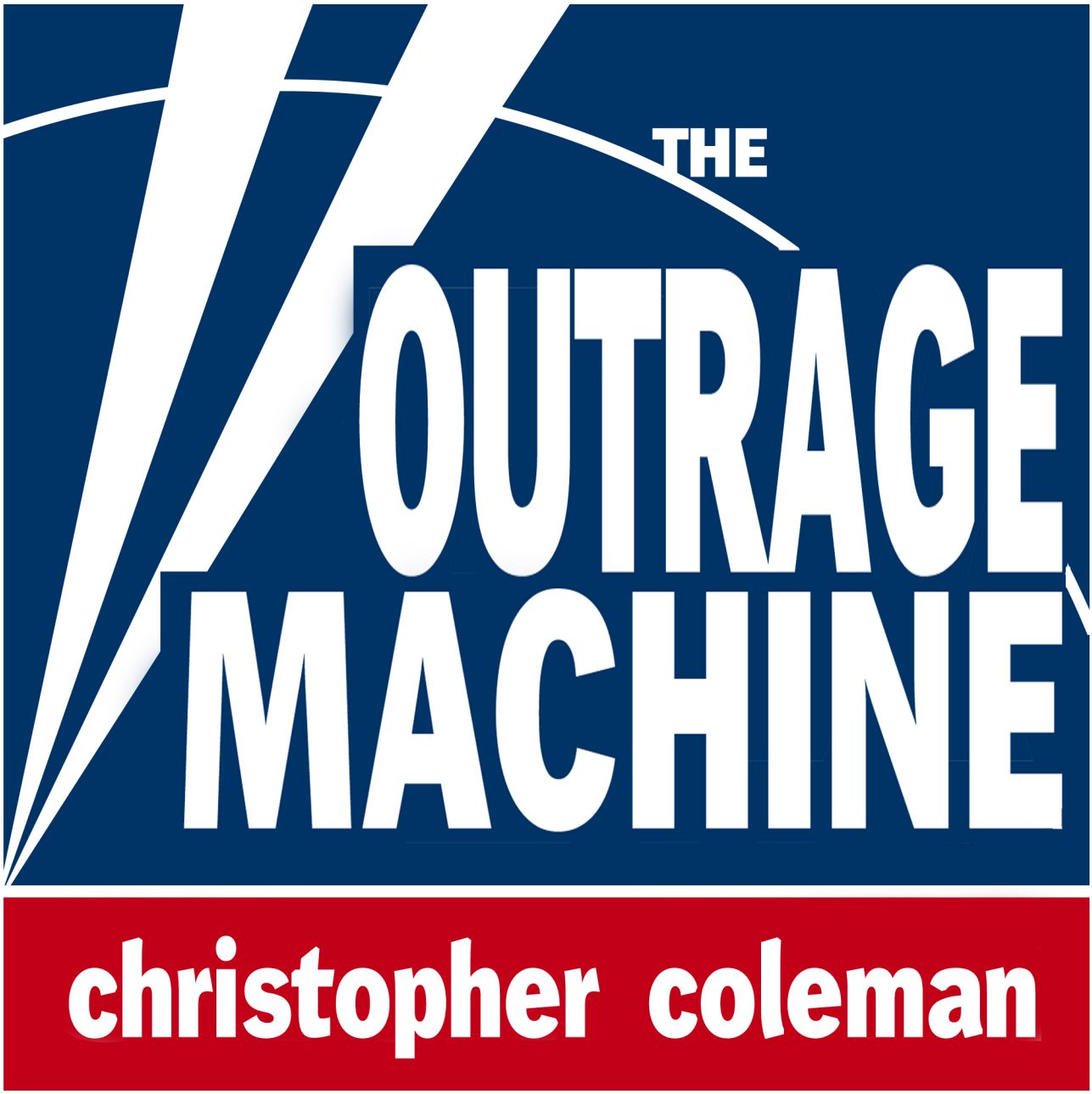
Piano solo



The Outrage Machine duration ca. 7:15

Program Note

We suffer a crisis of truth and rationality; trapped in a catastrophe of vindictiveness and partisanship where hidden corporate and political interests dictate the words of the media. Catch phrases and talking points loop mindlessly, drowning the aether with static and suffocating reasoned discourse. Newsreaders seeming to present their own thoughts and opinions, instead all read from a single script prepared by unknown parties to advance dark agendas. Dishonest actors, trolls, and bots manipulate social media for nefarious means or mere laughs. The thrill of celebrity drives influencers to heights of inanity and insanity that would be absurd if only they weren't taken seriously. Our minds are perpetually submitted to an unending barrage of hypocrisy in which any action, no matter how unimportant or innocent, becomes a locus for the fury of those who would incite us. Conspiracies are touted on every breath of wind while truths are engulfed within the festering morass of connectivity as we try desperately to claw our way back to sanity.

Performance Notes

One of the most important inspirations for *The Outrage Machine* was a collection of clips from dozens of newsreaders across the US reciting, word-for-word, the same editorial as though it were their own; the only differences were in individual inflections. I've adapted this idea by permuting a single motive with different accentuations; it is vital for the performer to emphasize these far beyond the norm. *Every* accent mark throughout the entire piece should stand out as dramatically as possible from the surrounding dynamic. Where that dynamic is already loud, the distinction cannot be as great, of course, but in a passage like the opening, every accented note (in one hand) is to be played *fortissimo* and the unaccented notes all to be played *mezzo piano*.

Pedalling is at the discretion of the performer but the faster music, on the whole, should be rather dry. Accidentals carry throughout the measure but do not transpose octaves.

Christopher Coleman

Christopher Coleman (b. 1958, Atlanta, GA) composer, conductor, trombonist, is completing his 30 year tenure at the Hong Kong Baptist University Department of Music, where he has been coordinator of the composition program, director of the Contemporary Music Workshop, and conductor of the Big Swingin' Band. Coleman's works range from large-scale multimedia/improvisation pieces to works for orchestra, symphonic band, chamber ensembles, instrumental solo, and voice. A prize-winning composer, his music has been performed extensively in concerts and festivals throughout North America, Europe, and Southeast Asia. His music is published by Vanderbilt Music, Maecenas Music, Theodore Presser, Ensemble Publications, C. Alan Publications and Crown Music Press. His CD of electro-acoustic music, *Christopher Coleman: Multiple Worlds*, is a multi-prize winner.

