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Contemporary Music Score Collection

Title

The Outrage Machine

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Piano solo



christopher coleman

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 ($\text{♩} = \text{c. } 130$)

The sheet music consists of eight staves of piano music. The top two staves are in treble clef and 4/4 time, while the bottom two staves are in bass clef and 4/4 time. The music is divided into measures by vertical bar lines. Measure 1 starts with a dynamic of ***ff*** and ***mp***. Measures 2 and 3 show a pattern of ***ff*** and ***mp***. Measures 4 through 8 continue this pattern. Measure 9 begins with a dynamic instruction: "dynamics as before (accents ***ff***, no accents ***mp***)". Measures 10 through 14 follow this pattern. Measures 15 through 18 conclude the piece. Each staff features a unique rhythmic pattern with various note values and rests. Measure 18 ends with a final dynamic of ***ff***.

Version 4.0

A musical score consisting of five staves of music. The top two staves begin at measure 18, showing a mix of treble and bass clefs with various note heads and stems. The middle three staves begin at measure 22, featuring eighth-note patterns and dynamic markings like *f*. The bottom two staves begin at measure 25, with dynamic markings *ff*, *mp*, and *ff*. The final two staves begin at measure 28, with dynamic markings *ff*, *mp*, and *ff*. The score concludes with measures 32 and 33, showing a continuation of the rhythmic patterns.

The Outrage Machine

Version 4.0

35

ff *mp ff* *as before*

mp ff *mp*

38

ff *f*

41

44

ff

46

ff

The Outrage Machine
Version 4.0

Musical score for piano, measures 49-52. The score consists of two staves. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of one sharp. Measure 49 starts with a dynamic of ***ff***. Measures 50-51 show a continuation of the rhythmic pattern. Measure 52 begins with a dynamic of ***f***.

Musical score for piano, page 10, measures 54-55. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 54 begins with a series of eighth-note chords in B-flat major. Measure 55 continues with eighth-note chords, including a prominent G-sharp chord in the bass. The music is characterized by its rhythmic complexity and harmonic richness.

**Somewhat slower but still
brisk and agitated (♩ = c. 110)**

Musical score for piano, page 12, measures 56-57. The score consists of two staves. The top staff uses bass clef and has a key signature of one flat. The bottom staff also uses bass clef and has a key signature of one flat. Measure 56 starts with a dynamic of $\text{c. } 110$. Measure 57 begins with a dynamic of f . The tempo is marked as *brisk and agitated*.

Musical score for piano, page 10, system 59. The score consists of two staves. The upper staff is in treble clef and has a key signature of one sharp. It contains a series of eighth-note chords and grace notes. The lower staff is in bass clef and has a key signature of one sharp. It features a continuous eighth-note pattern. Measure numbers 59 and 60 are indicated above the staves.

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62

64

15
12

15
12

67

Slightly faster ($\text{\textit{d} = c. 120}$)

pp

pp

8va

70

p

73

The Outrage Machine
Version 4.0

76

mf

78

f

80

f

82

84

ff

8va-

The Outrage Machine

Version 4.0

Very fast and frantic ($\text{♩} = \text{c. } 130$)

86

88

90

92

Even faster if possible

94

The Outrage Machine

Version 4.0

Slow and remorseless ♩ = 60

96

pp

101

rit.

106

ff
a tempo
ff
p
p

III

pp
rit.
ff
a tempo
p

116

p

The Outrage Machine
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120

125

128

132

134

Moderately ($\text{d} = 70$)
($\text{d} = \text{d}$)

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10
136

138

Just slightly faster ($\text{d} = 74$)

140

144

146

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148

8va

150

8va

152

Gaining impetus ($\text{♩} = 78$)

155

sffz

8va

158

8va

The Outrage Machine
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12

160

16

Ped.

162

Fast and manic! ($\text{♩} = 84$)

164

8^{va}

166

8^{va}

168

The Outrage Machine
Version 4.0

8^{va}

This block contains measures 12 through 16 of a musical score. The score consists of two staves: a treble staff and a bass staff. The key signature changes frequently, indicated by various sharps and flats. Measure 12 starts with a treble clef and a key signature of one sharp. Measure 13 begins with a bass clef and a key signature of one sharp. Measures 14 and 15 continue with the bass clef and key signature of one sharp. Measure 16 begins with a treble clef and a key signature of one sharp. The tempo is marked as 160 BPM. Measure 15 ends with a fermata over the bass staff. Measure 16 starts with a dynamic of 10 and a ped. instruction. The instruction "Fast and manic! ($\text{♩} = 84$)" is placed above the bass staff in measure 162. Measures 164 and 166 show complex rhythmic patterns with sixteenth notes and eighth notes. Measures 167 and 168 continue the pattern, ending with a dynamic of 8va.

13

sffz

Even faster and more violent!

170

172

174

accel.

molto rit.

As fast as possible

176

ff

8va-----

fist clusters
(approximate pitches)

178

forearm smash!

fff

The Outrage Machine

Version 4.0