



CMEA

Spring Issue

CMEA Magazine

**SPRING ISSUE 2020
VOLUME 73 • NUMBER 3**



CMEA Magazine

The News Magazine of the California Music Educators Association

POSTMASTER
CMEA Magazine (ISSN 1099-6710)
is published quarterly (Fall, Winter, Spring,
Summer) by CMEA.

Mailing Address:
2417 N 11th Ave
Hanford, CA 93230

Subscription price of \$4.00 is included
in the CMEA annual dues. Non-member
subscription rate is \$12.00 per year
Single copies are \$3.00

POSTMASTER: Send address changes to
CMEA Magazine,
2417 N 11th Ave, Hanford, CA 93230

CMEA Magazine
Graphic Designer
Adam Wilke

Editors
Anne Fennell and Trish Adams

Business Manager
Trish Adams

Mailing Address:
2417 N 11th Ave, Hanford, CA 93230

E-mail:
cmea@calmusiced.com

Rates and advertising information available at:
www.calmusiced.com

The Executive Board of CMEA serves as the
Editorial Committee. The observations and
opinions expressed in any article in this magazine
are those of the author and do not necessarily
represent the official position of the Association.
CMEA does not necessarily endorse any product
or service advertised in this magazine.

CMEA Administrative Office
Mailing Address:
2417 North 11th Avenue
Hanford, CA 93230

Office: 559 587-2632
Cell: 559 904-2002

E-mail: cmea@calmusiced.com
Website: www.calmusiced.com

CONTENTS

- 3 President's Message**
by Armalyn De La O, CMEA President
- 5 Thank You, CMEA**
by John Burn, CMEA Immediate Past President
- 8 CASMEC Highlights**
- 12 Collegiate Chapter Highlight: San Diego State University**
by Anne Fennell, CMEA Vice President
- 17 Bay Section Update**
by Bruce Lengacher, CMEA Bay Section President
- 17 Capitol Section Update**
by Taylor Sabodo, CMEA Capitol Section President
- 19 Greetings from the Central Section!**
by Steve McKeithen, CMEA Central Section President
- 20 Central Coast Section Happenings ... Or Not**
by Maria Carney, CMEA Central Coast Section President
- 21 Opportunity Amid Adversity**
by Holly MacDonell, CMEA North Coast Section President
- 21 Northern Section Update**
by Todd Filpula, CMEA Northern Section President
- 22 The Power of AND**
by Ryan Duckworth, CMEA Southeastern Section President
- 23 Southern Border Section Update**
by Dr. Jeff Malecki, CMEA Southern Border Section President
- 23 Thinking Differently**
by Jessica Husselstein, CMEA Southwestern Section President
- 25 Improve Your Playing by Keeping Your Clarinet or Saxophone Clean**
by Dr. Phillip Paglialonga, University of North Texas
- 28 Reality Check-In**
by Zach Pitt-Smith, CMEA Urban Schools Rep
- 30 Parent Advocacy Summit**
by Scott Hedgecock, CMEA Immediate Past President
- 32 CMEA Award Winners**

Ad Index

IFC	Alfred Publishing
29	NAMM Foundation
15	Nick Rail Music
24	University of Portland
16	World Projects
27	Yamaha



**National Association
for Music Education**

Orchestrate Success in Your Career... JOIN CMEA+. Visit www.nafme.org.
CMEA is a federated state association of the National Association for Music Education.



I mprove Your Playing by Keeping Your Clarinet or Saxophone Clean

by Phillip O. Paglialonga, D.M.A.

If you ask most good woodwind repair people, they will tell you a large amount of their day is spent simply cleaning instruments. Far too many people underestimate the importance of playing on a clean instrument. This article will provide a few simple ideas that can help keep your instrument playing it's very best.

Cleaning the Mouthpiece

The shape of the mouthpiece is one of the most critically important areas on the instrument. As you play, calcium will build up on the rubber and become visible as off-white deposits on the mouthpiece. Also, dirt and bacteria can easily accumulate on the inside of the mouthpiece which can cause the mouthpiece to lose efficiency of sound production.

The easiest way to clean a mouthpiece is using a cotton ball and/or q-tip and apple cider vinegar. I have been using apple cider vinegar for years now, after it was recommended to me by distinguished mouthpiece craftsman, Richard Hawkins. It is gentle, cheap, and does a nice job cleaning hard rubber mouthpieces.

I generally do not advocate swabbing the mouthpiece after each use because repetitive swabbing can slowly wear away the interior dimensions of the mouthpiece and, over time, change the way it plays.¹ Instead I clean my mouthpiece regularly with apple cider vinegar.

First moisten the cotton ball or q-tip with apple cider vinegar. Gently wipe all surfaces of the mouthpiece avoiding contact with cork (always try to avoid allowing cork to get wet). Resist the temptation to use your fingernail to get rid of the calcium deposits; instead, patiently use a cotton ball and apple cider vinegar to remove the dirt. Be sure to clean both the inside and outside of the mouthpiece thoroughly. When you are finished, rinse the mouthpiece using room temperature water being careful not to allow the cork to get wet. Do not use hot or extremely cold water as this may discolor the mouthpiece. After rinsing, gently dry the mouthpiece using a soft cotton cloth or something similar.

1. This is particularly true of modern, commercially produced mouthpieces which tend to use rubber that is quite soft.

Do not use a paper towel as this may scratch the mouthpiece.

