

life
etc.

Magical mosaics

Bones performs at the Tabor Opera House Friday

By Renee Davis
CHRONICLE STAFF WRITER

Bones, billed as a master polyrhythmist, will be releasing his first solo CD, *Papa Wheelie*, at a concert at Leadville's Tabor Opera House July 14.

The CD was still in process as of June 28, when *The Chronicle* caught up with Bones.

"It's going good," he said.

The CD and the upcoming concert mark a culmination of musical creativity and technical inventiveness.

Bones creates music by recording loops, or short repeating segments of different percussion parts. The loops are layered to build melody, harmony and in the end, music. Technology for creating so many loops did not exist, so Bones has had to be technically innovative while developing the music.

Looping live is difficult, but in the studio, looping is a bit more straightforward. This left Bones with a choice: make a live-sounding album in the studio, or go for something with polish.

He chose polish.

It's more a piece of art, not a representation of a live show, Bones said of the CD.

In the studio, he can create music as if there were 17 Bones all playing at once. Studio recording also has the benefit of more instruments than what he would normally haul to a live show.

"There are more cowbells than I usually have," Bones said.

While set lists for Bones' live shows are wildly dynamic, the set list for the CD has been carefully chosen.

"I want each song to have its own space," Bones said. He said he consecutive songs to contrast. He switches rhythms; shuffles mix with straight time. Songs in the same key are not back to back.

While this is Bones' first solo album, he has recorded albums with Jaka, a local band he helped to start. Bones has also worked on numerous studio sessions. The biggest difference now is that Bones has to know every part to every song, he said.

The seed element of the songs, a four-part harmony, was recorded much the same way Bones performs live.

"That would have been good enough," he said. However, Bones used the four-part harmony as a template and kept laying down layers of other percussion instruments.

Bones said he chose to release his CD in Leadville for a number of reasons.

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Scene
A&E

Richie Havens performs Saturday in Salida

CHRONICLE STAFF REPORT

Roots of the Rockies presents the legendary Richie Havens in concert at 8 p.m. Saturday, July 15, at the Steam Plant Theater in Salida.

Havens is gifted with one of the most recognizable voices in popular music. His fiery, poignant, always soulful singing style has remained unique and ageless since he first emerged from the Greenwich Village folk scene in the early 1960s.

With over 20 albums released and a rigorous touring schedule, he continues to view his calling as a high one. "I really sing songs that move me. I'm not in show business; I'm in the communications business. That's what it's about for me."

Tickets will cost \$22. They are available online at RootsoftheRockies.org; in Salida at the Roots of the Rockies office, Amica's, and the Salida Chamber; or in Buena Vista at Collegiate Peaks Bank.

The show will be at the



Richie Havens will show his poignant and always soulful singing style on Saturday at the Steam Plant Theater in Salida.

Steam Plant Theater, Sackett & G Street in Salida. The concert is part of the Summer Series 2006.

For information, call the event hotline at (719) 539-8514 or visit www.rootsoftherockies.org.

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"The Tabor Opera House is my favorite indoor venue in Colorado," he said. The acoustics are superb, Bones said. Some of his reasons are as pragmatic as artistic. A show at Salida's Steamplant Theater was sold out, and the Tabor Opera House is much bigger. Bones also expects to pull in some of Jaka's fan base from counties north of Leadville.

The show is the culmination of two years of planning, inventing and trial and error.

Bones bills his show as a solo ensemble, two contradictory terms. The one-man show uses about 20 different percussion instruments. Bones accompanies himself by using a loop. The loop records a snippet of Bones' live drumming. He then moves on to the next instrument. The loop builds layers that create songs.

Although there is a recorded element to the show, it's recorded live, no prerecorded music is used, Bones said. There's even room for improvisation.

"I don't have to stay within constraints," he said.

Musical arrangements, though flexible, are an essential component to performance. Creating a song from loops of different duration does take planning, Bones explained. He said figuring out arrangements has taken about two years.

The next most difficult component to the performance was figuring out how to make the technology work. Bones said he is the only person he knows of using multiple acoustic instruments and loops to create live show.

In some cases, Bones has had to invent technology to facilitate the music.

As part of his preparation, Bones decided to use schools as a testing ground for the show. Working in schools was actually tougher, Bones said.

He found kids could be fussy, and the music had to be good to get through to students who were looking for a cool show, he said. In addition, the teachers were even tougher. Bones said he quickly realized he would need to create lesson plans that met state standards if he expected to be invited into schools.

It all paid off, and in more than just the show, Bones said he came to value the education component. Teaching students about different cultures as sources of music was important. He also likes teaching kids that music isn't just background noise. In some cultures music comes from ceremony and is a teaching tool in itself, Bones said.

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