J.N. Redelinghuys

Stim

for Bass Clarinet and Piano

This piece explores some aspects of Autistic Spectrum Disorder, primarilly '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 occaisionally 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 ♩ = 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 clarinettist 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 ♩ = 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 clarinettist 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

Prescibed 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 ♩ = 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/4ALy6I1J1uo

Duration: c. 7'00"

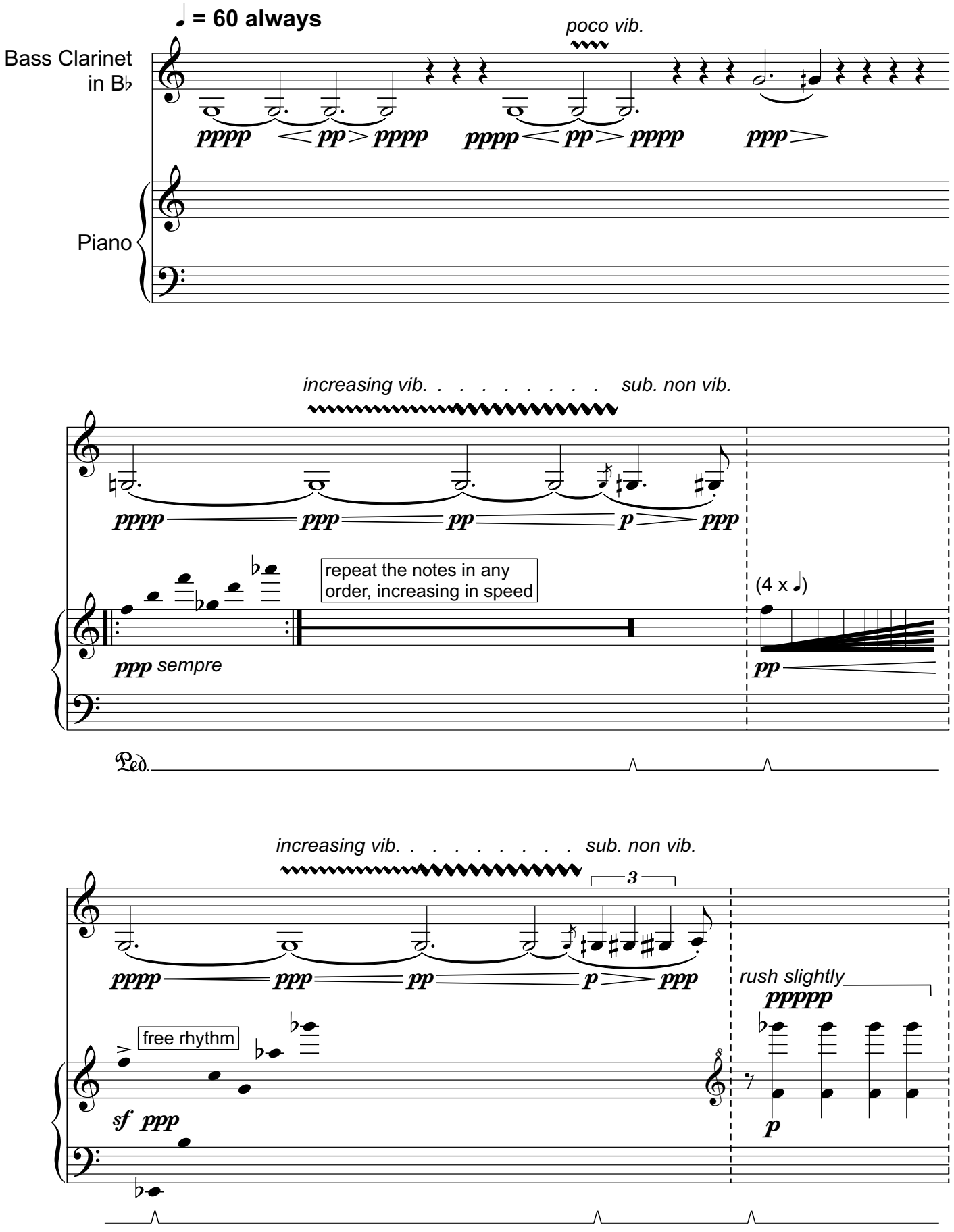
Transposing score

for SCAW duo

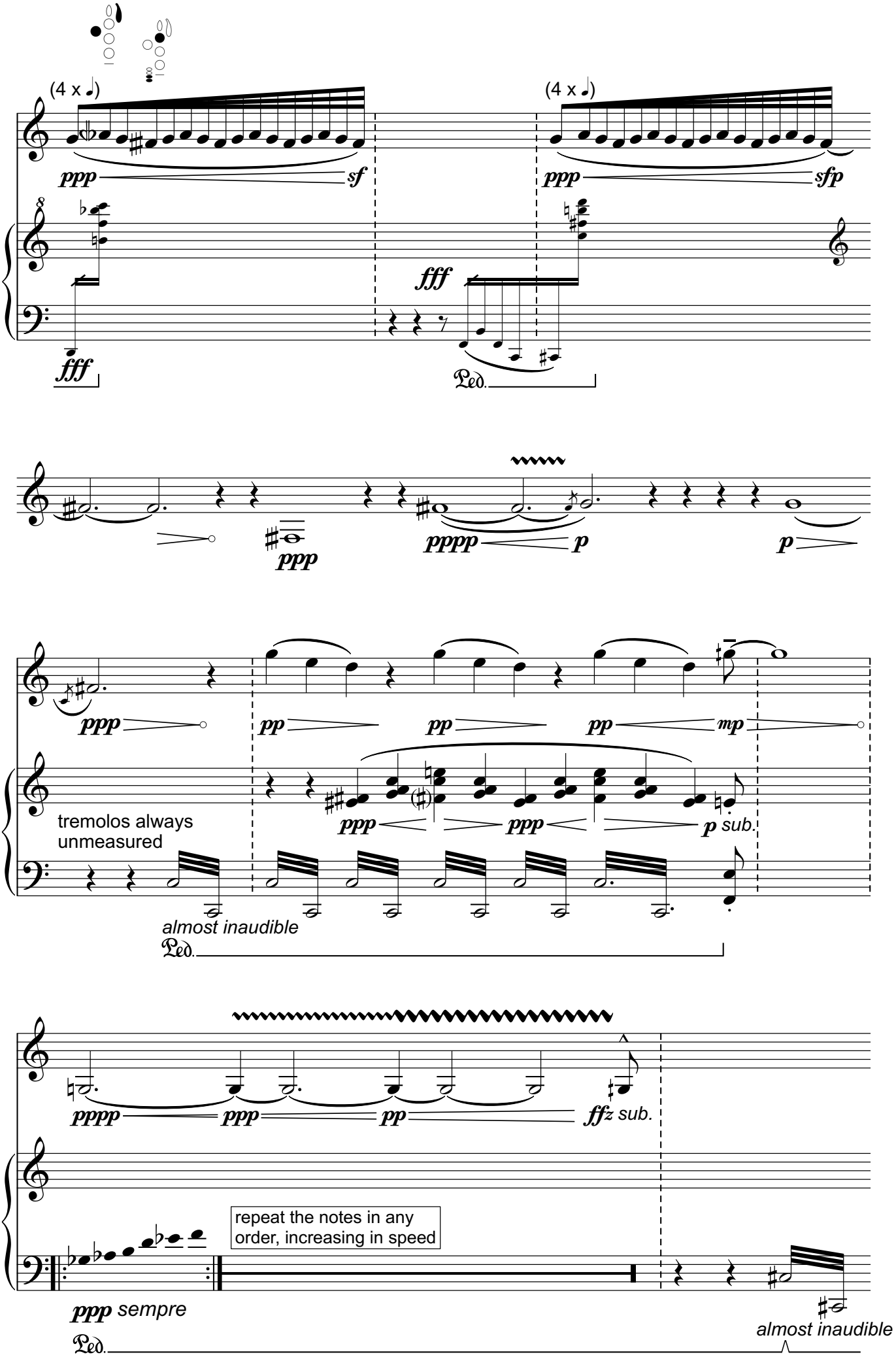
Stim

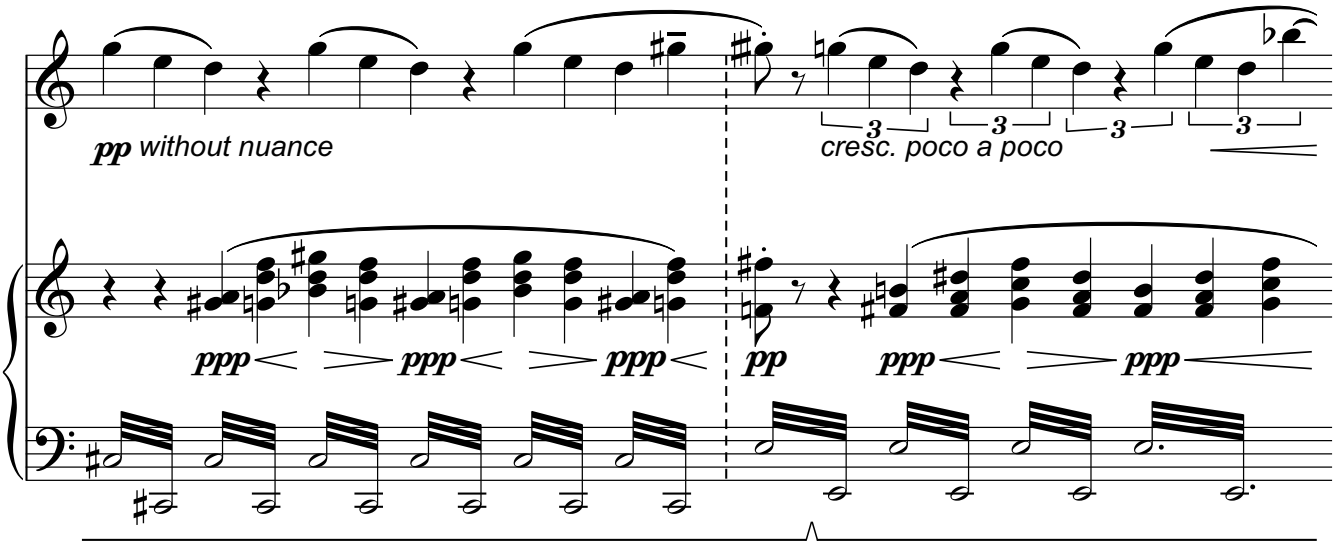
for Bass Clarinet and Piano

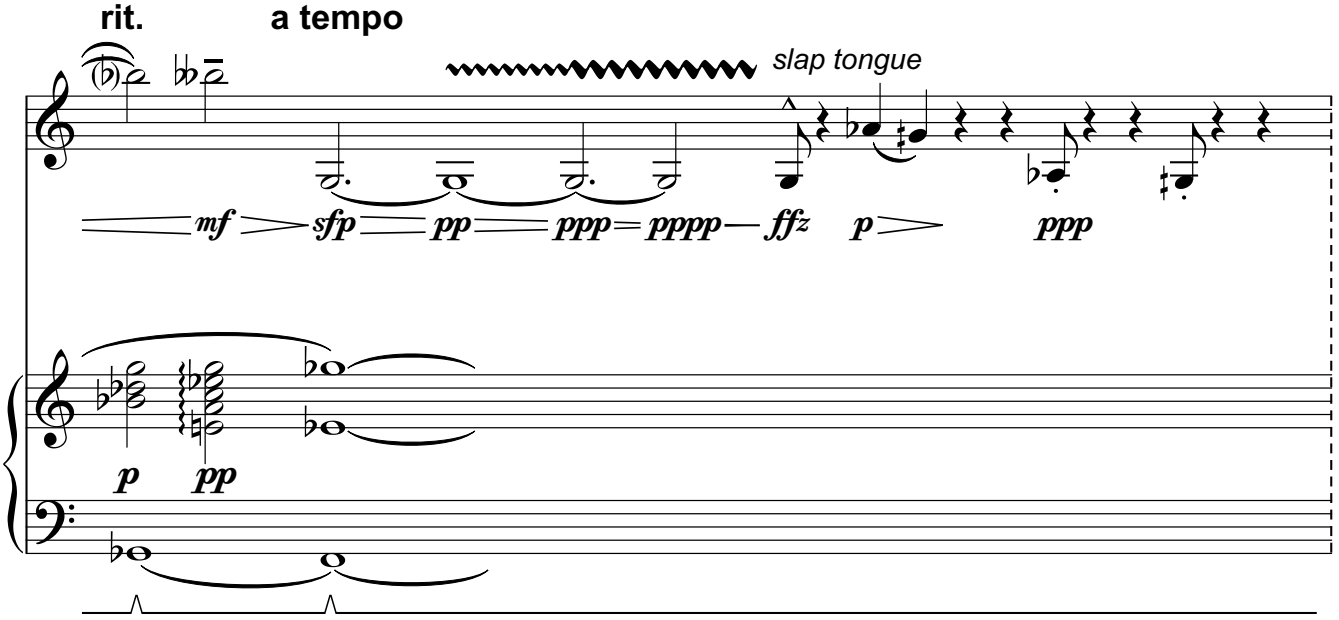
J.N. Redelinghuys

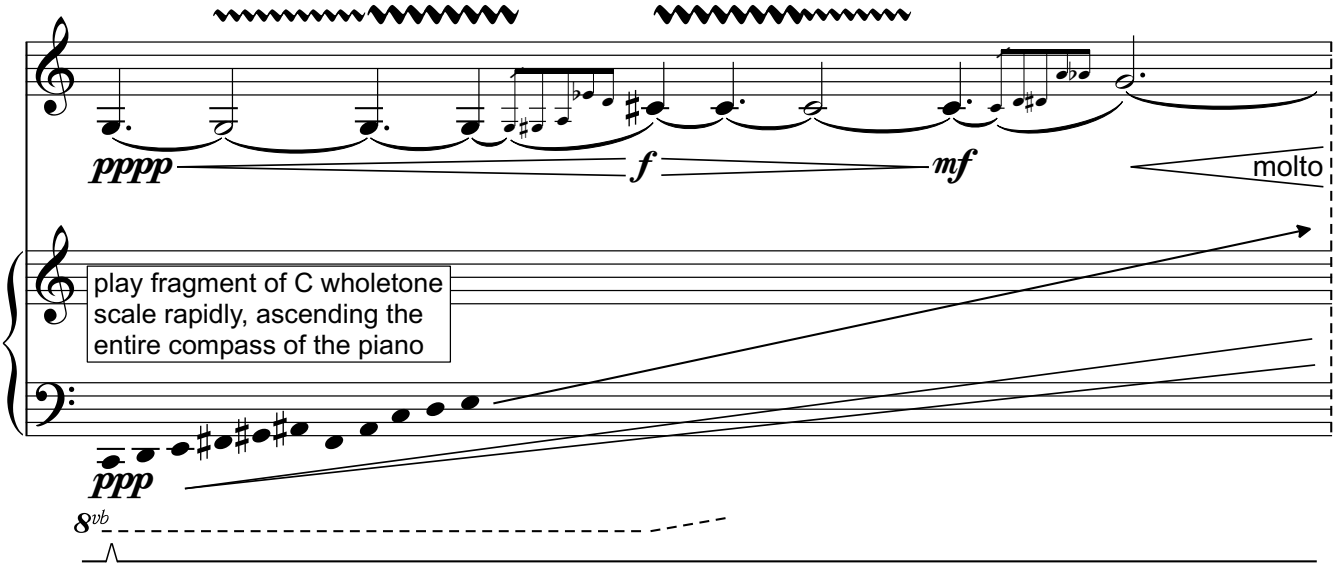


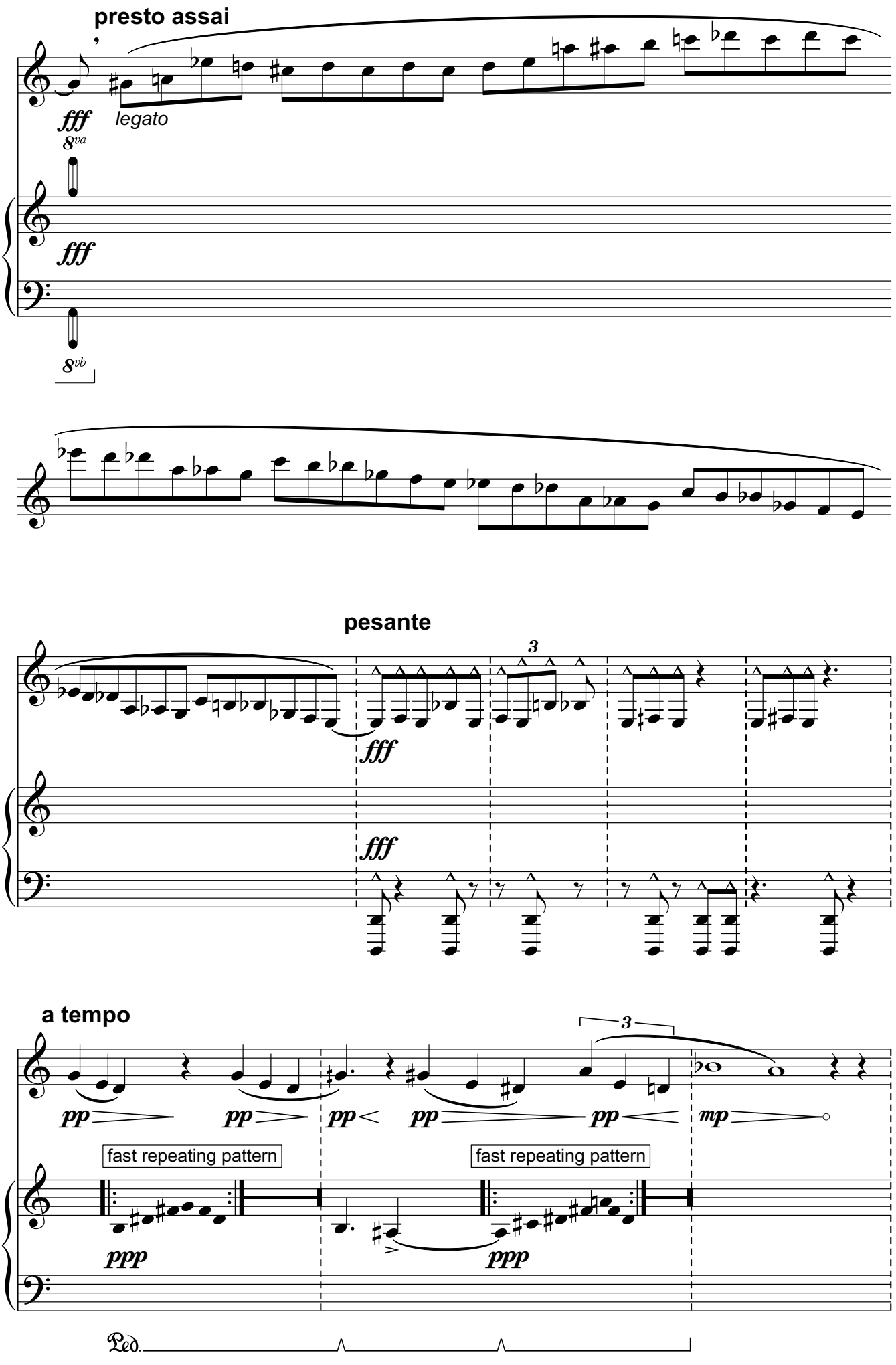
