

# Chick Corea

Welcome to this premier episode of Music Magic with Chick Corea! You're listening to the song "Galaxy 32 Star 4" from Chick's latest release on Stretch/Concord records, titled the Vigil. And you're about to listen in on a conversation between Chick and long-time musical associate Tim Garland, who's a member of the band of the same name--The Vigil. In this podcast Chick and Tim discuss the story behind the making of this new music.

Later on we'll tell you musicians about a very special online, live and interactive Chick Corea Music Workshop coming March 2014. You can learn all about that now by visiting our website at [ChickCoreaWorkshops.com](http://ChickCoreaWorkshops.com). Now, enjoy a conversation between Chick Corea and Tim Garland. Take it away Chick!

Hi, this is Chick here, and this is another addition of The Vigil radio show. In this show I'd like to present to you my dear old friend Tim Garland. We've been working together for quite a while. He was in my band Origin, and he brings an incredible enthusiasm and deep knowledge of music and his own creativity and spirit into the band, and I really appreciate Tim's presence all the time. So here's a chat we had recently in Tokyo. We're going to be talking about a few different things but mainly the making of The Vigil record. I hope you enjoy it. Here we go!

CC: Tim!

TG: Yeah!

CC: Here we are in Tokyo. I've got my notes here. I call this W C H I K. This is Vigil radio. I'm going to have a chat with with everybody in the band.

TG: Excellent.

CC: You're first up. You're the first one I was able to nab. We're in Tokyo everybody. This is Tim Garland

TG: Hey there.

CC: And I'm Chick, this voice over here is Chick. So Tim, yeah, the making of the record. That's what I wanted to be able to share with everybody out there. Like what the process was. It could be kind of a general thing. Then maybe we can find interest from individuals who are listening in and go into more depth. First thing on my note was just from your viewpoint just a general comment about the making of the record. It was interesting cause the recording had to be done by a certain time in order to get it out for the tour, which is not something I usually am pushed to do so we weren't able to perform at all. We went right into the studio.

TG: Yeah, I think it helped a great deal, not feeling rushed, because we were in such an environment which was so relaxed, although we had a very strict agenda to get through. It wasn't as if we had everything to do in one day. It helped a great deal being in this unusual studio, in Florida, very unique space, where we didn't feel rushed for time even though there was a very strong agenda to get stuff done. So many times you're the studio maybe you'd have a three hour or four hour session. You've got to do loads in just that time. And then it can feel almost like a conveyor belt. Ironically, just occasionally, that also produces great creativity because it's like a live gig. You just have to go do it. But this, this is a new band, we're all getting to know each other and I guess it's a kind of a documentation of a process. We all knew by the time the CD was done, this was the beginning

of a journey rather than something just being wrapped up. It's quite the opposite, it was the unpacking some beautiful new thing. And I was so grateful actually, to get the chance to do things a few times, to get know people's playing etcetera and obviously the music is not that simple. You have to get to know it and get off the page.

CC: Well I did what I could to send the notes out to you guys some weeks beforehand.

TG: Yea, we all came prepared in that sense.

CC: And there were a few demos I made and I sent a few audio things out.

TG: Oh yeah. I think that whole side of things couldn't have been more thorough. And I think it was pretty evident actually by first time we turned up. It was very evident. We had all been listening and reading etcetera but then it's the soul of the band, is all of those things which happen in the moment, the spontaneity of it, isn't it? So you still have to find that shared language.

CC: Yeah. Well we were at it for five days. Which is not that long. I think it was five days. The original idea was to rehearse a couple for of days then record but as soon as we got into the first piece... Do you remember what we attacked first? Was it Galaxy or Portals?

TG: It was probably Portals, it was one of the longer pieces. Yeah I remember that because I was kind of surprised myself. Just flying over and still having a little bit of the jet lag over the Atlantic and thinking, "Oh! We're actually recording already." But that's good too. 'Cause as I was saying, I know you're really keen on keeping the spontaneity of it and not trying to be kind of over-perfect. If one concentrates too much on trying to get everyone's parts absolutely perfect to the right duration of every note etcetera, it starts to sound almost sterile. It's fantastic to-

CC: You lose the groove there.