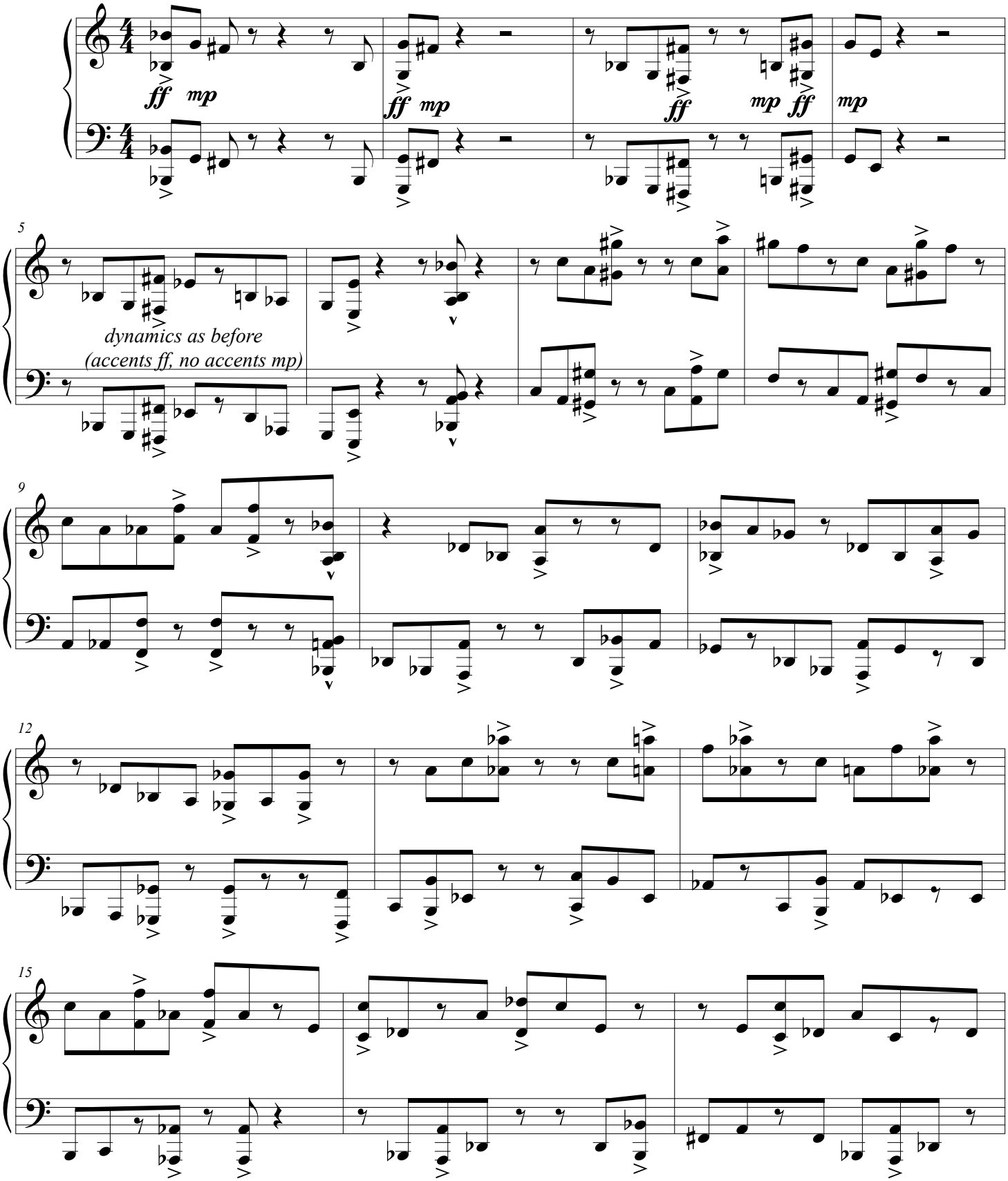
A trans-media artist, Coleman also works in painting, sculpture and computer graphics. He is a founding member of People's Liberation Improv, Hong Kong's leading comedy improv group, and has performed with them in Beijing, Seoul, Manila, and Macau as well as Hong Kong. His website features a large number of scores and recordings freely available for download at christophercoleman-composer.com

Piano solo

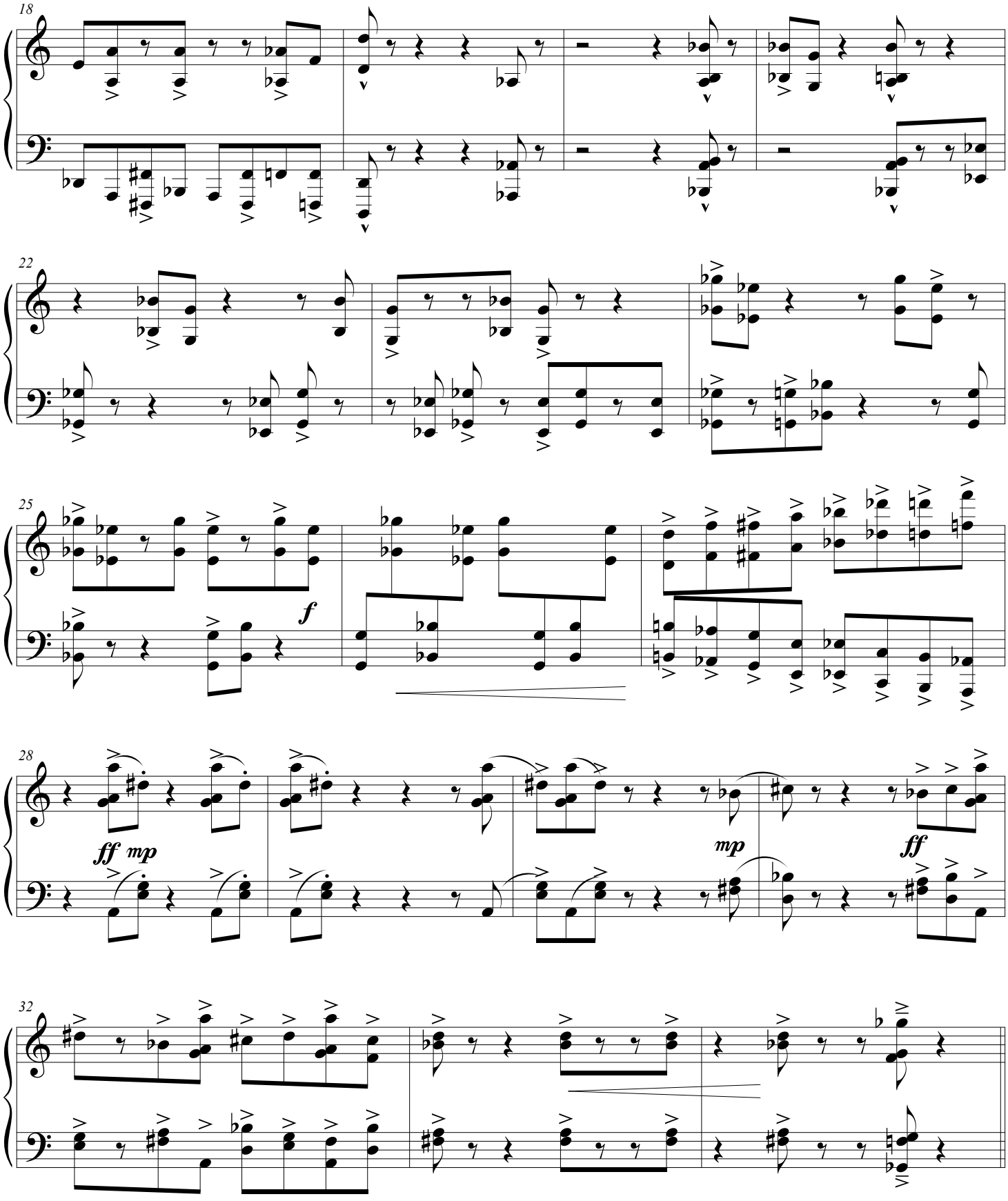
The Outrage Machine

Christopher Coleman

Very fast and frantic (♩ = c. 130)