Copyright © JN Redelinghuys 2017

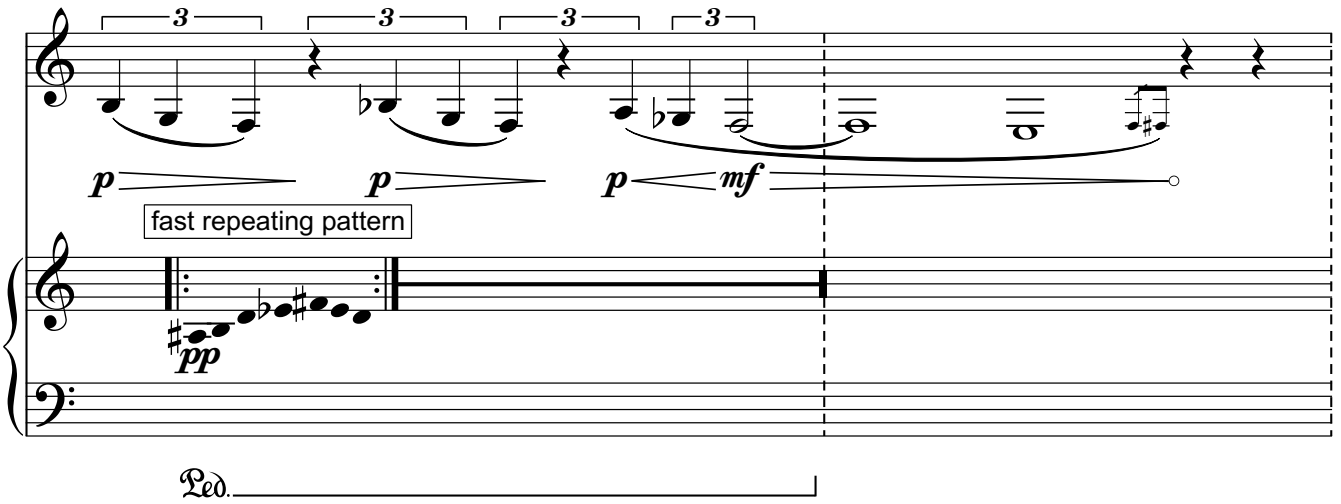

(4 x 𝅗𝅥)
ppp
sf
(4 x 𝅗𝅥)
ppp
sfp
fff
fff
Ped.
ppp
pppp
p
p
ppp
pp
pp
pp
mp
tremolos always
unmeasured
ppp
ppp
p sub.
almost inaudible
Ped.
pppp
ppp
pp
ffz sub.
repeat the notes in any
order, increasing in speed
ppp sempre
Ped.
almost inaudible