TG: Yeah absolutely.

CC: I like first takes. But my memory is once we began playing the pieces down, once we worked out the notes and solo order and how the form of the piece was going to go, once we made it through the piece, I think after that it was all first or second takes. We didn't belabor four, five, six takes. I don't remember.

TG: No! I just remember we rehearsed sections a few times.

CC: Yeah.

TG: With music like this, and several compositions on this album have that kind of through composed quality where there's kind of a vamp section and maybe a completely different section and it's kind of like, almost a fantasy which unfolds.

CC: Galaxy and Portals are like that.

TG: For sure.

CC: Those are the two sweet, light pieces.

TG: Yeah. And what fascinates me is we all want to keep that sense of risk even though theres all this compositional information. It's not just a reading of a composition. The composition still remains the springboard for all those points where you're kind of on the edge and we all kind of get addicted to that risk, don't we? So its the play off between taking risks and being on the edge but taking care of business and respecting the composition at the same time.

CC: Let's take a look at Galaxy for instance. Cause that, like all the other songs, has developed into a whole thing and performance. Last night when we played the Tokyo Jazz Festival, we played three tunes that lasted an hour and a quarter.

TG: (Laughs) Is that right?

CC: Yeah. Well don't you remember? We just played three tunes. We played Bud Powell's, Tempus Fugit for a loosener, opener upper. And then we played Portals, which must have lasted at least a half hour or more. And then we played Galaxy. And that was it! We were the third band that day. I think the audience was quite satisfied but it was three, four hours into the day and

that was the whole performance.

TG: Right.

CC: So Galaxy, for instance, it has these sections... I wrote these sections that set up each soloist which are a little bit different than one another. And now, we've added things to it, like for instance, Marcus's drum solo out at the beginning of Galaxy is a nice performance point.

TG: Oh yeah.

CC: You get a chance to hear Marcus play freely. And now the vamp before the first melody sometimes turns into something, rather than just the vamp. But then when we play the ensemble together, like that first ensemble, (makes music sounds). Even the rhythm notes feels like an improvisation to me now. The way we try and phrase them together and that kind of thing. I enjoy that part.

TG: Yeah. I think we've reached the point where we're well off the page with it. All of those moments, all of the discipline of really being together. It feels kind of effortless, doesn't it? And people are throwing in different stuff and just the odd kick and tiny little moments of dialogue which are happening in between. It's fantastic because it feels as if each piece has taken on a life of it's own which just continues to evolve. I think that's a sign of a great composition as well.

CC: Yeah, well, it's everyone in there bringing to it what we hear to give it that group sound. So then we play that first ensemble, then it launches into a keyboard solo which is pretty open, I keep trying different stuff. I tried some different timbre and sounds out of the motif.

TG: I noticed that.

CC: Yeah, I've been up here in the room programming on the key boards.

TG: Some sort of fat brassy sounds.

CC: Yeah, a brassy sound. Up until now the instrument is pretty powerful in terms of sound inside it and the only sound I've used out of the actual 88 Key XF Motif was the Roads. The Roads sample. I sampled my old Roads and put it on there. It sounds pretty good.

TG: Yeah, it was an iconic sound. I'm so glad that that's part of this band as well 'cause it obviously suits the materials so well.

CC: It does, the timbre fits. The rest of the sounds I've been using come from that little, skinny module that's called a Rack Mount. It's a motif as well. It's just got sounds in it and I trigger it from the keyboard. But I was up here programming and I thought, "I'm going to use-" and that's one of my plans for the next record actually, to get them to use more electronic sounds. More timbres.

TG: Oh fantastic. It's an orchestra, really, when you got this many people.

CC: So then there's a keyboard solo, and then that comes to an end. There's this little line that we play that launches it into a bass solo. I kind of like that, that the bass solo comes second. Which is unusual for the rest of the repertoire, you know.

