedure, ie which contact persons have to go into quarantine at home and who may be tested for SARS-CoV-2.

## Recommendations

Depending on the specific working conditions (premises, technical equipment, ensemble size, works to be rehearsed), the orchestras are recommended to carry out a risk analysis and a hygiene, behavior and process concept based on the SARS-CoV-2 occupational safety standard of the Federal Ministry of Labor and Social issues (see appendix), taking into account and integrating this opinion and recommendations.

8

Orchestra operation during COVID-19 pandemic

### General protective measures

**Symptom mindfulness:** Only people who feel healthy and productive should resume work in the orchestra. A daily self-check with regard to the following symptoms typical of COVID-19 is therefore required before entering the work building (e.g. with appropriate notice): cough, fever, runny nose, sore throat, shortness of breath, head and body aches, gastrointestinal complaints, weakness, Odor / taste disorder. If one or more of these symptoms appear, the musician should stay at home, contact a doctor and have a SARS-CoV-2 test performed. **High-risk:** people who are at increased risk of developing COVID-19 infection are considered high-risk people. They are granted an exemption from participation in the orchestral performance within the framework of occupational health care. According to the RKI, those at risk include severely overweight people, the elderly (70+), patients with coronary heart disease, significant hypertension (at least 2 medications), chronic lung disease (e.g. COPD, asthma), chronic liver disease, diabetes mellitus and a weakened immune system due to illness or medication (RKI). If desired by the musician, participation in the orchestra can take place. **Spatial distance:** Musicians and other employees should maintain a physical distance of at least 1.5 m in general dealings with each other. The entrance and exit to the rehearsal and concert areas should take place in a defined order while maintaining the distance of 1.5 m, crowding in narrow stage entrances should be avoided.

**Washing hands:** After entering the workplace, hands should be washed thoroughly with soap immediately or disinfected with a hand disinfectant provided (at least 30

seconds). The hands should be thoroughly washed (or disinfected if necessary) after every cough or sneeze, which was not carried out in a handkerchief or in the sleeves (Federal Center for Health Education (BzgA)).

**Cough etiquette:** The rules of coughing and sneezing should be observed so that no saliva or nasal secretions are sprayed into the environment. It should be coughed or sneezed into a disposable handkerchief and then disposed of. If there is no handkerchief at hand, cough or sneeze in the crook of the arm (BzgA). **Mouth guard (MNS):** In closed rooms outside the concert hall, e.g. changing rooms, sanitary rooms, corridors, etc., an MNS should be worn. An MNS is not absolutely necessary on the podium because the musicians do not speak during the game and do not move from their seats (see separate notes for wind instruments and drums). During the rehearsal, people who are not impaired by an MNS while playing instruments (drums, keyboard instruments, harp) could wear it. If used correctly (touch only at the fastening ends, firm contact on the sides and on the nose), external protection must be assumed, since the distribution of droplets is effectively prevented. Moisturized masks (after the sample) must be replaced and disposed of properly (RKI, BzgA).

9

Orchestra operation during COVID-19 pandemic

**cleaning:** Surfaces in the concert hall or practice room must be cleaned after each orchestra rehearsal / concert. Disinfectant cleaning is usually not necessary (RKI). The musicians are responsible for the professional cleaning of the instruments and any disinfectant cleaning. **Air conditioning / ventilation:** Systems for air conditioning and ventilation of the rooms and stages may continue to be operated provided they comply with the applicable DIN standards. If no ventilation system can be used, ventilation should be carried out regularly.

## Specific recommendations

In the group of musicians with wind instruments with aerosol production and droplet formation, specific hygiene measures must be developed with regard to the following aspects:

- a) Handling dripping condensation or saliva in the instruments. It is essential to avoid the usual method of letting liquid drip onto the floor or to dump it, as this liquid can be potentially infectious. Liquids are to be collected in disposable towels, which are to be disposed of after the rehearsal or after the concert. The cleaning of the

instruments (tin and wood) after the game should, if possible, also be done with disposable wipes, which are disposed of after use. If special materials are required for cleaning, they must be washed with water at least 70 degrees after use. Lower temperatures with disinfectant detergent are sufficient for sensitive materials. Attempts to clean condensate from flaps by violently blowing during breaks should be avoided. After contact with the liquid when cleaning the instrument, hands should be washed or disinfected. The musicians are responsible for cleaning the instruments. b) After playing, the floor in the working area of the should be wind instrument group cleaned thoroughly. c) To avoid contamination of the neighbour's workplace, a distance of 2 m should be maintained for musicians with wind instruments. d) In order to avoid the distribution of aerosol in the working area of the strings or other musicians sitting in front of the brass group, a protection made of transparent material should be set up, which protrudes sufficiently above the bell of the respective instruments, so that even when the instrument moves while playing adequate protection is granted. In any case, many orchestras usually use plexiglass signs to protect the musicians from noise, and the sound quality is minimal. e) After a rehearsal / a concert, music stands and other work surfaces in the vicinity of the wind instruments must be cleaned, including the protective shield mentioned under d) (see also general recommendations).