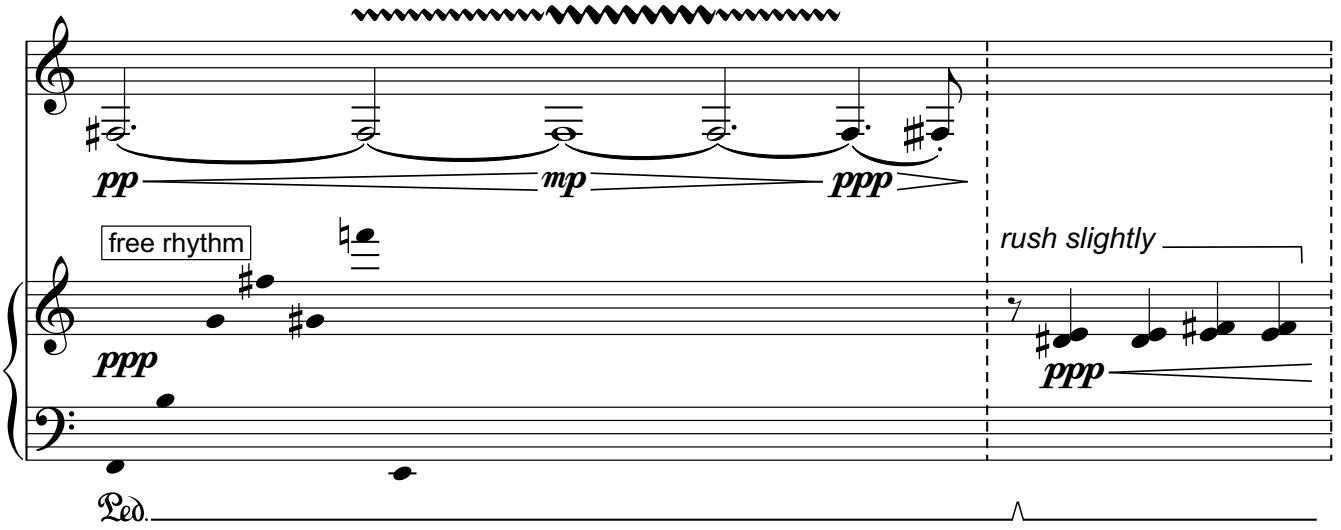

pp without nuance
cresc. poco a poco
ppp
pp

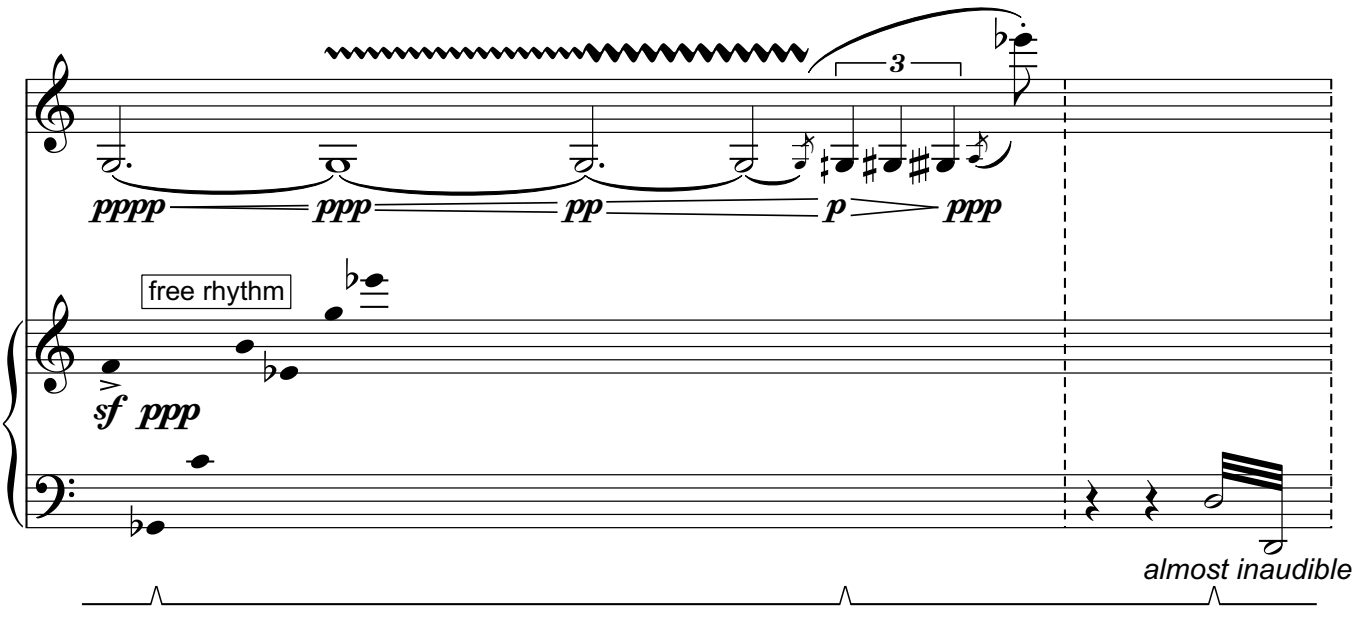

rit.
a tempo
slap tongue
mf
sfp
pp
ppp