TG: Another nice thing is when the bass solo starts it's evident it's over a changing chord sequence because up to that point we had quite a lot of vamp which of course is open and you take it all over the place in terms of harmonic anchors etcetera. But as soon as the bass solo starts you hear that there is a chords sequence as well which kind of propels it. It makes it very obviously a new section.

CC: Yeah, but then after the bass solo, it launches right into the saxophone solo which used to be a chord sequence. Well, on the recording it's a chord sequence. But I got kind of tired of it after a while and I wanted to hear you have a freer space.

TG: To stretch out, I've been enjoying that, immensely. Great fun at the Tokyo festival.

CC: So we're back to a vamp but what I'm noticing and liking about vamps is number one, I like not being tied down to a harmony. So what happens is we get into a harmonic form and you sort of following the number bars and the chord sequences

changing and rhythm section is kind of following it along, to get loose from it you start to play other things than the chord that is prescribed, until you're like "forget the chord sequence." You know what I mean? But you're still stuck to this form. So when you get rid of that form and you get rid of that chord sequence you start with a vamp and that starts where the tonal center. It frees us up harmonically and everyone can use their ears and create different stuff. And now, the way I see it the variations in those vamps comes rhythmically, what we do with the rhythm.

TG: That's just what I was thinking myself when you said that, because especially have a Luisito there as well. There's so much rhythmic information and people throwing stuff in, it's kind of a joyful dialogue. It's kind of a very equal triangle between harmony, rhythm and melody. It's never that one completely takes over from the other. What I've noticed more and more, I think, is the heart, the soul of the band, so much lies in the rhythm interaction.

CC: In the rhythmic section, yeah. I like it it. The way Luisito and Marcus have been working together, created a really unique kind of a thing. Once we get a hook like that new bass line that we put in behind your solo.

(Tim makes bass line sound, laughs.)

CC: That and the second one which actually Carlitos said there was a name for that kind of rhythm, like an afro rhythm. Gives it a vibe.

TG: Yeah for sure, yea. And it's a great platform, as well, for a linear soloist because you feel as if there's just enough structure for you to use, but yet, there's this limitless possibilities I think. And as you were saying that's why its so important to have interesting compositions but then it also has to be matched by this feeling of freedom and just having a springboard so everyone easily can get off the page and just one night can be completely different from the next night. That's why I'm constantly excited by the band.

CC: It's been a lot of fun. That's for sure. You know I wanted to mention to the listeners, that when we do the webinar, if it's possible, it would be a good idea for you all to take a look at the musicians out there, at any rate take a look at the song book. Cause I have the scores and the lead sheets to the songs so when we're discussing something like Galaxy or one of the other songs you can see what sections we're talking about and you can relate that to... 'Cause the original recording is the first time through and we played the form of each piece. Now we're kind of destroying the form to a degree and mixing things around. But it would be nice to be familiar with the score as we chat. And we can discuss certain sections and when the webinar finally happens you guys can ask questions.

TG: What a great idea.

Intermission: We certainly hope you're enjoying this premier episode of Music Magic with Chick Corea, as Chick Corea speaks with Tim Garland about the Vigil and much more. And since Chick brought up the webinar, coming soon, it's a good time for me to remind you about going to the website [ChickCoreaWorkshops.com](http://ChickCoreaWorkshops.com) and getting all the information about Chick's mentoring program. You can sign up to get on the waiting list and view a cool, free video, that features some music with the great bassist, John Patitucci and master drummer, Antonio Sanchez and also you'll hear what students have to say about Chick's workshops. So once again, go to [ChickCoreaWorkshops.com](http://ChickCoreaWorkshops.com) and sign up, you musicians, to get up close and personal with the master himself, Chick Corea. Now, let's return to the podcast as Chick continues his conversation with Tim Garland.

TG: I think it's also pretty crucial to send out the message that these pieces are evolving so it is interesting to look at the score and see how it's changed, you know, to hear a recording or broadcast of us playing something more recently live and seeing "Wow! How different is that?" Cause the purpose of, I think, jazz writing, a lot of the time the success of it comes in what you're not writing, the spaces that you're leaving in order for something to evolve.

