

DATA SHEET



DESCRIPTION:

The issue is that, when blowing any instrument or singing, the air breathed out emerges with greater intensity than when breathing or talking, and this will contain drops or carry saliva droplets in suspension which have been shown to be the principal cause of propagation of the virus.¹

Whether the contagion is caused by the saliva in the form of drops (more than 5 microns), or the formation of an aerosol (droplets smaller than 5 microns in suspension in the air and mixed uniformly with it, is still being debated, and you can consult the already extensive bibliography on studies carried out with both COVID-19 and the virus SARS-CoV-2.

Whether it is the saliva in droplets or the formation of aerosols that transmits the virus is not a minor point. If it were finally just a question of droplets, the safety distance and barriers such as shields and screens would be sufficient to ensure there was no contagion; nevertheless, virtually only the only way we can prevent the formation of aerosols is by using the mask (always provided that it meets certain conditions), reducing people capacity and improving ventilation in classrooms, practice rooms and concert venues. The point we are at is that it is a combination of all the above, as some authors have argued.

Although recent studies by European universities conducted with wind instruments, left incomplete because of the urgency, speak of the transmission of saliva at least beyond the 50-70 cm closest to the performer, the ever more widespread belief that the contagion is produced by the aerosols formed means that using masks in daily life is more and more necessary.

We conducted a study using the dulzaina, a traditional instrument in Valencia, and this is available on our website www.sanimusic.net, to see whether most of the air breathed out through this instrument comes through the bell or the side orifices, which are similar to those that all woodwind instruments have. The results obtained allow us to ensure both through theoretical calculations, and in practical experiments, that more than 90% of the airflow emerges through the bell.

For this reason, to reduce the transmission of saliva to our surroundings when we play our instrument, and whether this is in droplets or aerosols, we have created our mask for wind instruments.

It is a sheath for the bell made of a fabric that offers partial protection against the transmission of saliva. The test data in our possession, conducted at accredited independent laboratories, confirm that a mask of just one layer offer protection of 70%, and three superimposed sheaths or masks offer certified protection above 90% after five washes in accordance with the specifications on its label, and four layers offer protection better than 95% (the requirements for surgical masks).

These masks have also been tested in a recording studio to profile their impact on the sounds emitted by musicians and singers, with tests for 1, 3, 4 and 5 layers. The impact is minimal and practically imperceptible to the human

¹In the scientific-technical section about the disease published by the Health Alert and Emergency Centre of the Spanish Ministry of Health, we find as the leading cause of transmission between humans: “*direct contact with respiratory droplets over 5 microns (which can be carried distances of up to 2 metres)*”. The extensive bibliography can be consulted in the following document, updated on 2 July 2020 en: <https://www.mscbs.gob.es/profesionales/saludPublica/ccayes/alertasActual/nCov-China/documentos/ITCoronavirus.pdf>

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ear. The certificates, both those accrediting compliance with the standard CWA 17553:2020 for reusable, washable hygienic masks, and the acoustic study and its results, are available on our website www.sanimusic.net

Our recommendation depends on whether the practice takes place in the open air and how well the rooms are ventilated. In the open air and well-ventilated rooms, with plentiful renewal of air and correctly implemented recirculation from ceiling to floor, a single mask can be used. When the airflow is very turbulent, with frequent reversals of the downwards flow, it may be appropriate to use up to four superimposed masks. The recommendation is that at least three superimposed ones should be used to reach the level of protection recommended by the mask approval standards.

It can be machine washed up to 5 times in a cloth bag using delicate clothing programmes. To wash and disinfect the mask at the same time, it is preferable to immerse it for 5 minutes in our registered disinfectant "SANIMUSIC TOMS DESINFECCION ESPECIFICA", which is included in the list of virucides approved by the Ministry of Health, and then leave it to dry in the air.

COLOUR:

- BLACK

PRESENTATION:

- Bag of 6 units for sizes (T) 00 to 6
- Bag of 3 units for sizes (T) 7 to 10

REFERENCEAS - SIZES - INSTRUMENTS:

- Ref. 0200051 - Size 00 - Piccolo
 - Ref. 0201051 - Size 01 - Flute
 - Ref. 0201061 - Size 1 - Oboe
 - Ref. 0202061 - Size 2 - Clarinet, cor anglais, dulzaina, bassoon, Eb clarinet, sopranino sax
 - Ref. 0203061 - Size 3 - Bass clarinet and soprano sax
 - Ref. 0204061 - Size 4 - Cornet 2 pistons, Bb cornet 3 pistons, alto sax, trumpet
 - Ref. 0205061 - Size 5 - Flugelhorn and tenor sax
 - Ref. 0206061 - Size 6 - Baritone sax, piston trombone
 - Ref. 0207061 - Size 7 - Bass and tenor trombone
 - Ref. 0208061 - Size 8 - Euphonium and horn
 - Ref. 0209061 - Size 9 – Tuba
 - Ref. 0210061 - Size 10 – Helicon
 - Ref. 0211061 -3(Size 1) and 1(Size 2) – GAITA
 - Ref. 0212061 –Special size– Dulzaina
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HEALTH TESTS ACCOMPANYING THIS DATA SHEET