pppp
ffz
p
ppp

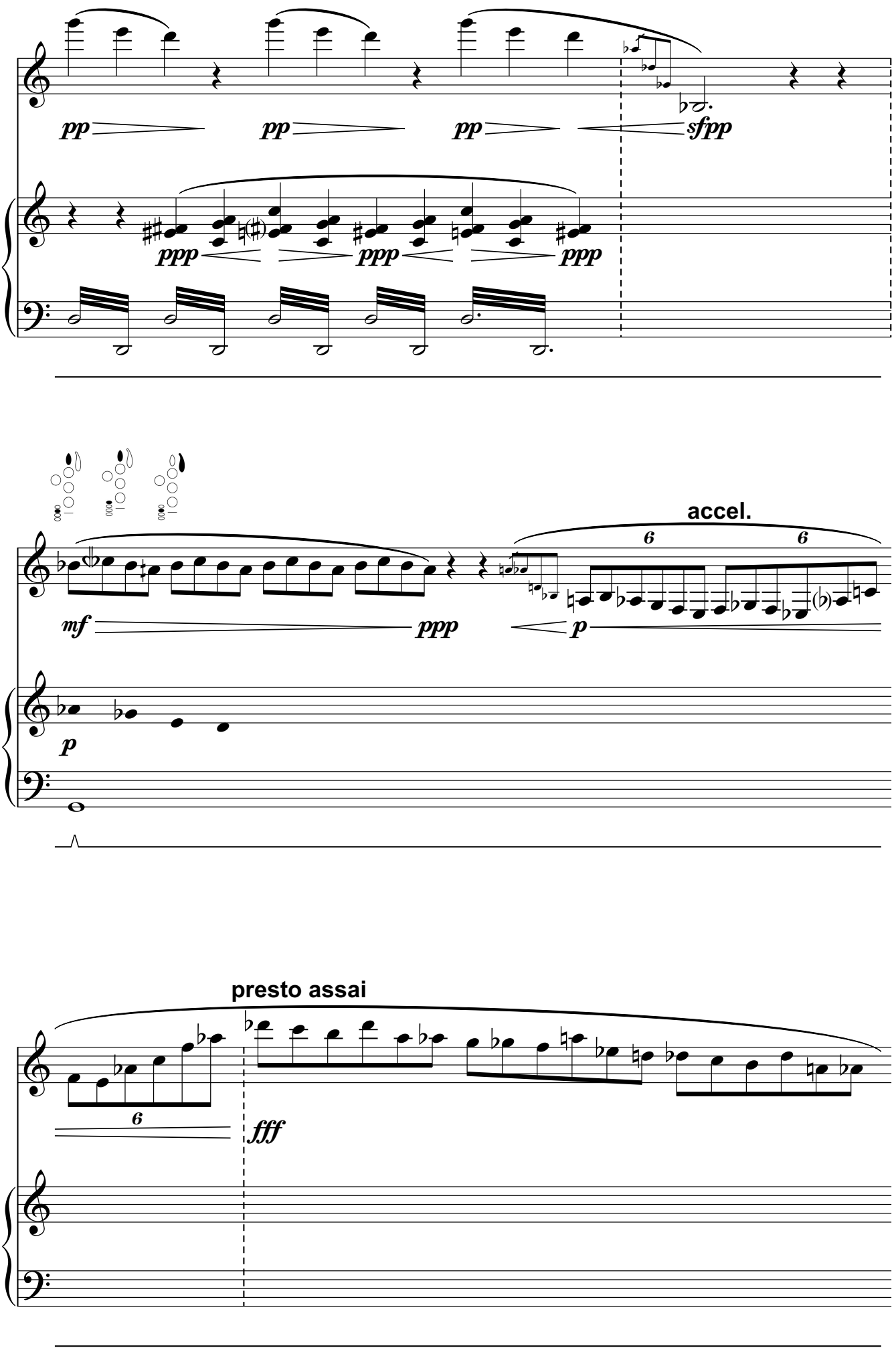

pppp
f
mf
molto
play fragment of C wholetone scale rapidly, ascending the entire compass of the piano
ppp
8vb