CC: It's all about the players. That's absolutely true. Yeah, everyone could prepare by having a look. That's a good idea. We should probably put up at least one live performance. A more recent one so everyone can see how it's been changing. Especially since Carlitos has come into the band.

TG: Yeah that's changed everything. Well, if you change one element, you change the band all together, don't you?

CC: Yeah, we're on chapter- I don't know, what chapter do you think we're on?

TG: I don't know. At least three! (Laughs)

CC: At least three! I said to Marcus, "We're going to launch chapter two next year." He said "Really? I thought we were on chapter four or five." (Both laugh)

TG: It feels like that. It feels like it's been a journey. It's so great for me to have been kind of right in there on the ground floor and see how the music has been developed and see how you've been writing specifically for us, which is really exciting.

CC: Yeah, I've grown to know you and your amazing work since we hooked up in what was the year? Do you remember?

TG: I think it was 1999.

CC: '99, yeah.

TG: I think we started working together in 2000, I think.

CC: That's right. Billy Childs was our hook up.

TG: Yeah!

CC: He sent me your first record Enter the Fire. And now you're making a new Return to the Fire.

TG: Yeah, I'm kind of halfway through that. So the latest idea is that half of it is done with the original guys in London and some of that's been recorded already but then the latest idea is maybe do the other half in New York. You'll hear two sessions. The London one and the New York one so it gives kind of almost like an autobiographical sense of the time that's passed. It gives me an excuse to get a lot of my friends on the same CD.

CC: Yeah, fantastic band. Great group of musicians. So when I heard that, Enter the Fire, I thought "Gee, it would be great to work together," and I was in the midst of putting Origin together with Avishai Cohen and Jeff Ballard. With Steve Davis and Steve Wilson, yeah. So we worked together for over a year.

TG: Yeah, it was! Well over a year.

CC: We went all over the place.

TG: We did. I remember the first tour, it was about three days after my son was born and the music, they had to send it very quickly in the post. So the first rehearsal we had was about an hour before we actually went on stage. We were in a large room in the hotel. We had to get our instruments out and there was no piano in there so you tapped the rhythms out with a spoon. (Both laugh) In your rhythm section you just had the back of a chair and a spoon and you went out and bam, played for a thousand people. That was my rehearsal.

CC: Yeah, that's the way it rolls.

TG: I'll always remember that.

CC: That was a fantastic beginning. And our more recent experience together was on the recording of the Continents, which was a thrill for me. It was the week that we spent together on 34th street in New York, with that fantastic hand picked group.

TG: Yeah, wonderful again not to feel the restriction of having to do something like a commercial session in the space of three hours or something but to let the music so crucially and kind of organically grow and so everyone there in the orchestra had the opportunity to hear things several times and see how their part truly fitted. I respect that so much and we really got a great result.

CC: You know during the tour that we did, was it 06? With the Continent with Marcus and Hans

TG: Was it that long ago already?

CC: Yeah, cause we had done that years before in 06, and I was just thinking, that was the beginning of putting this group together cause that was me and you and Marcus on the drums. And we did do some quartet dates during that orchestral tour.

TG: With Hans.

CC: With Hans Glawischnig.

TG: Also wonderful. I loved this sense that we can move between using orchestral forces and then going back into small group stuff because even during our orchestral things we were all kind of placed in the orchestra, weren't we? Hans was part of the rhythm section, then we had Marcus there, playing almost a timpani parts at one point. And I was bass clarinet next to the bassoon players and it was fantastic. And we just came out and took our places as soloists.

CC: Yeah, you played bassoon in the Mozart Piano Concerto. You played a bassoon part. You played the bass clarinet.

TG: And that was a blast for me because the members of the orchestra were so great and I think now this is the time for the maturation of these stars. There's so much respect across the genres now, whereas before maybe there was suspicion and perhaps people not really understanding the worth of each other's styles of music. To me at least, it really seems as if time is really on our side. Especially the younger orchestras, the iPod generation. There's the sense of respect for the groove, and respect for the history of this kind of music is sort of implicit. And so, maybe one of the most exciting area of music these days is when we start to kind of- we used to call it third stream but that's sounding old fashion these days. It's a real viable, beautiful, fertile middle ground.