I usually will gently run a swab through the mouthpiece after rinsing it out. This is the only time that I generally run a swab through the mouthpiece. When swabbing, try not to pull the swab forcefully against the window of the mouthpiece, but instead gently allow the swab through.

After cleaning the mouthpiece, if you see any remaining dirt or calcium, repeat the process again until it looks totally clean.

I generally like to keep my instruments super clean, so consequently, I will clean my mouthpiece once or twice a week. I admit this is a little obsessive, but cleaning it every two weeks or so should be more than sufficient.

Keeping the Keys Clean

On both clarinet and saxophone, dirt will quickly find its way into the key oil between the action on the keys. When this happens, the key motion becomes sluggish, and in some cases can make the movement uneven or unpredictable.

The easiest way to keep the action on your instrument working its best is to get a soft makeup brush to gently brush away any visible dirt you notice every few days. Be careful not to accidentally knock loose any springs, but do try to get between keys as best you can.

If you decide to remove keys to further clean your instrument, for whatever reason, be sure you are wiping away any oil carefully and then providing new oil.

It is also a good idea to keep a soft cloth in your case (in addition to your swab) to wipe down the instrument just before you put it away after each use. This simple habit will also help keep your keys looking nice for a much longer period.

Though you can use a silver polish rag to polish the keys, I would exercise caution. In many cases these cloths are treated with a chemical that slowly removes the plating from the keys in order to restore the shine. Though this will do the job, the plating on most instruments is rather thin, so eventually you might completely remove the plating.

I like to leave anti-tarnish sachets in my case to prevent the metal from tarnishing. I generally prefer the

Gleam Anti-Tarnish Sachets for this purpose, but there are other brands available (such as 3M) which can work equally well. You can also find anti-tarnish strips, but I have found these to be less effective than the sachets.

Keep the Instrument Case Clean

If your case is dirty, eventually that dirt will find its way onto your instrument. Periodically, it is a good idea to take everything out of your case and vacuum it clean. Then, take the tape off a lint roller and use it to go over the interior of the case. I will do this quite often as the case tends to attract a good amount of dirt.

When you are not playing your instrument for more than a few minutes, return the instrument to its case and close it. When your instrument sits outside of the case it can easily become dirty or be knocked over and broken.



Cleaning Metal Ligatures

I have always been surprised how few people take the time to clean metal ligatures. Ligatures will often get covered in dirt, which can prevent vibrations that are generated when you play.

To clean a metal ligature, you will need a white cotton cloth, paper towel, latex gloves and Flitz Metal Polish Paste. Flitz is a metal polish that you can find at most hardware stores. It works quite well and is inexpensive.

First, remove the screws and use paper towel to remove any oil and dirt on the screw itself. Then, while wearing latex gloves, place a small amount of the Flitz silver polish on the white cotton cloth to polish the ligature. Buff the metal until it looks

brand new. When you are done cleaning the ligature, use a fresh unused part of the white cotton cloth to remove any traces of the Flitz that may remain.

Use a high-quality key oil to lubricate the screw.² Then re-insert the screw(s) into the ligature and work the oil in by moving the screw all the way in and out. Be sure the screw moves in and out with minimal effort. If it has been awhile since you lubricated the screw, you might have to add an additional drop of oil to the screw and work it in by moving the screw in and out of the socket.

Cleaning Clarinet Tone Holes

It is extremely important that the tone holes stay free of dirt. Most clarinets I see are caked with dirt in all of the tone holes, which adversely impacts both the tone and intonation.

To clean the tone holes, you will simply need some q-tips and a small cup of water. Dip the q-tip quickly in the water and shake the excess water off. Then, use the q-tip to wipe away the dirt. Only use each side of the q-tip for one hole. Once the q-tip is covered with dirt, you do not want to risk re-introducing that dirt to the other hole. Be sure the metal rings are clean and the top of the holes are also free of dirt.

My recommendation to you is to have your instrument serviced by a quality technician. Ask if they can thoroughly clean your instrument (even if it looks pretty clean to you) and then do your best to keep it that way. I promise your instrument will play significantly better if you keep it clean.

About the Author...

Phillip O. Paglialonga currently serves as Associate Professor of Clarinet at the University of North Texas. He is a founding member of the PEN trio, which is a woodwind trio that tours extensively in the United States and abroad. His book *Squeak Big: Practical Fundamentals for the Successful Clarinetist* has garnered significant praise from leading clarinetists including prominent members of the orchestras in Chicago, Detroit, Philadelphia, San Francisco and Seattle, as well as stellar reviews in several major publications. Dr. Paglialonga is an artist for both Buffet Crampon and Gonzalez Reeds. More information about Dr. Paglialonga is available online at www.SqueakBig.com.

Phillip O. Paglialonga, D.M.A.
Faculty • University of North Texas
Clarinetist • PEN Trio (www.PENtrio.com)
Artist • Buffet Crampon
Artist • Gonzalez Reeds
www.SqueakBig.com

Tel: 215/435-6413
E-mail: phillip.paglialonga@unt.edu
Web: music.unt.edu
clarinet.music.unt.edu

UNT

2. I prefer to use Doctors Syntek Aerospace Key Oil, available from the Doctor's Products. This oil is high quality, and it comes with a good needle tip applicator which is helpful in applying the oil. Traditionally, a lot of people, including legendary clarinetist Robert Marcellus of the Cleveland Orchestra, preferred using Nye Clock Oil, which also can work quite well. To evaluate your key oil, put a small amount on your index finger and then rub the oil back and forth between your index finger and thumb. It should feel quite smooth, free of dirt and not sticky at all.