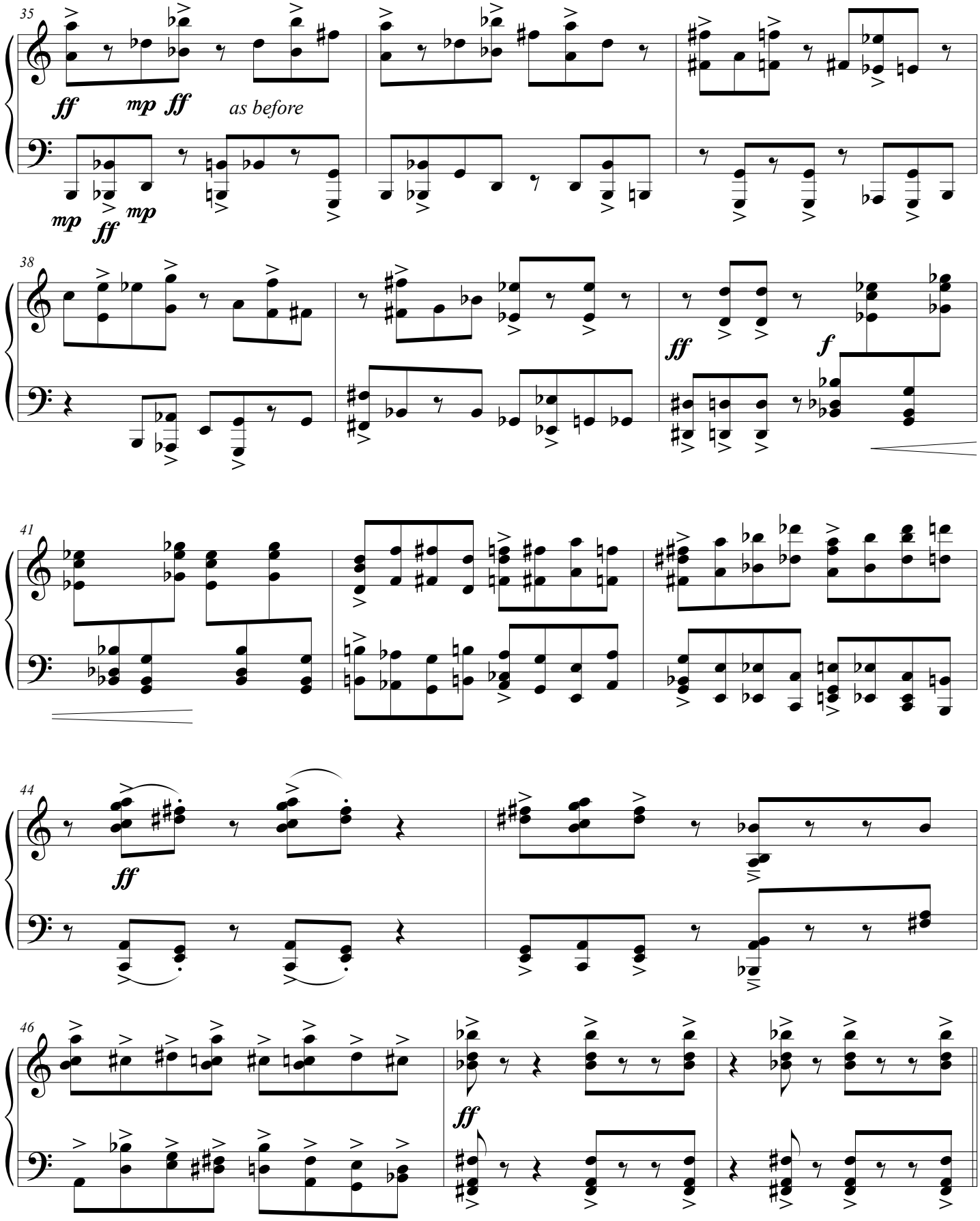


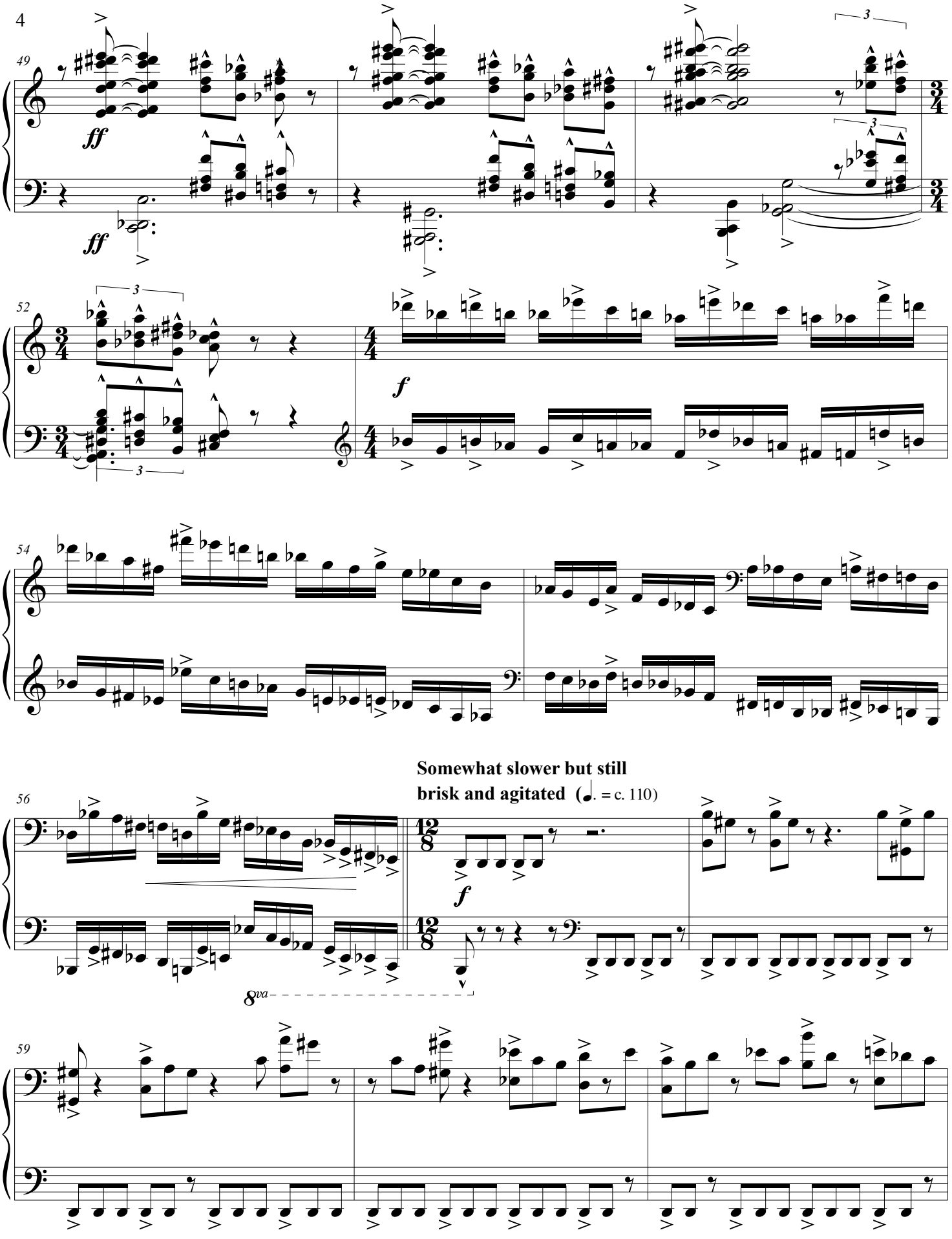
Version 2.1

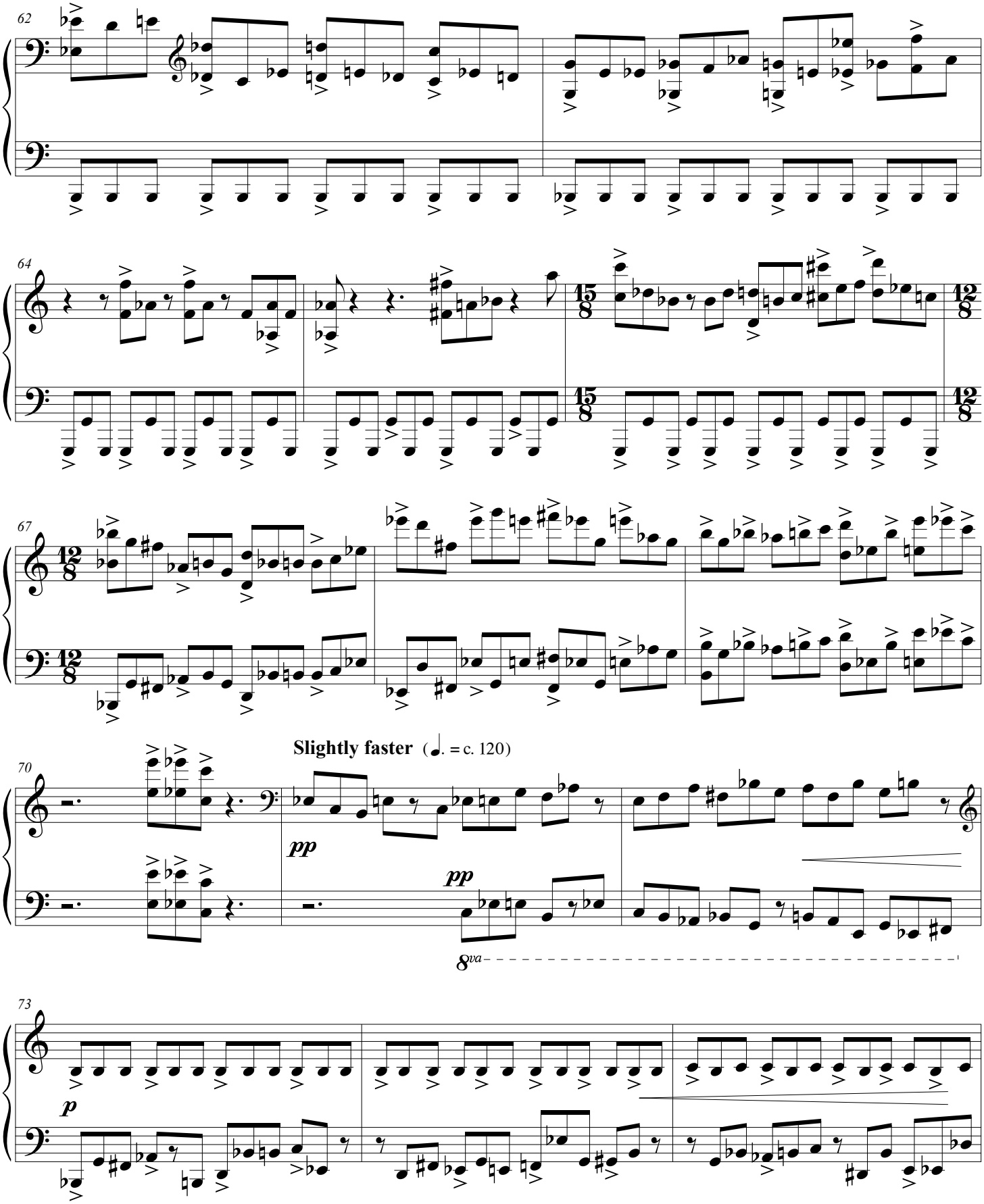