CC: I love to live in the third stream, what ever that is.

TG: Yeah, what ever that is. It's just music.

CC: It's that third stream. The first two streams you usually get used to it a little bit. Its the third stream you're looking for, always to find out what's happening over there. Like now in Vigil, we've got Marcus coming from a real Jazz heritage, being Roy Hayne's grandson. I've known Marcus since he was 12 years old. And we've got Luisito coming up from Venezuelan, Latin American, Salsa, South American music atmosphere. So when Marcus and Luisito came together there was this third stream happening. Cause then my writing is a little jazzy or whatever you want to call it. Then Marcus interprets it a certain way. Without Luisito, Marcus would've interpreted the music differently. But Luisito comes in with a lot of taste. You remember when he first came in the band, he played very gently. He didn't pour his ideas all over the band. He kind of saw where Marcus was and what Marcus was doing and started to enhance it and so forth. And now the two of them have really hooked up and to me that's a third stream. Cause they play some rhythmic stuff. I've never heard that stuff before, the way they play those rhythms.

TG: For sure. They had the opportunity to let that, once again, organically grow over gigs.

CC: Yeah, so now Carlitos is in there on the bass and now we've got a fourth stream going because he's a Cuban fellow. And so he's bringing in that. And you and I and Charles, sort of bring in more or less, I don't know, what do you want to call it? The classical third stream.

TG: I guess so, cause there's a lot of harmony in there.

CC: A lot of harmony, yeah. And the mixture is great. It makes me really inspired to write some more.

TG: You know one thing I find myself saying when people ask about the band and ask about working with you, is it's very interesting, the sight lines on the stage, how it's absolutely imperative that you always have a really great sight line to every member of rhythm section. You know, if I'm ever coaching a band of my own, maybe college students, etcetera, I'd super take that on board 'cause it helps you get off the page. 'Cause if musicians ever look at each other, I think that speaks volumes about how the music is going. As soon as you look up and start looking around, it helps the musical dialogue which is going on. And I think that's what's making this band work so well together. No one is doing anything in a little cocoon of their own. The whole thing is kind of to grow one- I'm using my hands a lot, which is not very good for radio. (Laughs)

CC: Tim's hands are looking real great. They're going up and down up and down.

TG: Like that, there's a greater unity going on. And I think it's because of the inspiration of the band leader. I can only say that.

CC: I've always liked that. You know when there's a connection with my musical partner and the eye contact, it's a verification

of that. When you really hooked up and connected, you don't think about it. It doesn't matter who is looking at who, cause you're there with one another. But life doesn't go along a straight, smooth line all the time. It's like moment to moment, this happens and that distraction and the attention is here and the attention is there. So that eye contact always brings you back to square one. Which is, there we are. There he is, here I am. Boom. And you're in contact with one another. For instance when Carlitos- I'm going to speak to him about this- when he first came in the band, his first few bass solos, he played with his eyes closed, staring inside the bass. And it was fine, he was playing his head off. I felt that we could've made a closer connection. And also he had the new music in his mind, and he was on top of all that complexity that he was trying to handle. But I mentioned it to him and last night, I don't know if you noticed, we shared eye contact during his Tempus Fugit bass solo and it was a whole other world. He really liked it a lot too. It's just an awareness of that. I started talking about that aspect of it, way back in the first Return to Forever band with Airto and Flora and Stanley. We started actually talking about how to maintain a really close connection while we were on the stage. And that was one of the mechanical points. Hey, look at one another.

TG: It's so basic, isn't it? I think when you're approaching the music from notation. Your first point of contact is notation, as it often is. And it has to be, when the music is sent out. It just takes a little while to completely get off the page. And then even if you're not reading anymore, there's certain moments in the music, sort of naughty little phrases, etcetera, where you sort of really have to concentrate. And it's such a joy when you kind of just know. You say to yourself, "I've got that. I know this." And you can look up. And that's one reason why I love the clip on microphone, which I don't have on all the instruments, but at least I have one on the tenor cause it gets a bit fussy.