In the group of musicians with string instruments, a chair spacing of approx. 1,5 m recommended. Perspectively, a reduction of the distance between

10

orchestral operations during the COVID-19 pandemic

to 1 m appears possible based on recommendations from the World Health Organization (WHO), in the event of an overall epidemiologically stable situation or if further scientific knowledge is available. In the group of musicians with drums, a chair distance of 1.5 m should be maintained. In addition, the instrument play should be prepared organizationally and personnel so that the instruments can be operated as stationary as possible. An exchange of flails or instrument parts should be avoided.

In the group of musicians with harps and keyboard instruments, a chair distance of 1.5 m should be maintained.

When using service instruments, the instruments should not be changed between different musicians. If a change is required, the instrument should not be used for 72

hours to ensure that the instrument is no longer virus contaminated.

In the rehearsal, the conductor usually also speaks to orchestral musicians positioned directly opposite one another, so in the rehearsal situation a minimum distance of 2 m from the musicians should be maintained and 1.5 m at a concert.

Orchestra attendants should wear protective gloves as they are at higher risk of touching virus-contaminated areas.

## Appendix

Discussion of other general statements or guidelines

### **SARS-CoV-2 occupational safety standard - recommendations for the stage and studio industry, for the area: rehearsal operation of the Association of Professional Associations VBG from April 27. 2020:**

VBG Action Aid is intended to enable relevant industries to gradually resume work. The occupational safety standards are a guideline for the interpretation of the occupational safety law and should be part of the risk assessment of the employer. They make it possible to adapt concepts to the specific areas of activity and special features in the industry. The above-mentioned VBG Action Aid provides a general framework that allows specific adjustments. It is compatible with the specific recommendations developed in this opinion. It also provides for a distance of at least 1.5 m from other people. A distance of 6 m is required for singing or excessively speaking people, which is not transferable to the group of wind instruments in the orchestra for the above-mentioned instrument-specific reasons, since the amount of breathable air is significantly lower for the wind instruments than for speaking. With regard to the size of the room, VBG Handlungshilfe requires a floor space of at least 20 square meters per person. This floor space also takes into account the rehearsal and play operations of theaters and other forms of performance in which the employees have to move regularly and sometimes excessively. The floor space is set here in analogy to the regulation in retail, where it is also assumed that customers are moving. On the other hand, when performing orchestras, the musicians do not leave their seats (except for drums, see separate recommendations), and they do not sit opposite each other, but in parallel, so that droplets and aerosol do not flow towards the face of the neighboring people. Therefore, the floor space of 20 square meters is not applicable for the individual musician. VBG Action Aid requires musicians with wind instruments a distance of 12 m in the direction of the wind, in the other directions at least 3 m. The VBG gives no reason for this regulation. It is striking that a distance of 12 m is recommended for some sports on the basis of experience and examination results (cycling and jogging, i.e. athletes who move continuously). Music-specific peculiarities, in particular the technical conditions of the various wind instruments, have not been taken into account here if this regulation should refer to the conditions in sport. The statement that professional music making is "high-performance sport", which has been repeatedly propagated in music physiology and musician's medicine in recent years, may have contributed to the very general definition of a distance rule for the entire artistic field. On

the basis of the technical and playful characteristics of the various wind instruments described above, a distance rule of 12 m must be rejected as unfounded. VBG Handlungshilfe also recommends sensible hygiene measures that are easy to establish in the field of orchestral activity. The formation of solid

12

professional orchestra during COVID-19 pandemic -  
Appendix

teams that are not mixed, is common in orchestras with respect to the strings and other instrumental groups anyway, the groups each have their own Übe-, changing rooms and places on the stage. The recommendations on costume production, use of costumes and make-up artists do not apply to orchestras, as all musicians use their personal clothing and there is no exchange or adaptation.

**SARS-CoV-2 occupational safety standard of the Federal Ministry of Labor and Social Affairs from April 16, 2020: guideline for all sectors** The BMAS ordinance is a action that specifies a general operational concept for measures across. The regulation specifies a minimum distance of 1.5 m and requires transparent separation of the workplaces if there are no other protective distances. With regard to further workplace design, work equipment, cleaning, room design, ventilation and canteen operation, no regulations are made that could not be implemented in the orchestra. The specific recommendations for orchestral operation elaborated in this statement fully comply with the SARS-CoV-2 occupational safety standard.

**Practical suggestions from the Health and Prophylaxis Working Group of the German Orchestra Association (DOV):** The recommendations contain medical-hygienic and organizational measures, which largely correspond to the recommendations in this opinion, including recommendations on mouth protection, handling condensed water in wind instruments, setting up plexiglass walls , Consideration of general distance rules and cleaning instructions. The working group also suggests that trumpets and trombones use fabric covers over the horns. In view of the current studies on air flow measurement for wind instruments, this measure does not appear to us to be necessary. Orchestras should also try the recommended placement of their own music stand for each musician in the string group if the distance of 1.5 m between the strings makes reading music difficult. The DOV quotes the regulation from a distance of 12 m in front of the players in the wind group from the VBG, but does not adopt it.