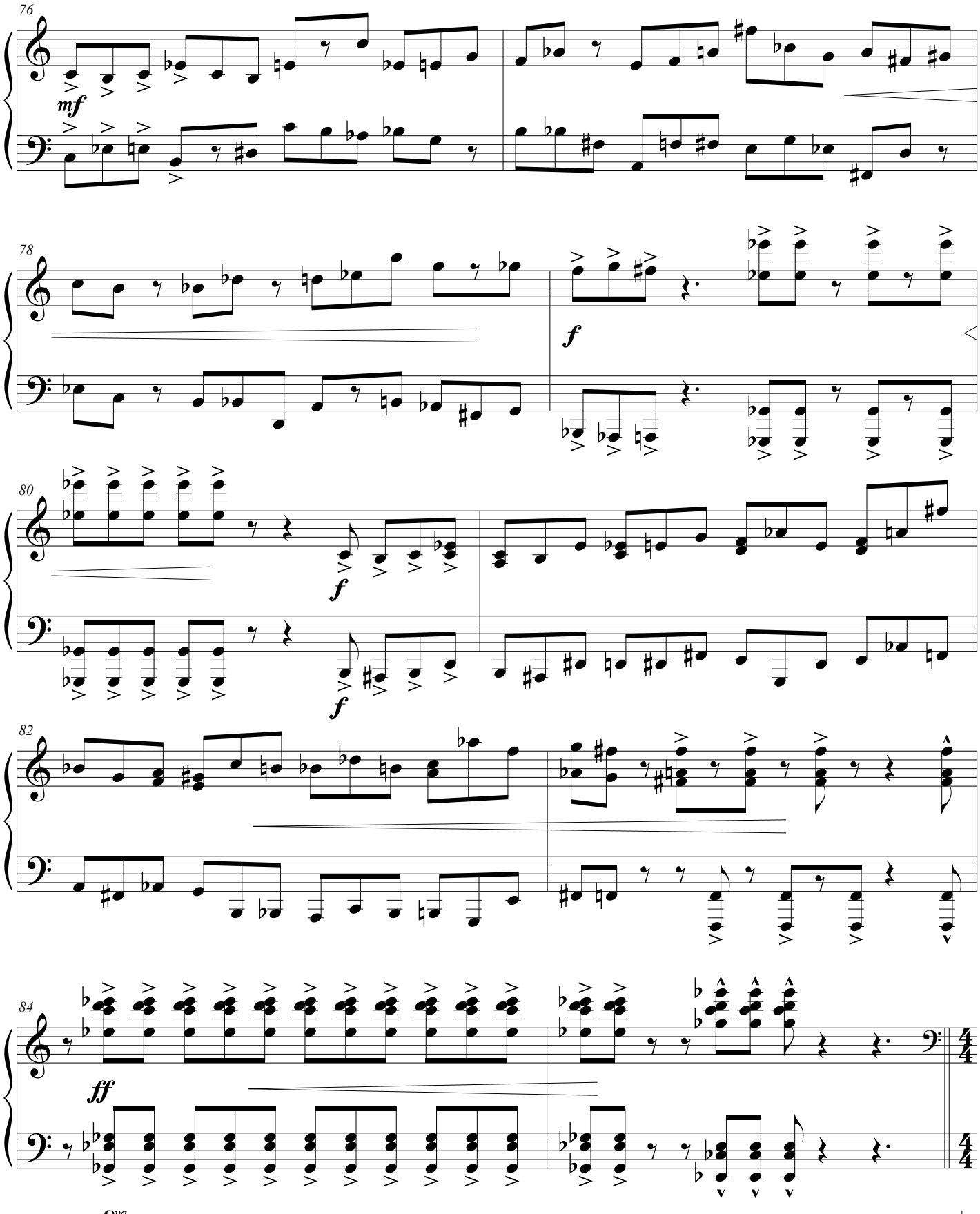
The Outrage Machine

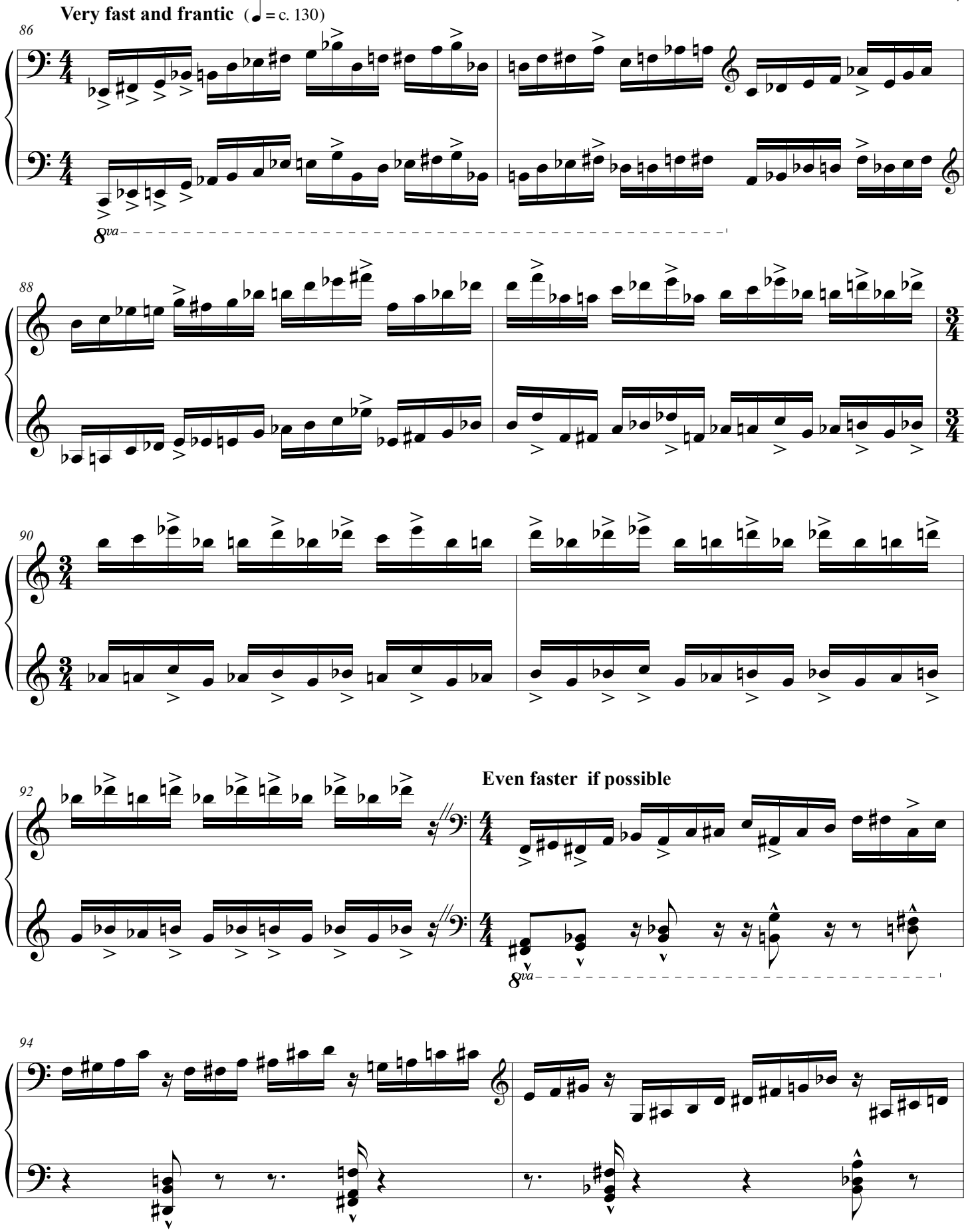
