

## **A brave new sound**

By Tim Grobaty

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EXPERIMENTS IN MUSIC: We dabbled in experimental and electronic music back in the '70s when we did a student film soundtrack in high school, using nothing but electric-guitar feedback (we liked it, but our parents and dog not so much), and in college, we learned how to use a by-now quaintly vintage Moog synthesizer and would've scored an A in the class if we hadn't been studying all day for the final exam to the point of exhaustion, set the alarm clock for 6 p.m. for the 7 p.m. final, woke up when the alarm went off, said, "Who's the moron who set the alarm?" turned it off and gone back to sleep.

We never came to determine whether experimental music is mere horsing around or if it's a true art form. We suspect it's a true art form with which we were horsing around.

Fans of experimental music, as well as strangers to the form, can catch an aural trunk-load of it this week as the so.cal.sonic Festival of Experimental & Improvised Music sweeps through Long Beach at various venues over the course of six days.

Curated by musician and visual artist Glenn Bach, of Cal State Long Beach's English department, the festival brings a sweeping array of talented and accomplished musicians through town. You'll get guitarists, cellists, flutists, percussionists, electronic gizmoers, horn-players, keyboarders, players of homemade and found instruments and anything else that makes a noise when strummed, plucked, boinked, tooted or hit with a stick.