CC: You've got to get it on the soprano now. So you can move around.

TG: You really need two on the soprano to get it. Otherwise it kind of sounds like a big kazoo (laughs) when I play. To move around, eye contact, I love looking over at Marcus and just playing to him and just hearing the velocity of the kit right there. I think that's one thing, I guess, the difference between recording and playing live, is when you got cans on, when you're wearing the headphones, you're not so spatially aware of what's going on cause it's all kind of a contrivance, isn't it? A necessary contrivance cause you want the separation of all the instruments to make it sound great on the CD. But when you're really next to each other and you're feeling each other's presence there, for me anyways, its a little easier. I think that's one reason why some of the moments where I heard myself play and enjoyed it the most, probably, in a live situation. 'Cause you're there, and probably the spontaneity is the most obvious thing about it.

CC: When people who are not totally knowledgeable about the jazz music area, they are... some jazz fans will ask, "How would you get someone who is not familiar with jazz interested in what you're doing?" And one of the first things that I tell them is "Have the person notice that the musicians are having a conversation with one another." Rather than try and think about how to find a melody or sing something or find the form of the song and they hear all these notes going along, you say- especially if it's live, they can see it, that the musicians are actually conversing with one another. And if you think of it as a conversation and you have conversations all day long, talking to someone out on the street or wherever in your house or wherever, and you're having a conversation, and you don't look at the person. That's unusual. When you talk to someone you usually look at them. It's the way the face was built. He built it this way. When you "face someone," the verb is used that way. So, it's just quite a natural thing.

TG: The other thing about that, that's improvisation when we're in conversation. How many times, when you're talking to someone, do you know the last word in the sentence that you're about to say? You don't know what that word's going to be. You're just so familiar with the language and it just comes out and the last word happens. Period. Well, that's kind of what we do musically, isn't it? You're so used to the language, so again the idea of conversation is a really good parallel to use. I think the only thing then maybe sometimes is that people go away, they listen to some jazz, the word jazz is so incredibly broad and there are a lot of bands out there that are doing quite well! And sometimes I hear them and I think, you know, I kind of hear... I wish there was more dialogue going on! (Laughs) You know? So, I think that maybe that's one of the challenges as well, because the word "jazz" covers such a huge amount of ground, that people are constantly struggling to come up with some definition. You know, the best definition is the music itself, of course, isn't it? You've just got to get people out there and experience it live.

CC: Yeah, well, when we talk to each other about music, we hardly use the term. Like, "Let's go out and play some jazz tonight." We'd get a good laugh out of that. "Come on guys, lets go out and play some jazz." "Hey, don't play so much like latin tonight, let's play some jazz." Then you know, "Put a little bit of that classical thing in there. Yeah a little bit more classical, a lot of jazz,

a little touch of classical, and a lot of latin. Let's play like that tonight." It doesn't make any sense.

TG: It sounds ludicrous to say.

CC: Legacy on the record, if you remember, was a throw off. It was a one time throw off. We had recorded most of the pieces and we hadn't got to Legacy yet. Legacy, the written score, has several themes in it. It has two or three sections and themes in it. I had sent everyone the demo, so we had the basic idea of that first theme, which was that rhythmic thing that went like (makes rhythm sound). You know, like a permutating rhythm. And I know that the quote unquote tape was rolling. We were all ready to go and I just said to Marcus "Just start. Start something Marcus." So Marcus started that thing that he does. The Marcus thing, based on that little form, you know (Makes drum noises). And then Hadrian has such a good sense of that kind of form. He got in there and it was just like an open blow is what we did. We used that one line, there was one written line. There was no plan to it at all. In fact, we weren't even looking at each other in fact 'cause you were in another room.

TG: I was in another room.

CC: With a closed door!

TG: Yeah I wasn't quite sure what was going on, actually! (Laughs)

CC: Really? What was your remembrance of it?