Version 2.1

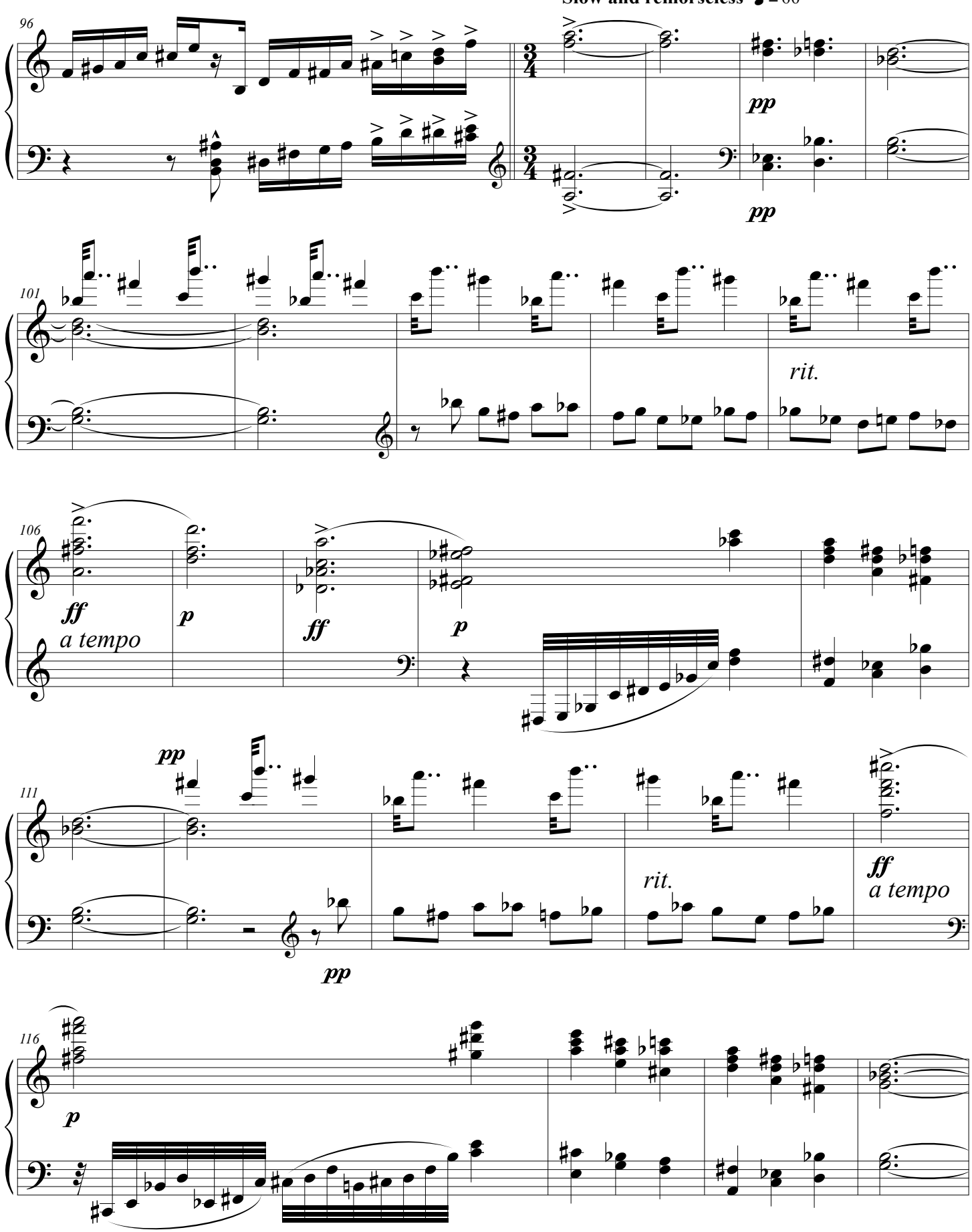

35
ff
mp
ff
as before
mp
ff
mp
38
ff
f
41
44
ff
46
ff

