

Wesleyan Experipop Guitar Ensemble  
February 16, 2025  
7:30 pm  
World Music Hall

Kayla Alexander - guitar.  
Megan Athey - guitar.  
Evie Dolan - guitar.  
Austin Halsey - guitar.  
Cliff Hodak - guitar.  
Alexander Kelsh - guitar.  
Michael Laterza - guitar.  
Joe Li - guitar.  
Tristan Medd - guitar.  
Dean Omirly - guitar.  
Emmett Schillinger - guitar.  
Max Westphal - guitar.  
Cyrus Yuen - guitar.  
Tom Crean - director, guitar, ukulele.  
Jim Whitten - voice.

*Exercise 1 + 3*

Christian Wolff

*On Foot: Cret de la Neuva, le 20 Juilliet 2005*

Craig Shepard

*Song*

Christian Wolff

Pop Songs:

*Too Sweet* - Hozier  
*Party in the U.S.A.* - Miley Cyrus  
*Good Luck, Babe!* - Chappell Roan  
*A Bar Song (Topsy)* - Shaboozey

*Transcription: Aria Math*

C418

*Exercise 1 + 3.*  
Christian Wolff.

The written music for *Exercises* does not specify instrumentation or number of performers, except that percussion material is specifically indicated—six items to be chosen by the performer in increasing degrees of resonance, from 1 to 6. For *Exercises 1–14* the music consists of single line phrases, sometimes two line phrases. These are marked off

by a notation that represents a pause whose duration, which may vary widely, is determined by each player in the course of playing. All players have the same music. -Christian Wolff

For this realization, much thought was given to exactly how the implied variance is defined in a performance. Historically this was brought about through the intuitive timings of conservatory trained performers. Being 50 years removed from this era, what does that look like today? The answer brought forward is having a completely tabbed out performance and rehearsed conducting and gestures. This realization is inspired by the horror movie classic *The Blob*. Exercise 1 is our blob sticking mostly together slowly moving down the road. Exercise 3 is our blob inside a building, moving in multiple directions at once, through vents, and full of surprises while maintaining our gelatinous form.

*On Foot: Cret de la Neuva, le 20 Juilliet 2005.*  
Craig Shepard

From July 17 to August 17, 2005, Craig Shepard walked 250 miles across Switzerland. Every day he composed a new piece, wrote it down and performed it on the pocket trumpet at 6 p.m. All concerts took place out-of-doors in public spaces such as squares, harbors, intersections, sidewalks, and mountain-tops. Each piece was named after the date and location of the first performance. - Craig Shepard

Christian Wolff recorded this piece on Craig's *On Foot (Switzerland)* recording. I have known Craig for 25 years and have worked with him many times. Intuitively this piece popped to mind as a wonderful guitar arrangement. Unlike the recording, I did opt for longer and more Wandelweiser style "silences" in this performance. Just a heads up when we start sitting on stage multiple times for a few minutes surrounded by whatever the evening sonically provides.

*Songs.*  
Christian Wolff.

The singer should choose a name she likes. If it is the name of someone you yourself know, then use the full first name. If not, use the first, middle (if usual) and surname. Make one sound on each syllable of the name or for each letter or combination of letters not exceeding a syllable in length; and once make three sounds on a syllable or letter or combination of letters. Do not repeat the name more than once, if that. The accompaniment should be made up of chords of at least five sounds (one sound may sustain through from one chord to another, but not through more than two subsequent chords). Once use four sounds for a chord. Play each chord simultaneously with a sound of the singer. If there is only one name, the singer should at some point make one of his sounds without accompaniment; if more than one, two sounds without accompaniment. -Christian Wolff

Pop Songs:

*Too Sweet* - Hozier  
*Party in the U.S.A.* - Miley Cyrus  
*Good Luck, Babe!* - Chappell Roan  
*A Bar Song (Tipsy)* - Shaboozey

All of these selections you may accept responsibility for appearing this evening. These 4 selections all have been wildly popular everywhere you look. Even if you choose not to look at what is considered "popular", accept your responsibility in allowing these works to infiltrate out 2024 - 2025 sonic landscape instead of something else. I am amazed at what is popular, in particular Chappell Roan and Shaboozey being as popular as they are has personally felt joyous.

*Transcription: Aria Math.*  
C418.

This is the main song in Minecraft's "Creative Mode." This *Transcription* is arranged fairly strictly to the original 5 minute song, however the length is more than doubled. This allows more variance and complex counterpoints to arise within the multiple ostinato figures that appear and disappear throughout the performance, approximating what it may feel like while being all consumed while building and merely catching glimmers of melody.

The Wesleyan Experi-Pop Guitar Ensemble is an offshoot of the guitar studio of Tom Crean at Wesleyan University. This group is formed to explore: 1. The intersections between experimental and pop music aesthetics: in repertoire, utilizing non-standard notation, and 21st century performance practices of the instrument. 2. Allowing guitar students opportunities to participate in an ensemble setting as meaningful members while developing the necessary skills to function within the greater academic music community.

Tom Crean is a multi-instrumentalist, educator, and composer living in Western Massachusetts and Connecticut. Areas of artistic interest include appropriation, aleatoric processes, found sounds, spatial orientation, and works exploring the fretted instrument family of instruments. Tom has a passion for education; currently he teaches K-6 public school music, on YouTube ([youtube.com/@tomcreanmusic](https://www.youtube.com/@tomcreanmusic)), and at Wesleyan University as guitar instructor. Previously Tom worked closely with Anthony Braxton, published a podcast for a decade, co-led the outdoor ensemble Banjo Assault with Matt Robidoux, released about a dozen records, wrote 2 books, and played guitar professionally for over 20 years. When he is not busy teaching or doing something related to music, Tom enjoys time with his wife Jenn and dog Mr. Pickles.

Jim Whitten is a multidisciplinary artist behind snffbx, an art brand known of its provocative, boundary-pushing creations. His spoken word and sound project, Ernest Brute and Object Echo, features poetic narratives and experimental soundscapes created in collaboration with Karl Warner. Whitten's work spans visual art and performance, exploring themes of identity and transformation while challenging conventions.