TG: Well, I remember kind of miraculously, we came in with that melody, more or less, at the same time. And so I think after that happened, when Charles and I came in with that melody at the same time. "Oh okay, this sounds like fun, let's keep going with it." I wasn't aware that we were recording it either. We just kept going. You know, I was enjoying just kind of interjecting just playing little phrases but I was thinking "Probably we're not recording this so now is a good time to just kind of loosen up and take a couple of risks." So, then after a few more minutes, I could hear a couple of spaces that I could jump in there, and I remembered just thinking that there's so much groove going on. There was one point I was thinking "What if I kinda play completely out of time in a different key?" at one point. And I think maybe something like that ended up on the record still. If you like, it's that kind of imperfection and risk taking, which I guess it's typifying one of the things which I get addicted to which is you practice and you want to get all these corners right. But then there's an absolute joy in this kind of abandoning of those things.

CC: Well we were abandoning those at that point. There's like 8 minutes of abandon.

TG: Yeah, I was surprised at the end.

CC: Or longer. I forget how long the track was. Then we were trying to figure out how to come to an ending. Toward the end of the track, you remember, Marcus took that rhythm and made it sound like another rhythm.

TG: Yeah. Well he's good at that.

CC: I just didn't know that he was holding on to the first form with it. He was holding on to the da-duh, the first form, see? So I just went into the second rhythm, so when he switched back to the first rhythm again, it was nice actually. And we sort of kept that up when we played it in performance a few times. Anyway, when we heard it back, we listened to it at one point, it became one of my favorite tracks on the record.

TG: I think it's just a good example of the band jamming and getting to know each other actually. So you can't get more fresh than that.

CC: It was a really free improv. It was really great all the band listening and just being- what was that? Fourth stream or fifth stream? It was a little bit of classical, some latin.

TG: But mainly jazz.

CC: A little bit of hip hop. There was a back beat or two. That was Legacy. Alright, I think we got a good one for the first podcast. How do you say that in english?

TG: "Podcast"

CC: "podcast" Thank you all for listening to W C H I K.

TG: What a pleasure.

CC: Yeah okay Tim, thanks a lot.

TG: Great! My pleasure.

Well I certainly hope you enjoyed the first episode of Music Magic with Chick Corea, Chick's conversation with his long-time musical associate Tim Garland. And again, you're listening to "Galaxy 32 Star 4" from Chick's new CD The Vigil on Stretch / Concord Records available on iTunes and Amazon. This is Russ Davis from Voice of America and MoJa Radio, and we hope you'll join us for the next episode of Music Magic with Chick Corea.

Before I tell you about that, let me invite you to leave a five star review on iTunes, where you accessed this podcast, and you'll let the rest of the world know how much you enjoyed Music Magic with Chick Corea.

Now, if you're a musician and you would like to have an up-close and personal relationship with Chick Corea in a very special webinar, you should get on the mailing list to be part of the upcoming Chick Corea workshop. The way to do that is to go to this website: [ChickCoreaWorkshops.com](http://ChickCoreaWorkshops.com). You'll not only have a chance to get on the waiting list for this must-attend online Chick Corea music workshop, but you can view a great, free video of a Chick Corea music workshop that features music with John Patitucci and Antonio Sanchez, and get some thoughts from some other students about what they think about Chick's workshops.

And on the next episode of Music Magic with Chick Corea, join us as Chick sits down in Tokyo with the terrific young drummer who joined him in the studio and on stage with the touring band, Marcus Gilmore, following in the footsteps of his grandfather Roy Haynes. That's next time on Music Magic with Chick Corea. Join us then, won't you?

## About Music Magic

In conversations with his musical collaborators and friends, Chick reveals insights into his music universe. From the tour buses and airports to the recording studios and backstage. You'll get a behind-the-scenes look at the details of the creative process from the legends of jazz. For more information check out [www.ChickCorea.com](http://www.ChickCorea.com). "These podcasts introduce a topic that's very exciting to me: giving a helping hand to other musicians." —Chick