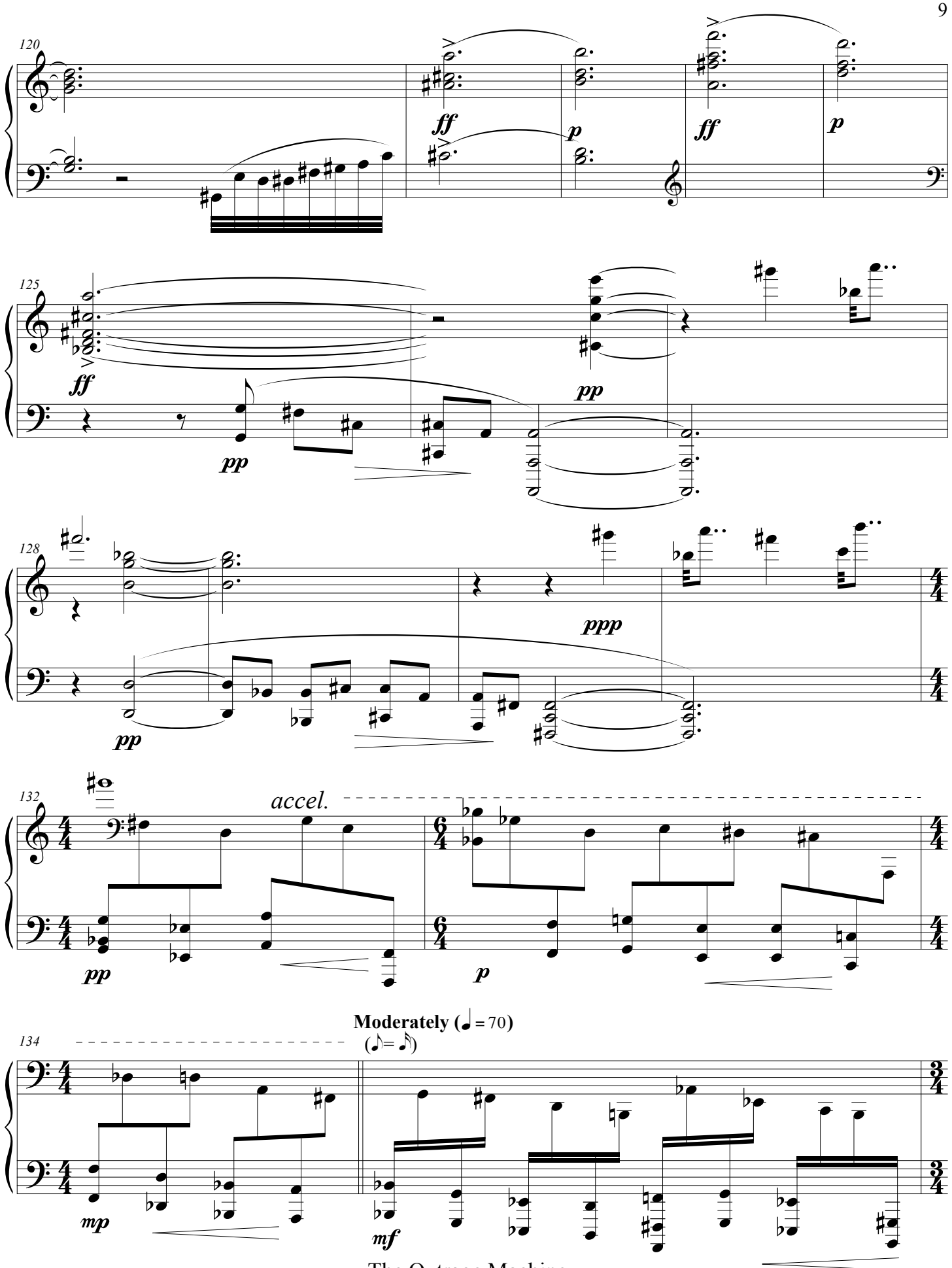

49
ff
ff
52
f
54
56
Somewhat slower but still
brisk and agitated (♩. = c. 110)
f
8va
59