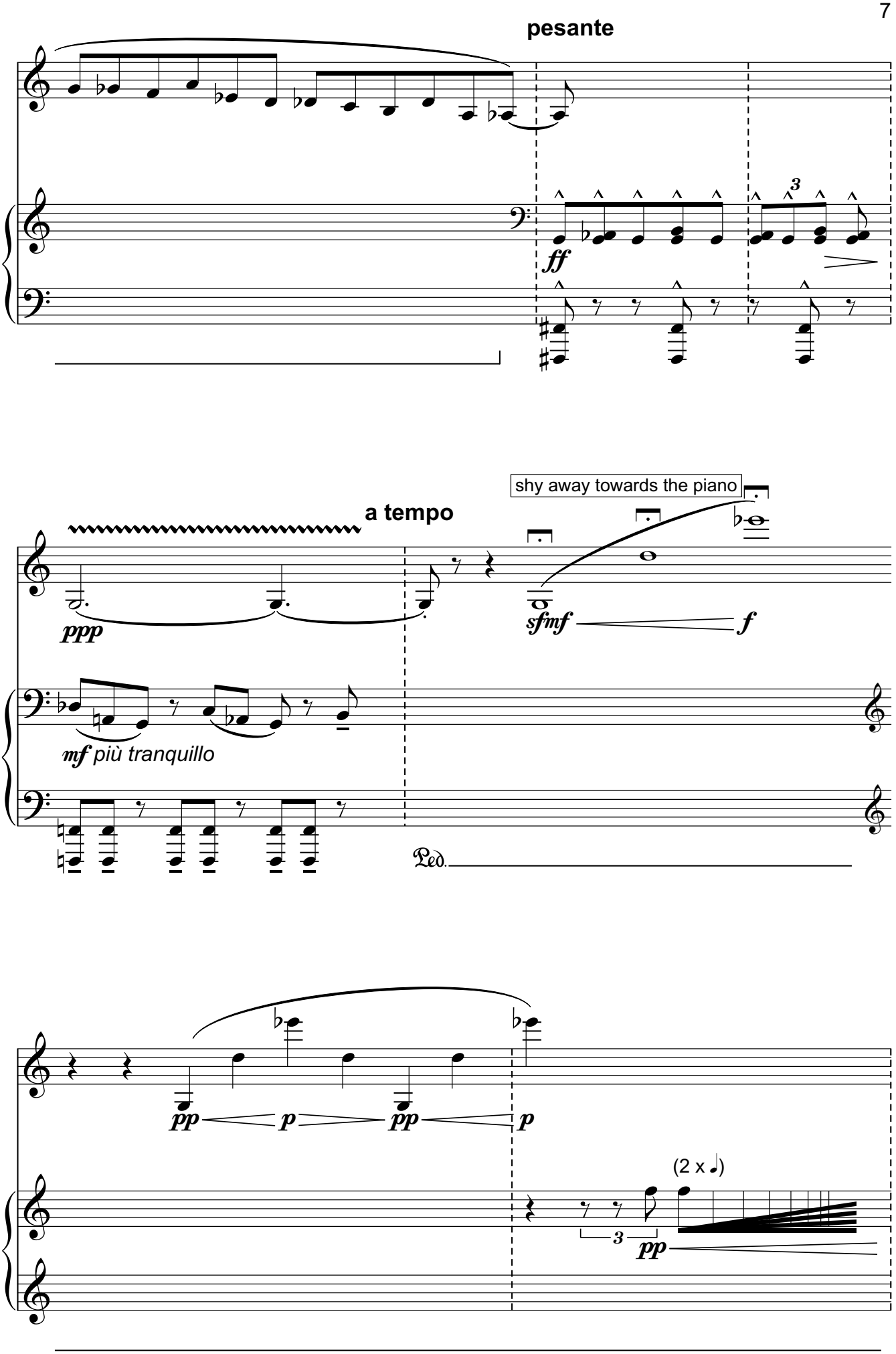

presto assai
fff
legato
8va
fff
8vb
pesante
3
fff
fff
a tempo
3
pp
pp
pp
pp
pp
mp
fast repeating pattern
fast repeating pattern
ppp
ppp
Ped.

