J.N. Redelinghuys

Stim

for Bass Clarinet and Piano
This piece explores some aspects of Autistic Spectrum Disorder, primarily 'stimming': repetitive actions which help provide calming sensory input. Personally, I often find myself rocking back and forth, wringing my hands or hugging myself to help calm myself in stressful situations. The pure sound itself - halting, unsure, and occasionally suddenly chaotic - is intended to represent my mind during social situations. I have attached some links which will hopefully give the performers some ideas on possible actions. Subtlety and repetition in the actions is preferable to the piece becoming a pantomime or parody of people who stim.

**General notes**

All accidentals apply to the entirety of the system. Although the tempo is indicated as \( \text{\texttt{\}} = 60 \) always, the note values may be treated with some freedom, provided the clarinet and piano are co-ordinated. The piece should ideally be played from memory to free up the performers physical actions. If a stand is used, it should be low enough so as not to obscure the clarinetist. Page turns should be as quiet as possible.

Entering and exiting the stage should be done without without acknowledging each other, the audience, or bowing - not nervous per se, but rather insular and slightly overwhelmed by their senses. Similarly during performance, neither performer should acknowledge the audience, and should appear to be absorbed in their own parts. Clothing and lighting ad lib.

**Clarinet notes**

The clarinetist should be standing throughout. Quartertones can be approximate, and many of them can be lipped up/down. In complex passages I have suggested fingerings. **Prescribed movement:** During sustained notes, they should rock side to side out of time with the \( \text{\texttt{\}} = 60 \) beat. During moving passages, they should remain dead still. During the *presto assai* and *pesante* passages, they should shy away slightly from the audience, panicking. **Optional/suggested:** The clarinetist should primarily use their hands, either in a flapping motion, nervously handling the instrument, or intently examining the mechanisms and tactile sensations of the instrument.

**Piano notes**

**Prescribed movement:** The pianist should always show intense interest in the keys, both through touch and visually. During rests, they should rock back and forth on the piano stool, out of time with the \( \text{\texttt{\}} = 60 \) beat. When playing, they should not rock. **Optional/suggested:** The pianist should primarily work on ways to show 'intense interest in the keys'. This may involve moving one's face closer to the keys, as if observing some minute detail, feeling their texture, or plucking at them.

**Resources**

http://autism.wikia.com/wiki/Stimming
http://raisingchildren.net.au/articles/autism_spectrum_disorder_stimming.html
http://wrongplanet.net/forums/viewtopic.php?t=115321&postdays=0&postorder=asc&start=0
https://youtu.be/4ALy6l1J1uo

**Duration:** c. 7'00"
Stim
for Bass Clarinet and Piano

Transposing score

\[ \text{Bass Clarinet in B} \]

\[ \text{Piano} \]

\( j = 60 \) always

\[ \text{poco vib.} \]

\[ \text{increasing vib.} \]

\( \text{sub. non vib.} \)

\( \text{repeating notes in any order, increasing in speed} \)

\( \text{(4 x \( \bullet \))} \)

\( \text{free rhythm} \)

\( \text{rush slightly} \)

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Almost inaudible

Tremolos always unmetered

Repeat the notes in any order, increasing in speed

PPP sempre

Almost inaudible
presto assai

pesante

a tempo

fast repeating pattern

fast repeating pattern

 longstanding pattern
pesante

a tempo

shy away towards the piano

ppp

sfmf

mf più tranquillo

ppp

(2 x ∗)