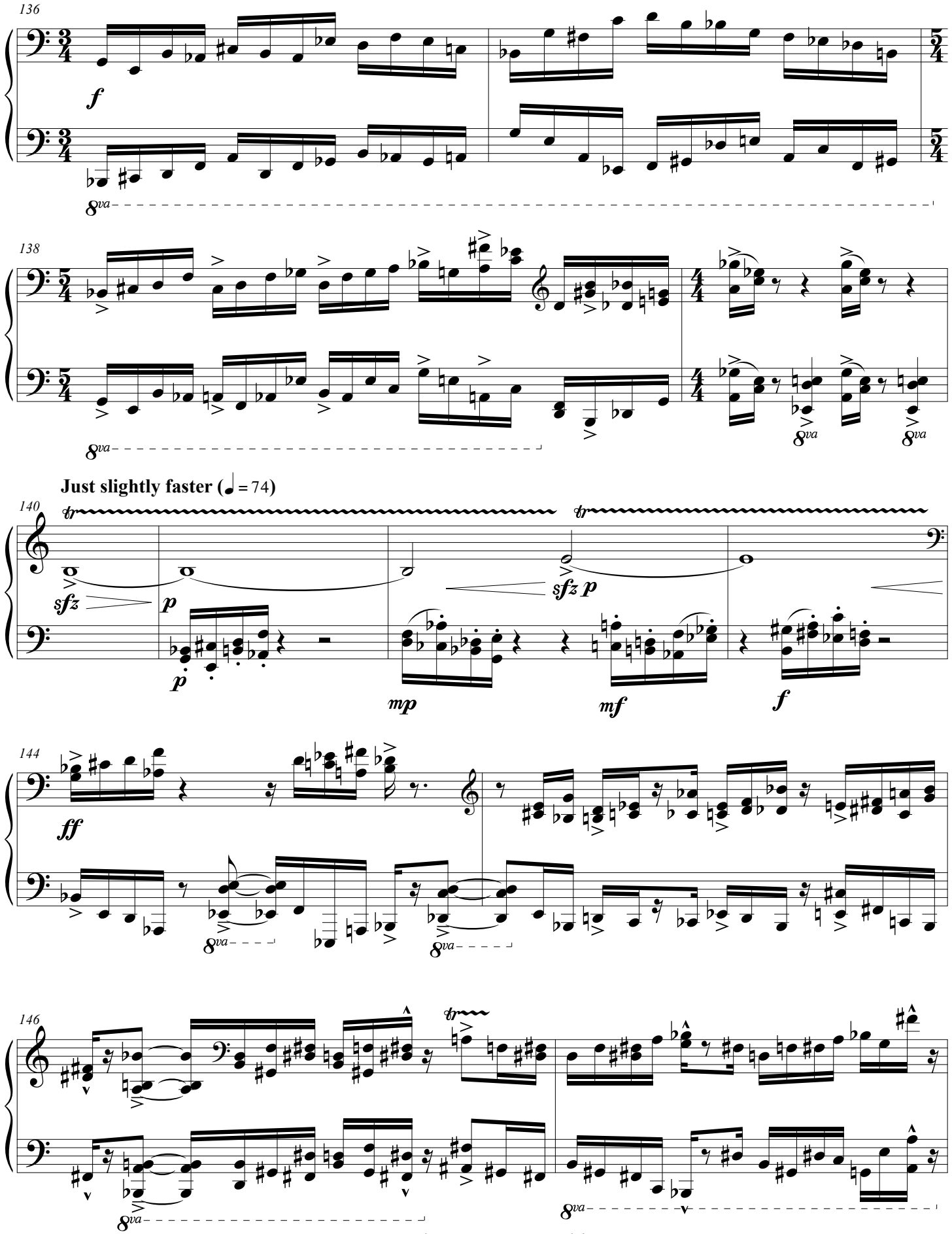

62
64
67
Slightly faster (♩. = c. 120)
70
pp
pp
8va
73
p

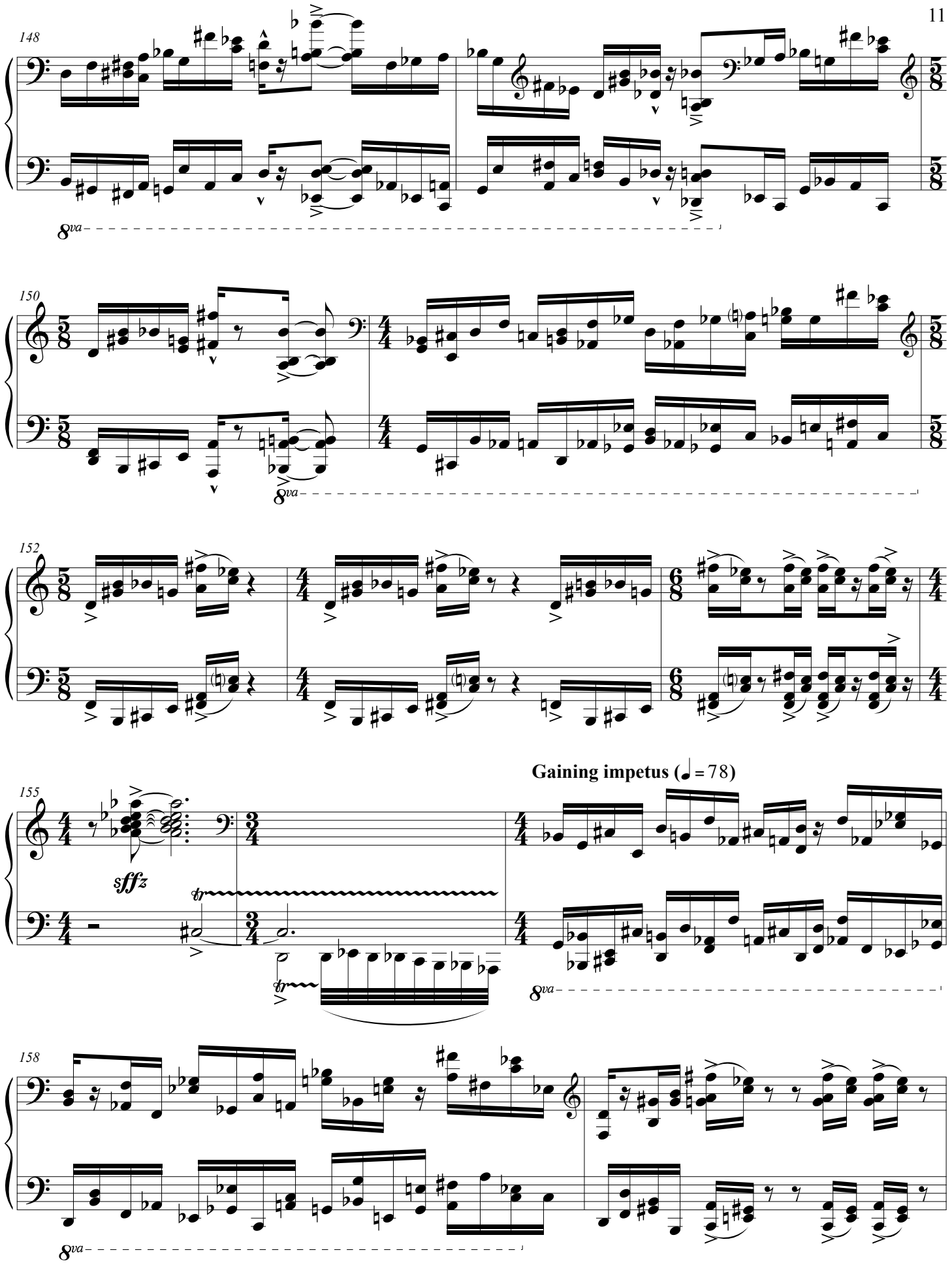

76
mf
78
f
80
f
f
82
84
ff
8va

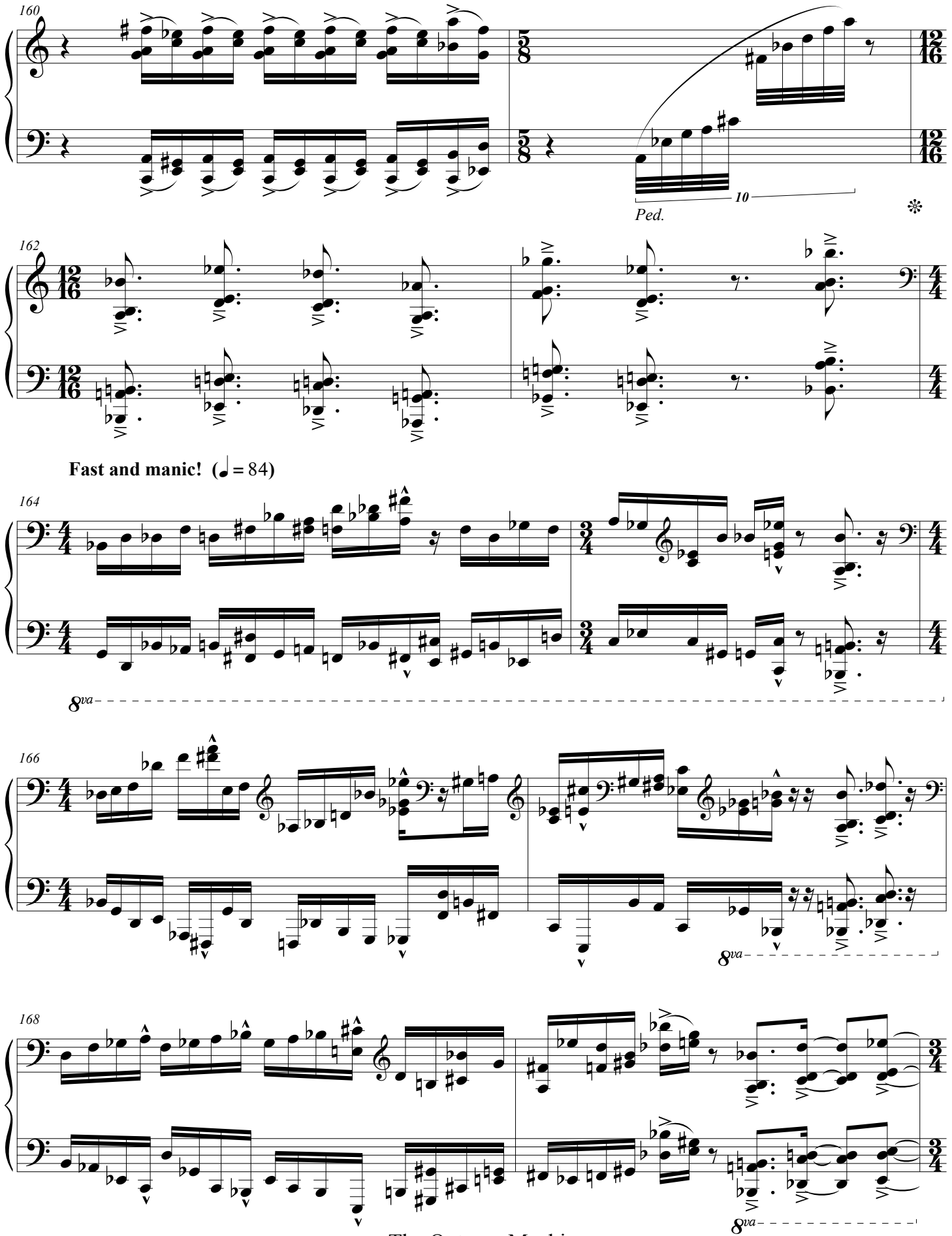

Very fast and frantic (♩ = c. 130)
86
8va
88
90
92
Even faster if possible
8va
94

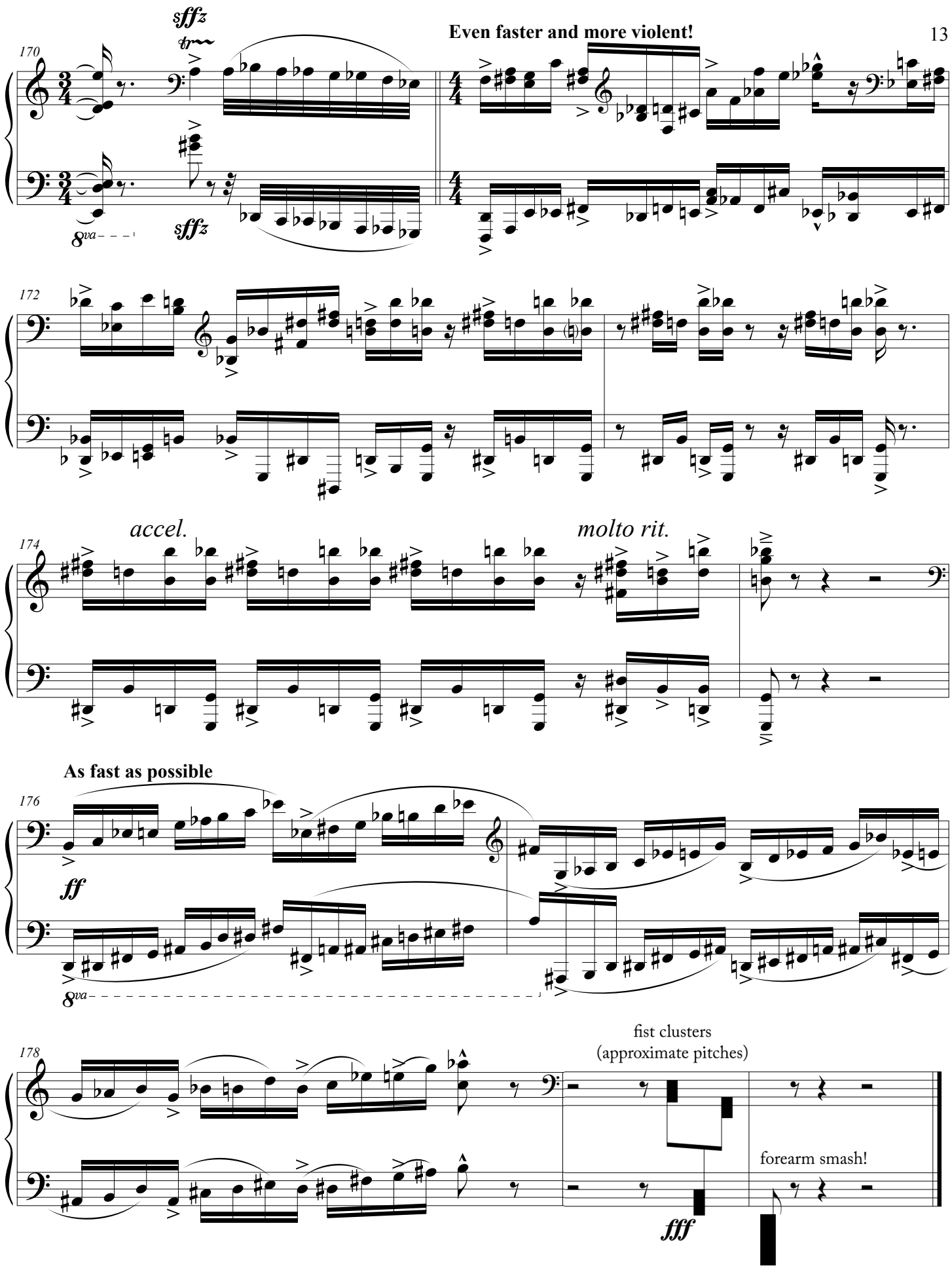

Slow and remorseless ♩ = 60
96
pp
pp
101
rit.
106
ff
a tempo
p
ff
p
111
pp
rit.
ff
a tempo
pp
116
p


120
ff
p
ff
p
125
ff
pp
pp
128
pp
ppp
132
accel.
pp
p
Moderately (♩= 70)
(♪= ♪)
134
mp
mf


136
f
8va
138
8va
8va
8va
Just slightly faster (♩ = 74)
140
sfz
p
p
sfz p
mp
mf
f
144
ff
8va
8va
146
8va
8va


148
8va
150
8va
152
Gaining impetus (♩ = 78)
155
sffz
tr
tr
8va
158
8va


160
Ped.
10
162
Fast and manic! (♩ = 84)
164
8va
166
8va
168
8va


Even faster and more violent!
accel.
molto rit.
As fast as possible
fist clusters
(approximate pitches)
forearm smash!