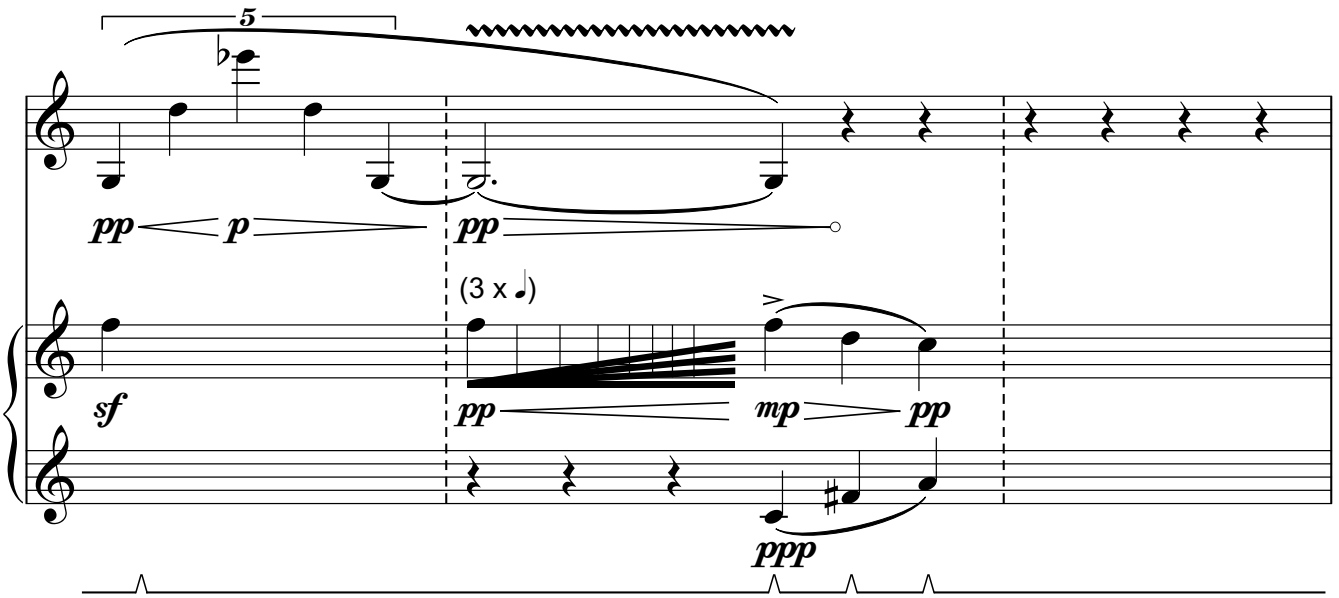

3
3
3
3
p
p
p
mf
fast repeating pattern
pp
Ped.

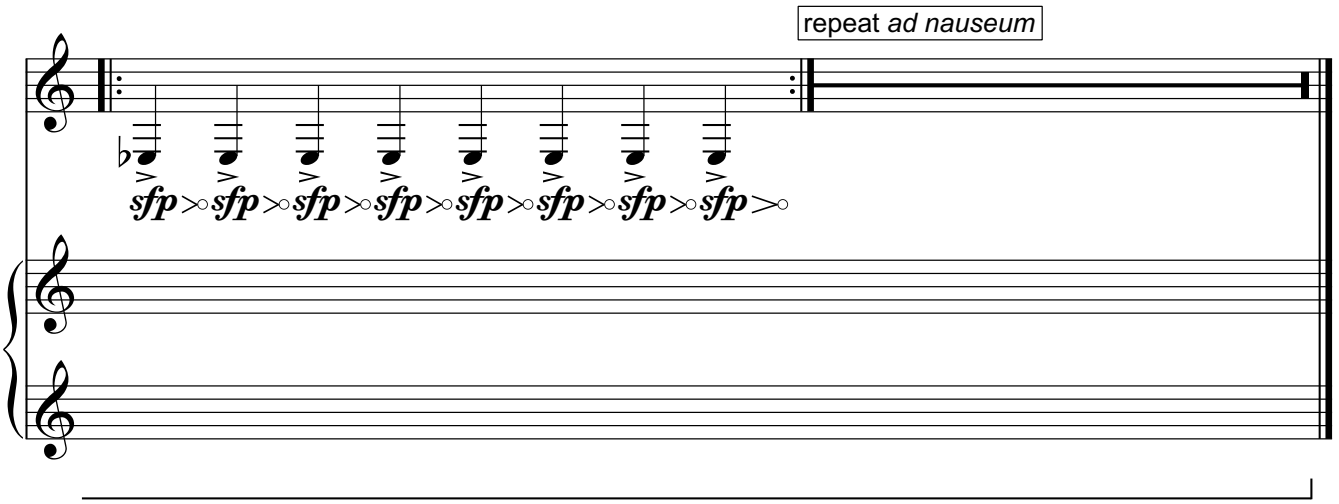

pp
mp
ppp
free rhythm
ppp
rush slightly
ppp
Ped.


3
pppp
ppp
pp
p
ppp
free rhythm
sf
ppp
almost inaudible


pp
pp
pp
sfpp
ppp
ppp
ppp
accel.
6
6
mf
ppp
p
p
presto assai
6
fff


pesante
ff
3
shy away towards the piano
a tempo
ppp
sfmf
f
mf più tranquillo
Ped.
pp
p
pp
p
(2 x 𝅗𝅥)
3
pp


5
pp
p
pp
(3 x)
sf
pp
mp
pp
ppp


repeat ad nauseum
sfp
sfp
sfp
sfp
sfp
sfp
sfp
sfp