(available on our website www.sanimusic.net)

ITENE 13072020 Complete report on tests of SANIMUSIC masks

ITENE Report on 4-layer mask test with and without washing

TESTS ACCOMPANYING THIS DATA SHEET:

(available on our website www.sanimusic.net)

Conducted at Estudio Studibor-Marmita, supervised by Pep Llopis.

Acoustic test carried out for wind instruments with mask of 1 and 3 layers.

Conclusions:

1. No substantial differences were seen in the curves generated in the different recordings (natural voice, one-layer mask, three-layer mask).
2. The sound curves generated by using the instrument masks are virtually analogous to those produced by the instrument naturally, because the different notes make up a sound curve that balances out the frequencies.

Acoustic test carried out for wind instruments (dulzaina) with mask of 1 and 3 layers.

Conclusions:

1. No differences between the frequencies are seen, and using a mask of 1 or 3 layers does not affect the sound quality significantly.
 2. The use of 1 layer has no effect at all on the acoustic result, and the 3-layer mask has a minor effect on frequencies around 2000 Hz, although this is barely perceptible to the listener.
 3. We consider them completely valid for their intended use. Using 3-layer masks is recommended as they do not affect sound quality. We would only recommend using masks with just 1 layer for more precise acoustic results, as when making recordings.
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STORAGE:

Keep in a dry, well-ventilated space. Do not store near sources of heat. Keep away from direct sunlight, sources of ultraviolet light and oxidising agents.

WARNING;

This mask is not a medical device in the sense of the Directive 93/42 or the Regulation (EU) 2017/745, nor is it personal protective equipment in the sense of the Regulation (EU) 2016/425.

GENERAL:

The mask does not exempt the user from applying the barrier gestures in combination with the social distancing measures essential under the recommendations of the Ministry of Health.

NOTE: Collective protective measures take priority over the individual ones.

For the mask to work properly it should be used properly as described below, and therefore fitting, use and removal of hygienic masks by children should be supervised by an adult.

FITTING THE MASK

The mask should be fitted over the bell of the instrument. For your information, a single mask offers 70% protection, 3 masks guarantee you certified protection above 90%, and 4 masks give more than 95%.

1. Wash your hands with soap and water or rub them with a hydroalcoholic solution before touching the mask.
2. Identify the interior of the mask.
3. Place the mask over the bell.
4. Hold the mask from the outside and adjust it using the bands at the end, until the bell is completely covered.
5. Verify that the mask covers the entire bell.
6. Once it is adjusted, do not touch it. If you need to touch the mask, you should first wash your hands with soap and water or rub them with a hydroalcoholic solution.

TAKING THE MASK OFF:

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To avoid contamination when taking the mask off, you should follow these steps:

1. Wash your hands with soap and water or rub them with a hydroalcoholic solution.
2. Take off the mask without touching the front of it.
3. Wash your hands with soap and water or rub them with a hydroalcoholic solution, and discard it.

REUSE, WASHING AND DISINFECTION

It can be machine washed up to 5 times in a cloth bag using delicate clothing programmes. To disinfect and wash the mask at the same time, it is recommended to immerse it for 5 minutes in the disinfectant product "SANIMUSIC TOMS DESINFECCION ESPECIFICA", which is included in the list of virucides approved by the Ministry, and then leave it to dry in the air.

HOW TO DISCARD THE MASK

Masks should be discarded in a container lined with a plastic bag (preferably one with a lid not operated manually). Using two bags is recommended to keep the contents secure in case the outer one becomes torn. Used masks should also be discarded into containers for biological waste.

MAXIMUM RECOMMENDED USE

For reasons of hygiene, it is recommended not to use the mask for more than 4 hours. If it becomes damp or deteriorates from use, it is recommended to replace it with a new one.

During the same 4-hour period, the mask can only be used several times if it is taken off according to the instructions, it is temporarily stored or hung up to permit as little contact as possible, and it is put on again following the procedure above.

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TESTS

For further information about masks for singers, you can consult the documentation at www.sanimusic.net:

Acoustic test conducted for wind instruments at Estudio Studibor-Marmita, supervised by Pep Llopis, of specific one and three-layer masks.

Acoustic test conducted for wind instruments at Estudio Studibor-Marmita, supervised by Pep Llopis, of specific one and three-layer masks (dulzaina).